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EVALUATIONS OF CULTURAL PROPERTIES

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(ICOMOS)

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1 Analysis of 1998 nominations

ICOMOS was sent dossiers for 34 nominations by the World Heritage Centre during September 1997. Of these, 30 were new nominations, 2 were nominations consideration of which had been deferred, 1 was for an extension to a property already inscribed on the World Heritage List, and 1 was a new mixed-site nomination.

In terms of regions, the properties being considered in 1998 are distributed as follows:

- Europe
  - 24 nominations (71%)
- Asia
  - 5 nominations (14%)
- Arab States
  - 1 nomination (3%)
- Latin America
  - 4 nominations (12%)

It will be noted that the regional imbalance is even more skewed in favour of Europe than in 1997. One region (Africa) is not represented by any cultural nominations this year, and there are none from Oceania.

Using the ad hoc in parentheses:

- Archaeological site
  - 9 nominations (8)
- Historic town (or centre)
  - 13 nominations (12)
- Single monument
  - 3 nominations (8)
- Multiple monuments
  - 4 nominations (7)
- Christian monument
  - - nominations (2)
- Non-Christian monument
  - - nominations (1)
- Industrial monument
  - 2 nominations (1)
- Cultural landscape
  - 2 nominations (4)
- Linear monument
  - 1 nomination (-)

The distribution of the categories of monument most represented on the World Heritage List is similar to that in the previous year.

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 (1997), 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.

Missions were sent to all the nominated properties. In the case of the cultural landscape of Qadisha (Lebanon) the mission included experts from both ICOMOS and IUCN. The two industrial properties were visited by an expert nominated by TICCIH (The International Committee for the Conservation of the Industrial Heritage).

In all, 30 ICOMOS experts carried out site evaluation missions. They came from the following countries and organizations:

- Austria: 1
- Bulgaria: 1
- China: 1
- Cuba: 1
- France: 3
- Germany: 2
- Hungary: 1
- Italy: 1
- The Netherlands: 1
- New Zealand [IUCN]: 1
- Peru: 1
- Poland: 2
- Portugal: 1
- Spain: 4
- Sri Lanka: 1
- Sweden: 2
- Tunisia: 1
- United Kingdom: 2
- USA: 1
- ICOMOS Secretariat: 2

It will be seen that the geographical distribution of experts closely parallels that of the nominated sites, in accordance with the ICOMOS policy of selecting regional experts for missions.

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 Executive Committee at a meeting in Paris on 23-25 March 1998. 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 meeting in June 1998.

This year ICOMOS recommended to the Bureau that 14 properties should be inscribed on the List, 11 should be referred back to the State Party (with the intention of eventual inscription), 2 should be deferred for the provision of further information, and 7 should not be inscribed. This might appear to represent a change of evaluation policy on the part of ICOMOS, since no recommendations were made for rejection in
1997. That is not, however, the case: the 1998 recommendations are made in strict accordance with the requirements of the Operational Guidelines, as in all previous years.

Following the Bureau meeting, at which a number of nominations were referred back to the States Parties concerned and the discussions on several were deferred to the Extraordinary Meeting of the Bureau that will precede the meeting of the Committee in Kyoto (Japan) in December 1998, ICOMOS received supplementary documentation relating to most of these. These nominations were considered at a meeting of the ICOMOS Executive Committee held in Stockholm in September and new recommendations were formulated. Account is taken of these in the evaluations that follow in this volume.

3 General comments

Most of the dossiers were well prepared and enabled ICOMOS to carry out its task effectively. However, some of them were presented in a form that made their use somewhat difficult, especially those prepared to an A3 format. It is hoped that States Parties will choose a standard A4 format for future nominations. Over-elaborate packaging also created some problems of handling, as delegates will be able to judge from those on display at the Bureau meeting. These will result in extra packing and handling problems when transported to Japan for the World Heritage Committee meeting in December 1998.

ICOMOS is also concerned about the considerable amount of advance publicity given in some States Parties to candidatures to the World Heritage List, and to ICOMOS expert missions in particular. This can be a source of professional and personal embarrassment to its experts, who are often called upon during their missions to meet media representatives at press conferences and to make statements about eventual inscription. All ICOMOS recommendations are the result of the procedure described above, and are corporate decisions emanating from discussions in the Executive Committee of ICOMOS and not based solely on the reports of expert site-evaluation missions. It is to be hoped therefore that in future States Parties will respect the low profile that ICOMOS requires its expert missions to maintain.

The revised timetable (Operational Guidelines, para 65) has now been in operation for a second year and ICOMOS has now adapted its procedures accordingly, in order to produce the material required for its own Executive Committee and for the Bureau of the World Heritage Committee. Once again, however, it wishes to draw the attention of the Bureau and Committee to the intense pressure resulting from the present level of nominations that it is called upon to evaluate and to the more elaborate and thorough evaluation procedure and documentation now being produced by ICOMOS.

One administrative problem remains to be solved. ICOMOS is required to produce copies of its bound volume of evaluations for circulation to States Parties six weeks before the Committee meeting. This means that material must be delivered to the printer in the last week of September, which is before the target date given to States Parties for the provision of supplementary material when nominations are referred back. It is hoped that the Bureau will make the final date for such material no later than 15 September in future years.

ICOMOS, Paris
1 October 1998
Identification

Nomination: The Cilento and Vallo di Diano National Park
Location: Province of Salerno, Campanian Region
State Party: Italy
Date: 4 July 1996

Justification by State Party

Cilento National Park is the result of the combined work of nature and humankind. It falls into the category of evolved landscape, the result of historical, social, economic, artistic, and spiritual imperatives and assumed its present form in association with and in response to its natural environment. Today it is a living landscape which continues to play an active role in contemporary society whilst retaining the traditional characteristics that created it in the organization of its landscape, its communication routes, the way in which it is cultivated, and the human settlement pattern. Like natural species and geographical environments, human beings have found points of contact, of interaction, and of coalescence in these places. Cilento is the point of intersection between the sea and the mountains, the Atlantic and the Orient, the Nordic and African cultures, it has produced peoples and civilizations, and it retains clear traces of this in its distinctive characteristics. Located in the heart of the Mediterranean, it is the park par excellence because the most typical aspect of that sea is the interpenetration and diversity of environments and the coming together of peoples.

[Note: This is the justification for the entire National Park nomination. From this point on in this evaluation, ICOMOS will concentrate on the cultural aspects of this mixed site nomination.]

As a cultural property it conforms with the following criteria:

Criterion iii: It bears exceptional witness to the cultural tradition and civilization of ancient Mediterranean peoples by means of its system of routes, human settlement, surviving sanctuaries, and intact archaeological remains;

Criterion iv: It is an outstanding example of the urban civilization and architecture that throw light on the first Greek colonization of Italy, Magna Grecia;

Criterion v: It is an outstanding example of human settlement and the use of space representative of medieval culture overlying systems of communication and land allotment that go back to early antiquity and prehistory.

Category of property

In terms of the categories of cultural property set out in the 1972 World Heritage Convention, the cultural elements in this nomination constitute a series of groups of buildings. In its evaluation, however, ICOMOS has also treated this property as a cultural landscape (see “Qualities” below).

History and Description

History

Archaeological research show that the earliest human occupation identified in this region dates back to over 250,000 years ago, in the Lower Palaeolithic period, when Homo erectus was living in caves along the coast. In the Middle Palaeolithic Homo neanderthalensis moved into the region, and artefacts of the Mousterian Culture have been found on various sites. Homo sapiens sapiens replaced his Neanderthal cousin during the Upper Palaeolithic period and established seasonal camps during this and the subsequent Mesolithic period.

The good soils and climate favoured the introduction of settled farming during the Neolithic period. Finds of obsidian from the Lipari Islands indicate that maritime trade began at this time, no doubt encouraged by the relatively good harbours along the Lucanian coast and the communication routes afforded by the topography up the river valleys. Neolithic settlements have been discovered in a number of places across the area of the Park. The Gaudo Culture, which established itself over a very wide area of Lucania and Calabria, was instrumental in defining the special role of Cilento in the penetration of the Italian peninsula by more advanced Mediterranean cultures.

During the Bronze and Iron Ages small groups of warriors and traders moved into to the region. They came in search of metals and brought with them advanced technologies. In response, the scattered peoples of the region formed themselves into larger ethnic groups which resulted in the creation of a proto-urban social and economic structure. Transhumance pastoralism, perhaps introduced from further north, established itself successfully in the early 2nd millennium BC, and brought with it some profound changes in human settlement, especially in the interior.

By the end of the 2nd millennium trade with Mycenae had become substantial, and many of the sophisticated
cultural and technological elements of Late Bronze Age Greece were introduced. With the collapse of Mycenae this trade with the Eastern Mediterranean declined greatly, to be replaced by active trade within the peninsula itself, since Cilento was also an important boundary zone with the Etruscan cultures of northern Italy. In the 9th-7th centuries BC this resulted in the arrival of a warrior aristocratic society, the Villanovan Culture, from the region around Bologna which imposed its imprint on the landscape and its use.

Greek colonization began in the late 7th century with coastal trading settlements being established at Agropoli and Poseidonia (Paestum) in the northern part of Cilento. Elea (Velia) was founded in 540 BC and was to become one of the most influential centres of learning in the ancient world. The Eleatic school, based on the affirmation of the identity and eternity of the spirit, was founded by Xenophanes of Colophon, and was later to be led by Parmenides and Zeno. It was especially noted for its development of experimental methods, in astronomy and medicine in particular.

At the end of the 5th century BC the Lucanians of the interior, led by their Shepherd Kings, who had adopted the Greek way of life, defeated the league of Greek coastal cities, apart from Elea, which may well have been spared so as to provide a commercial link with the other Greek colonies around the Mediterranean. A new urban culture grew up, many new towns were founded, and large areas of woodland were felled for agriculture and the planting of olives and vines.

The region was inevitably incorporated into the territories of Rome in the later 3rd century BC. The network of major highways established by the Romans relegated the ancient system of tracks that traversed Cilento, and as a result the towns in the interior lost much of their importance. It was not until the Western Roman Empire crumbled and its roads and bridges fell into disrepair that the earlier network of communication and settlement came into its own again. During the Middle Ages feudal castles and religious foundations were established within the pre-Roman framework, the Greek and Lucanian towns revived, and the resulting landscape has survived to the present day.

Description

Cilento National Park is essentially a mountainous region cut by several river valleys sloping down to the Tyrrhenian Sea. The mountains in the eastern part are of limestone and dolomite, whilst those in the west are more heterogeneous, with strata of sandstone, clay-limestone, quartz sand, conglomerates, etc.

The Cilento region is defined by natural features: the Tyrrhenian Sea and the Sele and Tanagro rivers, with the broad sweep of the Vallo di Diano in the upper waters of the latter. The Albumi massif lies between the Tanagro and the Calore, a tributary of the Sele. Two other massifs, the Monte Stella and the Monte Sacro or Monte Gelpison, are formed by the Alento river, which enters the sea near Elea (Velia), and the Mingaro river, the mouth of which is to the south of the Palinuro promontory.

In later prehistory communication routes were established along the crests of the mountains ranges, and these came back into use in the Middle Ages. This is clearly indicated by the locations of the many prehistoric and protohistoric sites that have been discovered and of the medieval towns and castles.

The most noteworthy archaeological site is that of Paestum, the Greek city of Poseidonia. Because it did not lie on the main Roman communication routes, it fell into a slow but irreversible decline, and was finally abandoned in the early medieval period. The remains were rediscovered in the 18th century and systematic excavation began in the early 20th century.

Within the city walls, which extend over 5km, a number of exceptional public buildings have been revealed between the main north-south axis (cardo maximus) and the Sacred Way. The most outstanding of these are the three great Temples of Hera, Ceres, and Poseidon.

The oldest is the Temple of Hera, mistakenly identified as a basilica in the 18th century and hence still known by that name. Like the other temples here, it is Doric in style. Its impressive colonnades survive, but the absence of its pediment, which collapsed in the medieval period, led to its incorrect interpretation as a secular building. The so-called Temple of Ceres (probably dedicated to Athena) is dated to around 500 BC. Its proportions and use of space in this, the smallest of the Paestum temples, are superior to that of the Temple of Hera. Its survival was aided by its having been converted into a church in the early Middle Ages. The architect of the Temple of Poseidon (in reality also dedicated to Hera), from the mid 5th century BC, was clearly inspired by the Parthenon in Athens, which it closely resembles in style and appearance. It is the largest, most perfect, and best preserved of the Paestum temples.

The remains of the Roman forum built over the Greek agora have been excavated and are on view. This large open space is surrounded by public buildings, identified as the bouleuterion (council chamber), the curia (courthouse), and the macellum (covered market). Part of the Roman amphitheatre has also been uncovered.

Much less survives on the site of Elea/Velia. The most striking feature is the monumental Porta Rosa, the oldest and most complete example of a Greek arched town gate. Dated to around 350 BC, it passes through the massive stone town walls. Among other noteworthy features are the imposing defensive walls of the acropolis from the 6th century BC, the fine paved street, and the remains of several temples. On the acropolis, later surmounted by a Norman castle, were found the foundations of the earliest houses, built by Phocaeans when the colony was established in the 6th century BC and characteristic in form of their homeland in Asia Minor.

When they abandoned their coastal site, the remaining inhabitants of Velia established a new town inland. Novi Velia is typical of the medieval towns of Cilento, many of them on the sites of pre-Roman Lucanian towns. They are built on strategically defensive sites on hilltops and on the ancient communications routes along the mountain ridges. The houses cluster round a central castle or watch tower, the other prominent
Law to produce a range of materials. No evidence was supplied in the nomination dossier of any management plan for the Park. However, a plan is in the final stages of preparation, and information about it was supplied to the ICOMOS expert mission (see below), which requested that further details be supplied to Paris.

Conservation and Authenticity

Conservation history

No information was provided in the nomination dossier on the conservation history of the Park. However, considerable work has been carried out on the archaeological sites and the Certosa di San Lorenzo. A major campaign for the restoration and conservation of the three temples at Paestum is now well advanced, and an insula of urban villas has already undergone a comprehensive restoration programme. At Velia the Roman baths and the monumental Porta Rosa have been completely restored and conserved, and work is in progress on the medieval tower on the acropolis. All these projects have been funded by the European Union.

The Certosa di Padula has been superbly restored over the past decade by the Soprintendenza. A small area remains to be completed, and plans are in progress for the adaptive re-use of some of the rooms of the upper storey round the main cloister.

Authenticity

The authenticity of the cultural elements within the Park is high. In the villages and hamlets within the Park economic and social deprivation until comparatively recently has meant that there have been few interventions that have seriously impacted the level of authenticity.

Evaluation

Action by ICOMOS


Qualities

The property is nominated as a mixed site under both natural and cultural criteria. If it is examined according to the cultural criteria alone, it should be treated as a cultural landscape, which is intimated obliquely in the nomination dossier. It is an excellent example of the relict cultural landscape defined in paragraph 39 (ii) of the Operational Guidelines for the Implementation of the World Heritage Convention.

As such, it possesses high qualities of variety and integrity and a considerable historical depth. The landscape preserves remarkable evidence of its structure and use in prehistory and the Middle Ages, when the mountain ridges functioned as communication and trade routes. Equally, the way in which they fell into disuse during the Roman period, when the Valle di Diano was drained and a new highway was built along it, passing from Capua to Sicily, only to revert to marshland with the fall of the Western Roman Empire, is dramatically visible.

feature being the church, and in some cases a monastic group. Roccagloriosa is a perfect illustration of this type of village.

Of the monastic properties, the most impressive is the Certosa di San Lorenzo at Padula in the Vallo di Diano. Construction began in 1306, but in its present form it is essentially Baroque, built in the 17th and 18th centuries and reflecting in its plan the gridiron on which its patron, St Lawrence, was martyred. It now houses the Archaeological Museum of Lucanian Antiquities.

Management and Protection

Legal status

The Cilento and Vallo di Diano National Park is protected by two Italian statutes. The natural areas are covered by Law No 394/1991, which applies stringent controls over designated areas. A Presidential Decree of June 1995 established the Park and guaranteed the protection of both the natural environment and the built heritage; it also encouraged the preservation of the cultural landscape within a programme of sustainable development.

The archaeological sites are covered by the basic Italian Law No 1089/1939 covering the protection of the cultural heritage. Heavy penalties are prescribed for breaches of its strict provisions.

Management

Ownership of properties within the nominated area is both private and public.

Administration of the Park is the responsibility of the Ente Parco Nazionale di Cilento e il Vallo di Diano. This is a public body, with a full-time President and professional staff; the work is supervised by a governing council, with representatives of national, regional, and local institutions and authorities, and a management group consisting of senior staff, consultants, and other specialists. The Park comes under the aegis of the Ministry of the Environment. Its authorization is required for all activities within the Park that may have an impact on its quality and status. It works closely and harmoniously with the authorities of those communes that are wholly or partially within the Park, which are very supportive of its work, as is the Provincial Administration of Salerno.

Each of the communes is required under Italian planning law to produce a Piano Regolatore Generale (District Plan), but this has not been done. However, the Park authorities have powers which override those of communes in planning matters. It is also worth noting that much of the Park is National Forest, which comes under the strict controls of the Italian Forest Law.

At the present time the presentational material relating to the Park is minimal. However, there is an ambitious programme for an integrated series of guidebooks (for the general public, young people, specialists, etc) that is in active preparation. At the present time there is no presentational material of reasonable quality at either of the two archaeological sites, but here also there are plans for the production of a range of materials.

No information was provided in the nomination dossier on the conservation history of the Park. However, considerable work has been carried out on the archaeological sites and the Certosa di San Lorenzo. A major campaign for the restoration and conservation of the three temples at Paestum is now well advanced, and an insula of urban villas has already undergone a comprehensive restoration programme. At Velia the Roman baths and the monumental Porta Rosa have been completely restored and conserved, and work is in progress on the medieval tower on the acropolis. All these projects have been funded by the European Union.

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As such, it possesses high qualities of variety and integrity and a considerable historical depth. The landscape preserves remarkable evidence of its structure and use in prehistory and the Middle Ages, when the mountain ridges functioned as communication and trade routes. Equally, the way in which they fell into disuse during the Roman period, when the Valle di Diano was drained and a new highway was built along it, passing from Capua to Sicily, only to revert to marshland with the fall of the Western Roman Empire, is dramatically visible.
The archaeological site of Paestum is of especially high value, both for the creative genius of the builders of its great Doric temples and for the light that it throws on the transition from Magna Grecia to the Roman Empire.

Comparative analysis

The nomination dossier compares Cilento with Hierapolis-Pamukkale (Turkey) and Meteora (Greece) as a “combined work of man and nature,” quoting Article 1 of the World Heritage Convention, but considers it to be superior because of the exceptional character and diversity of the archaeological remains that it contains.

ICOMOS feels that a better comparison might be with the Costiera Amalfitana, inscribed on the World Heritage List in 1997. This is also an area rising steeply from the coast to mountain ridges and peaks with a long history that is reflected both in its settlements and in its traditional forms of cultivation. However, the Costiera lacks the specific and unique historical interest of Cilento, with its continuity from prehistory through to the Middle Ages, and in particular the important Magna Grecia episode and the age-old routes.

ICOMOS recommendations for future action

The Certosa di Padula was not included in the nominated area. ICOMOS recommended that it should be added, as representing a final stage in the development of the Cilento landscape. The State Party was also requested to include in the nominated area the town of Teggiano (a Roman foundation), on the eastern flank of the Cilento area, since it constitutes an essential link with the Valle di Diano and beyond.

This nomination was referred back to the State Party by the Bureau at its meeting in June, requesting information on the draft management plan and a revised delineation of the area proposed for inscription, to include the Certosa di Padula and Teggiano. The State Party complied with this request and supplied the necessary revised information, which was found acceptable by ICOMOS.

Brief description

The Cilento area is a cultural landscape of exceptional quality, which vividly portrays its remarkable historical evolution as a major route for trade and for cultural and political interaction during the prehistoric and medieval periods by means of the dramatic chains of sanctuaries and settlements along its three east-west mountain ridges. It was also the boundary between the Greek colonies of Magna Grecia and the indigenous Etruscan and Lucanian peoples, and so preserves the remains of two very important classical cities.

Recommendation

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

Criterion iii: During the prehistoric period, and again in the Middle Ages, the Cilento region served as a key route for cultural, political, and commercial communications in an exceptional manner, utilizing the crests of the mountain chains running east-west and thereby creating a cultural landscape of outstanding significance and quality.

Criterion iv: In two key episodes in the development of human societies in the Mediterranean region, the Cilento area provided the only viable means of communication between the Adriatic and the Tyrrhenian seas, in the central Mediterranean region, and this is vividly illustrated by the relict cultural landscape of today.

ICOMOS, October 1998
Parc national du Cilento et du Val de Diano / The Cilento and Vallo di Diano National Park:
Vue aérienne / Aerial view
Parc national du Cilento et du Val de Diano / The Cilento and Vallo di Diano National Park:
Terrasses en bord de mer / Terracing on coast
Parc national du Cilento et du Val de Diano / The Cilento and Vallo di Diano National Park : Heraion
Parc national du Cilento et du Val de Diano / The Cilento and Vallo di Diano National Park :
Certosa di Padula
Including church, infirmary, school, administrative centers and adopts a standard geometric city plan, in-city. The ensemble is surrounded by a wall with three gates enclosing walls, possibly even a moat, and gates. The establishment of Béguinages (Beguine convents) in Flemish cities and the spatial organization they reflect are related to medieval concepts of urban development which were widespread internationally. The "city" type adopts either the "chessboard" layout specific to new towns or a more organic development, depending on the possibilities offered by local topography. The "courtyard" type has more in common with the rural world, offering a simple meadow or square in the centre of the village, around which stand public, religious, civic, and private buildings. In both types enclosing walls, possibly even a moat, and gates stress the desire to set such small towns-within-a-town apart and to erect a boundary between two different worlds.

The religious, socio-economic, and cultural functions of the béguinages and the development of these functions is reflected in both the general and the specific layout of the buildings, and their architectural form takes its inspiration from the traditional architecture of the region, using its materials, proportions, and forms as appropriate.

Their conception as an enclosed social unit, providing for both the spiritual and the material needs of a specific community, has led to comparisons with the Augsburg Fuggerei, built in 1516-25 by Jakob Fugger, the famous banker of the reign of Charles V in the Jakobervorstadt section of the medieval German city. The ensemble is surrounded by a wall with three gates and adopts a standard geometric city plan, including church, infirmary, school, administrative center, and 52 houses providing 106 residential units destined for craftsmen, journeymen, the poor, etc, all segregated in this way from the city centre. The foundation, sometimes interpreted as a “ghetto for the needy created by a well-meaning patron,” is also frequently seen as a precursor of the workers’ quarters of the 19th century.

Removed from the increasingly commercialized and humdrum historic centres, the béguinages preserved a respect for habitat as an essential function and have thus retained, apart from certain generally superficial modifications, the characteristic organization and simple functional architecture that gives them their particular atmosphere of a utopian setting in which a sense of community and respect for individuality are finely balanced.

Such qualities have not gone unnoticed in recent history, at crucial periods in the development of architecture and urban planning. In the face of burgeoning international modernism, the rediscovery of traditional architecture at the beginning of the 20th century offered an alternative, encouraging the creative interpretation that was to lead to a new style of architecture rooted in local traditions, which would be manifested in the regionalism of the period between the two World Wars. The very organization of the béguinages, with all the many variations on the courtyard and city types, and all the permutations thereof, as well as their inventive approach to incorporating green spaces, gardens, and “natural” plantations, was seen as the time as a model and an inspiration for the garden-cities to come, particularly in the 1920s and 1930s.

During the invasive “Golden 1960s” the utopia of the béguinages once again provided a frame of reference and matter for reflection, not only in terms of urban renewal, but also for the creation of the new town, organic, varied, and pedestrianized, that was to become Louvain-la-Neuve, designed as a home for a newly created university population as well as for ordinary citizens. It is interesting to note that Professor Raymond Lemaire was simultaneously in charge of both the restoration of the Grand Béguinage of Leuven and the Louvain-la-Neuve project.

The conservation and restoration work carried out in the béguinages ever since the ground-breaking initiative at Leuven in 1963-64 follow in the direct line of doctrine and practice in the field and offer different methods of approach and management which have implications at both regional and international level.

Criteria ii and iv

Béguinages: Centres of spirituality, solidarity, femininity, and modernity

In the evolution of our society, the Béguinages illustrate the presence, from as early as the Middle Ages, of generations of “religious women” (mulieres religiosa), either unmarried or widowied, seeking to lead a personal life of far greater independence than that permitted to women who were often married against their will, within a community which imposed certain rules but showed greater respect for the individuality of its members. Such communities existed alongside but separate from the traditional religious orders with their vows of perpetual enclosure and
poverty. The status of Beguines gave these much-respected women a cultural and social role to play within their community, combining self-government with a form of democracy: the Beguines elected their superior, the Grande Dame, who was supported by a council which managed the general affairs of the community, which consisted of the superiors of the convent and the infirmary, each of whom managed her own organization and economy. Omnipresent is the desire to harmonize daily life, a sometimes extreme spirituality, and a solidarity that extended beyond their own "city of peace" into "good works" and "good citizenship" in that period of the history of the city, of which their own community was, after all, an integral part. That ambivalence has never ceased to intrigue lay commentators, feminists, and specialists such as Julia Kristeva, who have all sought to understand, identify, and relate their attitude and "desire for happiness" with the very essence of femininity.

On a religious level, the Beguine movement shows a certain evolution away from the mystical tendencies of the Middle Ages towards a spiritual life which, although remaining individual, was more organized (communal religious services at set times, regulations) and controlled by the Church after the Counter-Reformation. The béguinages themselves, in their 17th-18th century forms, can be seen to become increasingly bourgeois. The regrouping that followed the French Revolution and the new impetus derived from the Catholic Revival of the latter half of the 19th century added a certain amalgam of popular piety and bigotry where, occasionally, both Beguines and bigots were involved and which was peculiar to the period.

Although the Beguines themselves produced little art, apart from some poetry showing a sometimes naïve mysticism and certain typical artefacts (gesloten hoffes), small enclosed reliquary cases containing effigies of saints, objects of devotion, flowers and embroideries, touching in their spontaneity and innocent taste, they nonetheless stimulated the artistic output of their time as well informed commissioners of works of art and remarkable organs destined for their churches. Their choices in that respect reflect a level of culture open to the movements and events of their times.

The movement today is all but extinct, but most of the béguinages continue to be sought after as havens of peace and settings appropriate to a lifestyle that is a blend of community and private. The Béguinage of Brugge is the only community to have retained its religious vocation, having been run since 1927 by Benedictine nuns who wear the habit of the Beguines. Among these women, the Bernardine Grâce, who was elected Grande Dame for a limited term and was in many béguinages assisted by a council. Whilst the life of the béguinages was characterized by simplicity and humility, it by no means ruled out personal possessions: wealthier Beguines built or rented their own houses, others lived in community houses, and the poorest lived in the infirmary. In all cases, each had to provide for her own keep, and many worked in the textile industry. After a time, most of the béguinages were elevated to parish status and were assigned their own priest.

In other regions, such as along the Rhine Valley, Beguines who lacked the support of lay or religious benefactors continued to live alone or in community houses in different parts of the town. The mistrust aroused by the strength of the Beguine movement and the development of feminine spirituality, which was also expressed in literary texts (such as the Visions of Hadewijch van Antwerpen, c 1240) and which could be seen as a threat to the authority of the Church, was made manifest at the Council of Vienna (1312) in the condemnation of the Beguines. In the Rhine Valley regions, this and other subsequent condemnations were applied with vigour against the
Beguines. In the Flemish region, however, the Beguines for the most part enjoyed the support of the religious authorities. The investigation into the orthodoxy of the béguinages carried out by the bishops at the request of Pope John XXII in 1320 was in their favour.

The religious problems and political crisis suffered by the Lowlands in the 16th and 17th centuries also had their impact on the béguinages. The institution disappeared completely in the Calvinist provinces of the north (except for Amsterdam and Breda), but was maintained in the southern parts of the Lowlands which remained Catholic. From the middle of the 16th century, bishops won over to the ideas of the Counter-Reformation and supported by the conventual orders re-established the old discipline in the béguinages, which enjoyed something of a revival in the following century, despite the damage many suffered during the Dutch Revolt (1568-1648). Construction and restoration work intensified as the number of Beguines increased.

The decline of the movement first became apparent in the 18th century and gathered pace after annexation by France in 1795. Although French legislation and anti-clerical policy was interpreted differently by the local powers, the béguinages were secularized and their possessions and management handed over to the municipal commissions of the civil hospices. Only a small number of béguinages survived.

The fate of the béguinages in the 19th century differed from one area to another and depended on the attitude of the urban authorities and the municipal commissions of the civil hospices. The Beguines retained possession of their houses on a personal basis, with the unoccupied houses taking in the poor. Occasionally, they managed to buy back some of their houses via intermediaries, and to rebuild limited communities.

Elsewhere, former béguinages were taken over by religious orders; in Gent, the Beguines enjoyed the support of the Church and of Duke Engelbert von Arenberg, who purchased the Petit Béguinage and had the Béguinage of Mont-Saint-Amand built (1873) to house the Beguines from the Grand Béguinage, which the city authorities were threatening to dismantle. In many of the béguinages, community houses and infirmaries were gradually turned into hospices, orphanages, schools, etc.

Repeated attempts by the Beguines to recover their property throughout the 19th and 20th centuries proved fruitless, and the movement withered away. Many béguinages suffered damage during World Wars I and II. Today, most béguinages are still clearly defined components of the urban fabric, and some still form an essential part of the architectural heritage of many cities. These havens of tranquillity still fulfil a function as living space and around a dozen Beguines still live there.

**Description**

The proposed inscription concerns twenty-six béguinages in the five Flemish provinces, as follows:

- **Province of Antwerp:**
  - Antwerp, Herental, Hoogstraten, Lierre, Mecheln (Grand Béguinage and Petit Béguinage), and Turnhout.

- **Province of Limburg:**
  - Borgloon, Saint-Trond, Tongeren, and Hasselt.

- **Province of Eastern Flanders:**
  - Alost, Termonde, Gent (Grand Béguinage, Petit Béguinage, and Béguinage of Mont-Saint-Amand-lez-Gand), and Audenarde.

- **Province of Western Flanders:**
  - Brugge, Dixmude, and Kortrijk.

- **Province of Flemish Brabant:**
  - Aarschot, Diest, Leuven (Grand Béguinage and Petit Béguinage), Overijse, and Tielenmont.

The 26 Flemish béguinages proposed for the World Heritage List are not all preserved in their entirety. Many have been partially dismantled (Antwerp, Hasselt, the Petit Béguinage of Leuven, the Petit Béguinage of Mecheln, Herentals, Aarschot) or largely incorporated into the urban fabric of the vicinity (Grand Béguinage of Gent). Certain suffered damage during either World War I or II (the Béguinage of Dixmude was rebuilt during the 1920s, whilst Aarschot, partially rebuilt after 1944, still has four of its original houses, and the church of Hasselt was destroyed in 1944). Of the béguinages of Overijse and Borgloon (where the Beguines never really succeeded in establishing a true béguinage), only the church remains. The period houses of the Béguinage of Alost were demolished and rebuilt during the 1950s.

The Flemish Béguinages founded in the 13th century (Hoogstraten at the end of the 14th century) were often built on the banks of a watercourse and most were initially outside the city walls. As the cities expanded, the béguinages found themselves within the new walls. The Grand Béguinages of Mecheln and Antwerp, both destroyed in the 16th century, took refuge in a quarter of the city offering empty houses or space for new building.

No complete construction remains from the Middle Ages, with the exception of certain churches. The earliest Beguine houses, built of timber frames and pisé, were replaced by municipal ordinance by buildings of brick or stone in the latter half of the 16th century and, particularly, in the 17th century, although they generally followed the original layout and area. In the 17th century, the rising numbers of Beguines dictated further construction within the space originally available. In the 18th century, the number of Beguines declined and houses were demolished. New houses or buildings were incorporated into some béguinages in the 19th and 20th centuries, such as the new convent of the Benedictine nuns into the Béguinage of Brugge (1937) or the residential building that replaced houses destroyed in 1944 in the Grand Béguinage of Leuven (1994-95).
The béguinages formed miniature towns, enclosed by walls or surrounded by ditches, with gates opening to the “world” during the day. The béguinages were organized according to one of two models: one, the city type, reflecting on a smaller scale the model of a medieval city, with a plot set aside for the cemetery, or the square where the church is built (Lierre, Diest, Tongeren, etc); the other, the courtyard type, with a central area, varying in shape and often consisting of a lawn planted with trees, where the church is located, and around which the houses are aligned (Brugge, Turnhout, etc; Hoogstraten has two courtyards, as did Antwerp originally). A third or mixed type, the result of certain extensions in the 17th and 18th centuries, combines both layouts (the Petit Béguinage of Gent or the Grand Béguinage of Leuven).

The Béguinage of Mont-Saint-Amand-lez-Gand occupies a special position among the béguinages proposed for inclusion on the World Heritage List in that it was built (1873-74) as a global project adopting the traditional concepts of the béguinages and a neo-Gothic architectural style.

The béguinages consist of gates and/or gate-houses, a church, an infirmary, the house of the Grande Dame or Council, the Table of the Holy Spirit (or Table of the Poor), of houses and community houses (known as “convents”), a farm and other agricultural or industrial buildings (barn or brew-house), green spaces, and a presbytery close to the béguinage.

Although many béguinages lost their enclosed aspect during the French period and the gates were removed, some still boast fine gates dating from the 17th century (Diest, Lierre, Herentals) or the early 19th century (Turnhout, the Grand Béguinage of Leuven, the Petit Béguinage of Gent).

Beguine houses are small single-storey brick buildings with a small enclosed garden. They date from a variety of periods and their style reflects the traditional urban architecture of four regions: the coastal region (French Flanders) in Brugge or Kortrijk; Brabant with local adaptations in Gent, Termonde, Antwerp, Diest, Mecheln, etc; the Campinoise region in Hoogstraten and Turnhout; and the Mosane in Saint-Trond and Tongeren. The community houses, often founded by benefactors for poor Beguines, stand out from the ensemble by virtue of their size and richer decoration. The house of the Grande Dame or Council, located near the church, is more representative in its dimensions, the arrangement of its facades and its interior design.

Of the buildings destined for charitable or economic purposes, the most representative examples are to be found at the Grand Béguinage of Leuven (infirmary, farm, and Table of the Holy Spirit, facing the church), at Tongeren (the infirmary with chapel and brew-house), and at Saint-Trond (the infirmary-farm ensemble with its monumental barn).

The churches figure among the main constructions of the béguinages and generally follow the main architectural currents and their regional interpretations, repeated with simplicity and sobriety and using local materials. They represent the most ancient element of the heritage of the béguinages, particularly at the Grand Béguinage of Leuven (church building began in 1305), at Saint-Trond (latter half of the 13th century) and Diest (14th century).

The churches also bear witness to the damage and destruction of the 15th century in the form of partial reconstruction (Brugge) or new construction once the béguinages were transferred to the city (Church of Saint-Alexis and Catherine in Mecheln, a fine Baroque building by J Franquart and P Huysens, dating from the beginning of the 17th century). They also illustrate the prosperity of the béguinages in the 17th and early 18th centuries, with the introduction of Baroque decor (Church of Saint-Jean-Baptiste in the Grand Béguinage of Leuven, Church of Sainte-Catherine in Diest, etc), or through new constructions such as the Church of Sainte-Marguerite in Lierre.

The Church of Sainte-Agnès in the Béguinage of Saint-Trond houses a series of major wall paintings (from around 1300 to the beginning of the 17th century), including pillars of the Beguines’ choir, figures of holy women, and scenes from the life of Mary, which offer a particular illustration of the devotion practised by the Beguines. Other béguinage churches feature church furnishings (tombstones, pulpits, organs particularly, etc), mainly from the 17th and 18th centuries.

Also to be found are chapels (Chapel of Sainte-Godelive at the Petit Béguinage of Gent), calvaries (Turnhout), Stations of the Cross (Lierre), and niches for statues of patron saints of the house (Diest, etc), all of which bear witness to the devotion of the Beguines. Many of their sanctuaries, like the Grotto of Notre-Dame de Lourdes in Turnhout, are still places of worship.

**Management and Protection**

**Legal status**

Since the adoption of the National Law of 7 August 1931, which designates the béguinages, in whole or in part, as Protected Monuments, Sites, or Monuments and Sites, the Decree of the Flemish Government of 3 March 1976 (as modified by the Decree of 22 February 1995) establishes rules for the protection, maintenance, and restoration of the béguinages as urban or rural Monuments and/or Sites. Such decrees reflect a growing recognition of the value of the béguinages as ensembles. It should be noted that, for many béguinages, the protection, which was first confined to the church, has only been extended to the ensemble in the last thirty years.

The legal protection order sets forth the general conditions and any recommendations specific to each béguinage relating to conservation and maintenance (prohibition of demolition, alteration of the appearance or transformation of buildings, possibility of new construction as appropriate, indications about the nature of electrical installations, roadways, plantings, etc).

The 1976 Decree establishes a direct link with legislation pertaining to National Planning and Urban Development (26 March 1962), in that any application for a permit relating to a protected property must
be submitted to the Division of Monuments and Sites (Division des Monuments et Sites) for approval.

In addition, the Order of the Flemish Government dated 17 November 1993 sets out general regulations relating to the conservation and maintenance of urban monuments and sites. They concern both the exteriors and the interiors of protected properties.

The protection, conservation, and restoration of the béguinages is under the control of the Division of Monuments and Sites of the Flemish Community Ministry (Department of the Environment and Infrastructure, Administration of National Planning, Housing and Monuments and Sites).

All the béguinages are included in the sector plans required under the Law on National Planning and Urban Development, within Residential Zones, as Zones and Sites of special cultural, historical, and/or aesthetic interest (CHE Zones), whose main objective is the conservation and development of cultural heritage. Such CHE Zones do not fully cover the Béguinages at Leuven (Grand Béguinage), Diest, and Hoogstraten. The sector plans are currently under review, however, and will be added to in the case of these three béguinages and extended for those of Termonde, Mont-Saint-Amand-lez-Gand, Saint-Trond, and Turnhout. The circular of 23 August 1997 issued by the Department of Environment and Infrastructure stipulates that if a development programme in designated zones is likely to have an adverse impact on the value of the sites, the Division of Monuments and Sites must be consulted. Specific development plans for the municipalities concerned must comply with the definition of these Zones and Sites of special cultural, historical, and/or aesthetic interest, which constitute effective buffer zones.

Management

The béguinages are in public, private, or mixed ownership. The owners are either:

- a public social aid centre (OCMW), successor to the 18th century municipal commission of civil hospices. This municipal body is made up of members elected by the town council. Most of the béguinages belong to an OCMW;
- a non-profit-making association (ASBL), in the case of Termonde, Audenarde, Tirlemont, and Gent (Petit Béguinage). The Béguinage of Hoogstraten, which is owned by an OCMW, is on long lease to an ASBL;
- the city, which may own either the entire ensemble (Brugge, Grand Béguinage of Gent) or just part of the property (Tongeren, Saint-Trond, Petit Béguinage of Mecheln);
- an institution or administration such as the Catholic University of Leuven (Grand Béguinage), the Province of Limburg (Hasselt), the Church commissioners in the case of several béguinage buildings in Lierre, Mecheln (Grand Béguinage), and Hoogstraten;
- individual owners of houses in the béguinages of Lierre, Mecheln, Antwerp, Saint-Trond, and Termonde.

Owners are responsible for the management of the béguinages. Municipal policy towards the béguinages is crucial to their management, especially those which are owned by the municipal authority or by an OCMW.

The legal protection order requires the owner of a protected monument or building in an urban site to maintain the property in good repair by means of maintenance and conservation work. The Flemish Community Government makes maintenance and restoration grants to owners of protected monuments, for amounts determined according to the nature of the property (private or public). The maintenance grant covers a wide range of work, which goes beyond the basic concept of maintenance.

Restoration grants for large-scale work are particularly designed for associations and owners of monuments that are open to the public, such as the béguinages. Where buildings are not protected as monuments, the owners of certain béguinages (eg the OCMW in Diest) offer tenants the option of an interior renovation contract, under which tenants invest in renovation work in return for reduced rents. In addition, Government fiscal policy encourages the preservation of monuments and sites.

With the exception of Hasselt, the béguinages have retained their social welfare function (rental of houses), and many continue to house specialized institutions (day centres for the elderly, special schools, etc). The most spacious buildings in certain béguinages have been given over to new purposes (béguinage museum, exhibition hall, cultural centre, conference and seminar rooms, etc), but only the Béguinage of Hasselt is given over entirely to a single project, as a centre for art and culture.

The béguinage churches are for the most part open for worship: the Church at Saint-Trond houses a museum of religious art. Projects are under consideration for the use of the large buildings at several béguinages, including Tongeren and Mont-Saint-Amand-lez-Gand.

Conservation and Authenticity

Conservation history

When the first legal protection measures were introduced (1931), few of the béguinages were taken into consideration in their entirety (Kortrijk, Diest, Brugge). Elsewhere, the church alone, by virtue of its archaeological interest, benefited from restoration work, as in Saint-Trond or at the Grand Béguinage of Leuven. Buildings which were still serving a function were maintained in a satisfactory condition.

During the 1960s, many béguinages that were threatened with destruction and which did not as yet enjoy any overall legal protection were saved thanks to campaigns and preservation operations spearheaded by specialists, volunteers, and associations. Such was the case, in particular, of the Grand Béguinage of Leuven, purchased by the Catholic University of Leuven, which then put Professor Raymond Lemaire in charge of restoration.

Since the 1970s, when legal protection was gradually extended to all the béguinages, conservation and res-
toration work has been carried out on a more regular basis. The conservation, restoration, and rehabilitation of the béguinages has local implications. Major work has been and is carried out either on an ad hoc basis, as and when houses are vacated, or as part of larger-scale phased projects, each of which concerns a group of buildings. Houses recently restored or in the process of restoration bear witness to the care taken over both interiors and exteriors, integrating elements from different periods into the ensemble only after careful evaluation. Several proposals for the restoration of houses and churches (Diest, Tongeren, Mecheln, Hoogstraten) have been submitted to the Division of Monuments and Sites.

The schedule of priorities drawn up by the Division of Monuments and Sites in 1997 will provide extra resources for the conservation and development of the Flemish béguinages. It also provides for the setting up of a network of owners and managers of béguinages to share their experiences of managing such properties.

**Authenticity**

Despite the damage caused to the Flemish béguinages after their suppression in the 18th century, their authenticity is entirely satisfactory.

**Evaluation**

**Action by ICOMOS**

An ICOMOS expert mission visited the properties in February 1998. ICOMOS also consulted a specialist at the University of Reading (UK).

**Qualities**

The Flemish béguinages proposed for inscription on the World Heritage List represent a unique cultural tradition born in the Middle Ages, that of the Beguines, women who embarked on a semi-religious life.

Although the Beguine movement developed throughout north-western Europe (what is now Belgium, Holland, northern France, the Rhine valley, and eastern England), the founding of the béguinages, large enclosed ensembles designed to meet the spiritual and material needs of the Beguine communities were confined to the Flemish regions.

**Comparative analysis**

Although traces remain of béguinages in other regions of Belgium (Church of Saint-Christophe in the Béguinage of Liège, the Béguinage Chapel in Mons, several houses in Enghien and Anderlecht, the church of the Grand Béguinage of Brussels), in France (a handful of houses in the Béguinage of Saint-Vaast in Cambrai), England (the Elm Hill houses in Norwich), and the Béguinages of Amsterdam and Breda in the Netherlands, the Flemish béguinages proposed for inscription on the World Heritage List constitute the most representative architectural ensembles associated with the Beguine movement.

**ICOMOS comments**

The State Party has proposed twenty-six béguinages or remains of béguinages for inscription on the World Heritage List. This group represents a very broad sample in terms of the history, typology, and state of preservation of the béguinages. While several of them have preserved their distinctive characteristics, others have lost them as a result of the vicissitudes of history.

While recognizing that a single béguinage would not be representative of the Beguine tradition and that the concept of outstanding universal value can only be applied to a group of béguinages, ICOMOS nonetheless has certain reservations concerning the proposed inscription of all 26 béguinages.

ICOMOS suggests that the proposed inscription should be limited to those béguinages that are most representative of the Beguine tradition, identified on the basis of their historic and architectural development and their state of preservation. They are the following:

- **City type**: Lierre, Diest, Tongeren, Kortrijk, Grand Béguinage of Mecheln, Mont-Saint-Amand-Lez-Gand.
- **Courtyard type**: Hoogstraten, Brugge (Bruges), Termonde, Turnhout, and Saint-Trond.
- **Mixed type**: Grand Béguinage of Leuven, Petit Béguinage of Gent.

**ICOMOS recommendations for future action**

ICOMOS draws the attention of the State Party to the need to ensure common management procedures for the different owners and to draw up a development plan for the Béguinage of Tongeren. Traffic regulations should also be introduced into those béguinages which do not as yet have them, and care should be taken to locate projected parking areas outside the ensembles. ICOMOS also invites the State Party to continue its programme of action on behalf of all the Flemish béguinages under the 1997 schedule of priorities.

**Brief description**

The Beguines were women who entered into a life dedicated to God but without retiring from the world. In the 13th century they founded the béguinages, enclosed communities designed to meet their spiritual and material needs. The Flemish béguinages form architectural ensembles composed of houses, churches, ancillary buildings, and green spaces organized in a spatial conception of urban or rural origin, and are built in styles specific to the Flemish cultural region. They bear extraordinary witness to the cultural tradition of the Beguines that developed in north-western Europe in the Middle Ages.

**Recommendation**

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

**Criterion ii**: The Flemish béguinages demonstrate outstanding physical characteristics of urban and
rural planning and a combination of religious and traditional architecture in styles specific to the Flemish cultural region.

**Criterion iii**: The béguinages bear exceptional witness to the cultural tradition of independent religious women in north-western Europe in the Middle Ages.

**Criterion iv**: The béguinages constitute an outstanding example of an architectural ensemble associated with a religious movement characteristic of the Middle Ages associating both secular and conventual values.

ICOMOS, October 1998
Les béguinages flamands / The Flemish béguinages:
Béguinage de Bruges, église Sainte Elisabeth / Béguinage of Bruges, St Elizabeth Church

Les béguinages flamands / The Flemish béguinages:
Grand béguinage de Louvain / Grand béguinage of Louvain
Les béguiages flamands / The Flemish béguiages :
Béguinage de Courtrai / Béguinage of Courtrai

Les béguiages flamands / The Flemish béguiages :
Béguinage de Diest, porche monumental / Béguinage of Diest, monumental gate
Identification

Nomination The four lifts on the Canal du Centre and their environs, La Louvière and Le Roeulx (Hainault)

Location Walloon Region, Hainault Province

State Party Belgium

Date 16 June 1997

Justification by State Party

The route and the installations of the Canal du Centre are a perfect response to the considerable technical restraints and challenges encountered: the instability of the sub-soil, a significant change in level over a short distance, and the lack of water to supply the canal. Safety and economic considerations, in terms of energy and resources, resulted in the use of original techniques. The design of the lifts, the choice of types of mobile bridge, and the construction of advanced locks gave rise to the invention and perfection of new processes.

The hydraulic lifts also bear witness to the ingenious use of hydraulic forces and the intelligent and innovative use of basic physical principles. Based on simple principles but complex in its implementation, this technology has proven its worth and, one hundred years later, it is still in perfect working order.

Criterion i

Of the eight hydraulic boat lifts built at the end of the last century and the beginning of this century, the only ones still in existence in their original working condition are the four lifts on the Canal du Centre.

Criterion iii

The design of these lock structures also reveals the collaboration between the designing engineers (E. Clark, H. Genard, and F. Nolet) and the engineers from the Cockerill company, the flagship of Belgian industry at the time. The research carried out jointly led to proposals for notable improvements in the field of the strength of materials (the use of hooped cast iron), which were imitated to such an extent that the Cockerill company chose it for the construction of the lift at Kirkfield in Canada.

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

Hainault does not have a large natural navigable waterway. This led to difficulties in transporting the coal discovered in the region in the Borinage and around Charleroi at the end of the 12th century on the bad roads of the time. It was carried on the backs of men to the shore of the winding Haine river and loaded into small boats. Considerable works were carried out to improve the navigation of the Haine in the centuries that followed, so that larger boats could carry coal from Jemappes to the lower Scheldt, including the provision of sluice locks and gates.

With the transfer of the Condé region to France in 1655, plans to link the Mons area to the Scheldt by canal were first discussed, but no progress was made until the early 19th century. The Charleroi-Brussels Canal was finished in 1832, and the Houdeng and Mariemont branches, which were to play an important role in the development of the Canal du Centre, in 1839.

An Imperial decree of Napoléon I in 1807 ordered the construction of a canal between Mons and Condé, and this was completed in 1818. With the Saint-Quentin Canal, completed in the same year, the Borinage coalfield was now connected directly with Paris. Only one element was missing in this canal network linking the Scheldt and the Meuse, a canal between Mons and Charleroi.

This proposal to construct what was known as the Canal de Centre had originally been approved by Napoléon I in 1810. There was to follow a long series of projects, by French, Dutch, and Belgian engineers, on different routes and using different techniques for solving the technical problems encountered between the two ends. These were all essentially commercial schemes, funded by the enterprises who would make use of the new link. Increased competition from British, German, and northern French coalfields led the Belgian Government to intervene in 1871 and undertake to finance the canal. Studies were carried out by its Civil Engineering Authority aimed at overcoming the two major technical problems - the small quantity of water available and the large
difference in level (89.46m) between the Charleroi-Brussels and Mons-Condé canals.

The main problem lay in the upper part of the canal, in the Thiriau valley. It was decided that on this stretch the change in level was such that it might be better dealt with by means of lifts rather than locks: four lifts of the type developed by the English engineer Edwin Clark would be sufficient, one with a difference in level of 15.40m and the other three of 16.93m. These would accommodate both the difference in level on this stretch of the canal and the low supply of water, since Clark lifts had been shown to be very economical from this point of view. Belgian engineers were sent to England to study the only existing example of this type of lift, that built by Clark at Anderton on the Trent-Mersey Canal in 1872-75.

Despite some setbacks, as when there was an accident at the Anderton lift in 1881, leading to an increase in the safety coefficient to be adopted, the decision to go ahead was finally taken at the end of 1884. Clark himself was to be involved in the design and construction of the Belgian lifts. The work was put out to tender, and the construction work of Lift No 1 at Houdeng-Gregnies was completed in April 1888; it was inaugurated on 4 June that year by King Leopold II of the Belgians.

Work on the completion of the canal itself and of the other three lifts was, however, not to be completed so speedily, for a variety of reasons. The 14km stretch from Mons to Thieu was opened in 1892, but further work was delayed because it was discovered that other stretches of the canal ran through an area pitted with abandoned coal mines. It was not until 1909 that work began on the remaining three lifts, built, like No 1, by the Cockerill company in Seraing. The German occupation in World War I did not see the work suspended, because the occupying power saw the strategic value of this important link, and so the entire length of the Canal du Centre was finally opened for traffic in August 1917.

In 1957 it was decided to upgrade the entire Canal du Centre to accommodate vessels of up to 1350t, and a new section was dug from Mons to Havré. This meant that the stretch of 300t canal that is the subject of the present nomination became redundant. Consideration was first given to various solutions for the stretch that was going out of commercial use, ranging from complete obliteration by demolition and filling to various partial forms of conservation. Financial constraints favoured its retention in its entirety, and a major public relations campaign led to the stretch of canal now proposed for inclusion on the World Heritage List being maintained in operation for recreational purposes. The project received many awards and prizes in the 1980s and 1990s.

**Description**

The Canal du Centre was initially 20.919km long, between La Louvière and Mons; however, the stretch now open for 300t traffic is only 7km long, from La Louvière to above Lift No 4 at Thieu. This is the property nominated for inscription on the World Heritage List (it also includes a 1.1km long disused bay that includes Lock No 1 at Thieu and the lock-keeper’s house).

It follows the Thiriau valley with a difference in height of 66.196m over the 7km of its length. Water is supplied from the Sambre, but this is limited to no more than 12,000m$^3$ a day, to avoid lowering the water level on the Charleroi canal, which is also supplied from the Sambre; the Haine also supplies a supplementary supply.

The canal itself is built either on embankments or in cuttings. At its widest on straight stretches it is 10.50m (with increases on curves) and the normal depth of water is 2.40m. The maximum tonnage of vessels using it is 360t; their overall length (including rudders) must not exceed 40.50m and the maximum draught is 2.10m. There was a deliberate tree-planting programme that began along the banks of the canal in 1911, based on a succession of American elm and ash, oak, poplar, maple, and sycamore, with copses of alder, mixed with willow, silver birch, and false acacia. A variety of species (black pine, false acacia, maple, hazel, elder, and black poplar) were planted around the lifts. At the present time the most common species are lime, maple, chestnut, and ash.

Lift No 1 (Houdeng-Gregnies) consists essentially of two mobile compartments, each supported by a single hydraulic press, the latter being joined by pipes in such a way that, when one compartment is at the level of the upper bay, the other is at the level of the lower bay. As the first descends as a result of the introduction of water from the upstream bay, the other rises; a sluice gate in the middle of the pipe between the two presses governs the movement of the compartments.

The compartments are made of sheet steel, supported by latticed structural elements. At each end they are closed by means of steel gates that can raised and lowered in grooves with rubber seals. The head of water in each compartment is that of the water in the canal itself, 2.40m, giving a maximum weight per full compartment of 598t. To cause the upper compartment to descend, an extra 0.30m of water (74t) is required and this, added to the weight of the container itself (296t) means that the total weight that has to be raised by each press is 1048t.

The cast-iron pistons of the presses are 19.44m long overall. Each press has an internal diameter of 2.06m, and is made up of three sections. At the base there is a cast-iron plate 15cm thick. Then come eight cylindrical housings 2m high, each consisting of a cast-iron cylinder with an internal diameter of 2.06m, secured by 50mm steel hoops set in place when hot. Finally comes the upper section, 1.599m high overall and made up of three components, permitting the circulation of water so as to create the considerable forces needed to operate the lift.

Because of the impossibility of creating a system that is completely watertight, and also to provide power to operate the hydraulic machinery for towing boats and operating the lock gates, supplementary machinery is installed, consisting of a twin Gerard
horizontal-axis free-deviation turbine powered by water from the upstream bay.

Both the compartments and the bays are fitted with an ingenious and efficient system of watertight lifting gates, which makes it possible to reduce the overall weight of the containers to a minimum. There is a dual safety system, operating on the one hand on the reciprocating movements of the two compartments and on the other on the sequence in which the phases of the operation take place; they are independent of one another.

Downstream from Lift No 1 there is a vertical brick supporting wall reinforced with bluestone ties, buttresses, and limestone bonding stones in a checkerboard pattern; moulded cornices are supported on blind arcing in brick on stone corbels. This softens the somewhat bleak appearance of the architecture, which is also relieved by the iron safety rail with its curved motifs. It is extended by two small metal canal bridges that span the entrance channel.

Lifts No 2 (Houdeng-Aimeries), No 3 (Bracquegnies), and No 4 (Thieu) were built thirteen years after No 1 came into operation, and they incorporate a number of modifications to the basic design resulting from operational experience. However, the operating principle remains the same; the modifications apply mainly to the guides, the hydraulic presses and their pistons, and the gates.

There were originally six drawbridges on the Canal, four of which remain, two of them within the nominated area. They consist of mobile platforms balanced by a system of counterweights housed in a casing at the end of each beam. The beam is supported by two towers on the banks of the canal. A cable linking one end of the beam to the bridge platform is used to raise and lower it.

At bends in the canal swing bridges are used, two of them on the nominated section. The platform, with a latticed metal safety barrier, rotates on a central pivot located on a massive cylindrical pile with two breach rollers at each end.

The nominated area also includes the old lock No 1 at Thieu, now no longer in use. It is 40.80m long by 5.20m wide, with a water depth of 4.20m. The side walls are in finely dressed bluestone.

Three buildings house the hydraulic machinery needed for operating the lifts, serving Lifts No 1, 2 and 3 jointly, and 4 respectively. They are built with a good deal of style, that serving Nos 3 and 4 having two accumulator towers in a baronial form. They contain the original machinery, made by the Cockerill company; turbine pumps, and accumulators. They are accompanied by houses for the use of the operators, either integral with the engine house or detached. There is also a number of modest two-storey houses along the Canal, to provide accommodation for bridge and lock keepers.

Management and Protection

Legal status

On 22 September 1992 the 300t Canal from its point of origin to sluice gate 1 at Thieu was listed by Decree as a site and the four lifts, together with the drawbridges at Bracquegnies and Thieu, were listed as monuments. Listing is a means both of recognizing the outstanding value and ensuring the protection of monuments and sites. All work, with the exception of certain minor maintenance operations, require authorization by means of a building permit. This can only be obtained after consultation with specialists of the Heritage Section (Division du Patrimoine) of the Ministry of the Walloon Region (Ministère de la Région Wallonne) and with the Royal Commission on Monuments, Sites and Excavations (Commission Royale des Monuments, Sites et Fouilles).

The listed area is surrounded by a protection zone, which constitutes an adequate buffer zone, as required by the Operational Guidelines for the Implementation of the World Heritage Convention. This buffer zone has been very carefully defined, not without difficulty, since this is a built-up area. Its main objective was to ensure that the surrounding area as seen from the Canal was not adversely impacted by inappropriate new constructions. The report of the ICOMOS-TICCIH expert mission commented favourably on the resulting zone.

The site was entered on the list of exceptional properties (Liste du Patrimoine Exceptionnel) of the Walloon Region on 29 July 1993. This list, based on criteria defined by UNESCO, is revised every three years, and the 1993 registration was confirmed on 25 July 1996.

Most of the trees along the length of the Canal are protected by a Ministerial Decree of 7 July 1995, and may not be cut or lopped without a permit, obtained after consulting the Department of Natural Resources and the Environment (Direction Générale des Ressources Naturelles et de l’Environnement) of the Ministry of the Walloon Region.

Management

The Canal and its equipment (lifts, bridges, engine rooms, roads, etc) is public property, belonging to the Waterways Department of the Walloon Ministry of Infrastructure and Transport (Direction Générale des Voies Hydrauliques, Ministère Wallon de l’Équipement et des Transports - MWET). Certain plots are private property, belonging to the Société Usines Gustave Boël. There are no plans for the public acquisition of these plots.

Management of the Canal is the statutory responsibility of the MWET Waterways Department. It operates through its relevant subsidiary specialized and regional administrations. However, certain aspects, such as the development of the area for recreational and educational use, is delegated to the Compagnie du Canal de Centre, an enthusiastic and active non-profit-making body which works closely with the official bodies.
Account is taken of the special nature of the nominated area in the Sub-Regional Plan of La Louvière-Soignies (Plan de secteur de la Louvière-Soignies), in which it is considered to be of special landscape value.

MWET has an overall management plan for this section of the Canal, since it is maintained in operational condition. It also has a number of tourism enhancement projects, including a proposal for the floodlighting of Lift No 4, the provision of small boats for hire, and the improvement of parking access at Lift No 3, where a visitor reception and interpretation centre is being set up in the former store buildings.

Conservation and Authenticity
Conservation history
Since this section of the Canal was in continuous commercial operation until the decision was taken to upgrade to 1350t, it was maintained in impeccable working order. When the decision was taken in 1979 to preserve the 300t section, the plans for reuse for recreational purposes gave high priority to maintenance and conservation of the waterway and its equipment, notably the four lifts.

Authenticity
The level of authenticity is very high in every respect. No modifications have been carried out to the lifts since they were built, and their operating machinery is still in its original form and in superb condition. Similarly, the other components of this industrial landscape have been preserved and maintained in their original form, with the minimum of modifications resulting from minor technological developments. The buildings in brick and stone have been well maintained and sympathetically restored where necessary.

Evaluation
Action by ICOMOS
An ICOMOS-TICCIH expert mission visited the property in November 1997. ICOMOS also consulted a leading TICCIH expert on historic canals.

Qualities
This nominated property is an exceptionally complete and well preserved example of 19th century technology of great importance in the study of the application of scientific and engineering principles in this period of intensive economic and industrial expansion.

Comparative analysis
In the ICOMOS-TICCIH International Canal Monuments List (1996), seven canal boat-lifts are singled out for special mention. The highest grading is given to the Anderton Lift on the Trent and Mersey Canal (UK), which is especially significant because it was the first of the Clark lifts to be built. However, as the study points out, the four lifts on the Canal du Centre “form part of an integrated industrial landscape,” and as such they are exceptional. For this reason they figured on a short list of outstanding industrial monuments prepared by TICCIH in 1995.

ICOMOS recommendations for future action
The report of the ICOMOS-TICCIH expert mission drew attention to the restructuring of the Gustave Boël works at the eastern end of the nominated area, alongside Lift No 1, that will probably be carried out as a result of the acquisition of this company by the Dutch Hoogovens group. This works forms an appropriate background to the Canal, since its operations were made possible by its creation (and, moreover, the Boël family was closely involved with its construction). It is hoped that Hoogovens will collaborate with the relevant authorities in Belgium to ensure that this link is maintained by sympathetic redevelopment of the site. This applies with equal force to the parkland of the Château Boël, to the west of the works, which is of special significance as part of the historical landscape of the Canal.

The report also commented on some houses built at two points along the Canal to accommodate workers, the design of which is discordant in relation with the 19th and early 20th century structures. It is understood that there are plans for a third such construction; ICOMOS strongly urges the competent authorities either to relocate these outside the nominated area or to redesign them in a style that is more in keeping with the historic environment.

Brief description
The four hydraulic boat-lifts on this short stretch of the historic Canal du Centre are industrial monuments of the highest quality. Together with the Canal itself and its associated structures, they constitute a remarkably well preserved and complete example of a late 19th century industrial landscape.

Recommendation
That this property be inscribed on the World Heritage List on the basis of criteria iii and iv:
Criterion iii: The boat-lifts of the Canal du Centre bear exceptional testimony to the remarkable hydraulic engineering developments of 19th century Europe.
Criterion iv: These boat-lifts represent the apogee of the application of engineering technology to the construction of canals.
Les quatre ascenseurs du Canal du Centre et leur site, Le Louvrière et le Roeris (Briare) / The four lifts on the Canal du Centre and their environs, Le Louvrière and Le Roeris (Briare) : 
Plan indiquant la zone proposée pour inscription et la zone tampon / 
Map showing nominated property and buffer zone.
Les quatre ascenseurs du Canal du Centre et leur site, La Louvière et le Roeulx (Hainaut) /
The four lifts on the Canal du Centre and their environs, La Louvière and le Roeulx (Hainault) :
Ascenseur 1 (Houdeng-Goegnies) / Lift 1 (Houdeng-Goegnies)
Les quatre ascenseurs du Canal du Centre et leur site, La Louvière et le Roeulx (Hainaut) /
The four lifts on the Canal du Centre and their environs, La Louvière and le Roeulx (Hainault) :
Salle des machines de l'ascenseur 3 / Engine room of the lift 3
the 1972 World Heritage Convention, this is a

In terms of the categories of cultural property set out in

Category of property

its location in a rapidly changing environment.

It is a characteristic example of a significant human

occupation of the village and the ample documentation of its cultural phases facilitates the study of the evolution of a society and a civilization within an island environment. In this sense Choirokoitia may be considered as a unique laboratory.  

It has exerted considerable influence on both contemporary and subsequent developments. It is the earliest reference and type site for the study of the Cypriot Pre-Pottery Neolithic in its apogee.

It is a characteristic example of a significant human settlement, fragile as a result of its great antiquity and its location in a rapidly changing environment.

It is associated with ideas and beliefs of historical importance as manifested in several aspects of the material culture. Burial customs, for instance, and the use of figurines provide evidence for ritual and religious practices.

The settlement is located on the slopes of a hill in a meander of the Maroni river overlooking the fertile Vasilikos valley, about 6km from the sea. It covers an area of c. 1.5ha. The earliest occupation, consisting of circular houses built of mud-brick and stone with flat roofs, was on the eastern side of the hill. It was protected by a massive wall, more than 180m of which has been uncovered, barring access from the west (the other sides were protected naturally by the curve of the river and by very steep slopes).

A second defensive wall, of which a length of 60m is known, was erected to protect a later extension of the village to the west. The walls, built of large boulders, were 2.50m thick and still survive to a height of more than 3m. Both of the enceintes were pierced by gateways, an impressive example of which came to light in recent excavations. A staircase with three flights of steps was built within the thickness of an external stone bastion in the form of a parallelepiped 10m long and 1.60m deep, and still standing to a height of 2.50m.

Some twenty houses have been excavated. They vary between 2.30m and 9.20m in external diameter, with walls of varying thickness. They were constructed directly on the ground, without foundations, of undressed limestone blocks, mud-brick, and rammed clay. The outer surfaces are frequently of stone and the inner of clay or unfired brick. Impressions in the debris have made it possible to deduce that their roofs were flat, made of branches and reeds topped with clay. In some places there is evidence of the internal surfaces of the walls having been painted. Associated with the houses were the remains of hearths, cereal querns, and other domestic and agricultural equipment. A number of the houses had human burials beneath their rammed earth floors, showing evidence of inhumation rituals having been practised.

The finds from the settlement include many objects in stone and bone and, later, pottery, along with vegetable materials such as burnt grain (early forms of wheat and barley, lentils). Animal bones include domesticated starting around 7000 BC, when the site at Choirokoitia was founded, probably by people from Anatolia or the Levant, on a hill overlooking the Maroni river. They were sedentary farmers, cultivating cereals and herding sheep, goats, and pigs - all introduced from the mainland of Asia Minor.

For some reason not yet understood, Choirokoitia and other Aceramic Proto-Neolithic sites were abandoned abruptly in the mid 6th millennium BC and were not reoccupied until a thousand years later, in what is known as the Ceramic Neolithic Period. There is less monumental evidence of occupation in the form of the remains of buildings from this period at Choirokoitia, but new forms of plant and animal life, as well as the characteristic pottery, have been identified, suggesting that the new inhabitants were members of a fresh immigrant group. Their way of life was, however, once again based on agriculture and the raising of domestic animals. The site was finally abandoned in the early 4th millennium BC.

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species such as sheep, goats, and pigs, along with fallow deer, which were hunted using techniques so far not identified. The tools are diversified, ranging from bone needles to agricultural implements such as sickles. However, the most noteworthy finds are undoubtedly the anthropomorphic figurines in stone (and one in clay), which point to the existence at this early period of elaborate spiritual beliefs.

Management and Protection
Legal status
The entire site is protected under the basic Antiquities Law of 1931, Chapter 31, as amended in 1964 and 1973. This legislation requires sanction to be sought from the competent authority (the Department of Antiquities, Ministry of Communication and Works) before any intervention may take place. Severe penalties are prescribed for breaches of the legislation.

The site is owned by the Government of Cyprus, having been acquired in accordance with the provisions of the 1931 Law.

Management
The Department of Antiquities is responsible for the management of the site, which is open daily to the public. The official Cyprus Tourist Organization collaborates with the Department in its work.

The Choirokhoitia Master Plan provides for the protection of both the site itself and its immediately surrounding natural environment. This constitutes an effective buffer zone, as required by the Operational Guidelines.

Conservation and Authenticity
Conservation history
The site was discovered in 1934 by P Dikaios, who excavated there from 1936 to 1946. Since 1977 excavations have been in progress under the direction of Alain Le Brun (Centre National de la Recherche Scientifique, Paris).

The only conservation work carried out on the site itself has been confined to the consolidation of the fragile construction materials. There has been no attempt at reconstruction on-site, but reconstructions of five houses and a section of the defensive wall have been erected off the site, based on excavated evidence, to assist visitors in understanding it.

Authenticity
Since this is an excavated archaeological site where no reconstruction has been undertaken on the excavated remains, its authenticity may be deemed to be total.

Evaluation
Action by ICOMOS
An ICOMOS expert mission visited Choirokhoitia in February 1997. ICOMOS also consulted a leading specialist on the archaeology of Cyprus from the University of Edinburgh (United Kingdom) on the cultural significance of the property.

Qualities
Choirokhoitia is the most important Neolithic archaeological site in Cyprus. In view of the importance of the island in prehistory it is therefore of exceptional importance in studying and understanding the evolution of human cultural in this key area of the eastern Mediterranean.

Excavations since the site was discovered have revealed only a small proportion of the total area. It is therefore a precious archaeological reserve for future generations

Comparative analysis
There is no comparable site for the crucial Pre-Pottery Neolithic Period anywhere in Cyprus.

Brief description
The Neolithic settlement of Choirokhoitia, occupied from the 7th to the 4th millennium BC, is one of the most important prehistoric sites in the eastern Mediterranean. Its remains and the finds from the excavations there have thrown much light on the evolution of human society in this key region. Only part has been excavated, and so it forms an exceptional archaeological reserve for future study.

Recommendation
That this property be inscribed on the World Heritage List on the basis of criteria iii and iv: Criterion iii: Choirokhoitia is an exceptionally well preserved archaeological site that has provided, and will continue to provide, scientific data of great importance relating to the spread of civilization from Asia to the Mediterranean world. Criterion iv: Both the excavated remains and the untouched part of Choirokhoitia demonstrate clearly the origins of proto-urban settlement in the Mediterranean region and beyond.

ICOMOS, October 1998
Choirokoitia:
Plan indiquant la zone proposée pour inscription et la zone tampon / Map showing nominated property and buffer zone
Choirokoitia:
Plan du site / Site plan

1: Limits of Archaeological Site
2: Parking Space
3: Archaeologist's Office
4: Guard's Office
5: Pedestrian Walkway
6: Pedestrian Access to Archaeological Site
7: Open Area
8: Observation Post
9: Pedestrian Walkway
10: Reconstruction of Part of Neolithic Settlement and Wall
Choirokoitia:
Vue du site durant les fouilles / View of site during excavation
Identification
Nomination The gardens and castle at Kromeriz
Location District of Kromeriz, South Moravian Region
State Party Czech Republic
Date 30 June 1997

Justification by State Party

The Pleasure Garden and the Castle at Kromeriz represent a unique artistic execution of a masterly early concept on the threshold of the great period of the Baroque style. The property has been documented without interruption from the start and can be shown to be connected with the creative design of Filiberto Lucchese and the masterly execution of his design by Giovanni Pietro Tencalla, both Imperial architects and engineers whose work has been highly respected by succeeding generations of professionals. **Criterion i**

The Pleasure Garden influenced Moravian garden design, whilst the influence of the Castle spread further, to the Danube region. The Castle Garden is significant in the development of the type of landscape park that makes extensive use of water. The gardens and castle at Kromeriz represent an advance on the excellent values of a feudal residence, and were able to function perfectly during subsequent periods (18th century classicism, 19th century romanticism) up to the present day. The property may be considered to be a synthesis of architecture and garden design and an authentic manifestation of style and artistic expression not preserved elsewhere. **Criterion ii**

The gardens and castle at Kromeriz illustrate a type of early Baroque architectural ensemble which introduced to central Europe, ravaged by war, high architectural values of Italian origin, linked with high-quality sculpture, paintings, and applied arts and enhanced by the acme of garden design in which the technological potential of the use of water was developed with virtuosity. The Castle Garden demonstrates in an extraordinary way the creative affinity between the garden art of central Europe and broader European trends in the design of landscape parks. **Criterion iv**

Category of property

In terms of the categories of cultural property set out in the 1972 World Heritage Convention, this is both a group of buildings and a site. It is also a cultural landscape as defined in paragraph 39(i) of the Operational Guidelines for the Implementation of the World Heritage Convention.

History and Description

**History**

The history of Kromeriz began with the establishment of a settlement in the floodplain of the Morava river in the 9th century AD during the Greater Moravian Period. By the 12th century, when it belonged to the Bishopric of Olomouc, the original fortified site had disappeared. It did not achieve the status of a fortified town again until the mid 13th century, when a Gothic fort was constructed. The town prospered in the succeeding centuries, becoming the centre of the organization of vassals of the episcopal domains.

In 1497 the wealthy and well connected Stanislav Thurzo became Bishop of Olomouc. He set about reconstructing and modernizing his castle at Kromeriz. At first this work was carried out using the Late Gothic style of the period, but Renaissance elements began to filter in as the work progressed. Bishop Thurzo also established a garden, comprising orchard, kitchen garden, and flower garden, which was praised by King Vladislav II when he visited Kromeriz in 1509.

Thurzo’s successors made minor modifications and additions to his castle. The castle suffered grievously in the Thirty Years’ War when the town was sacked by the Swedish army in 1643, a disaster followed by an outbreak of plague two years later. It was not until Count Karel Liechtenstein-Castelcorn became Bishop of Olomouc in 1664 that the town’s fortunes began to change. He wanted the town where he lived to have an aristocratic air, and so he undertook many building projects, as well as compelling the burghers to renew their buildings and equipment.

He brought in the talented Imperial civil engineer and architect Filiberto Lucchese, who designed an entirely new Pleasure Garden (Lustgarten) for him after having brought the ruined castle back into a habitable state. When Lucchese died in 1666, his work was taken over by his successor as Imperial architect, Giovanni Pietro Tencalla; the work on the Garden was not completed until 1675.

Once the garden was finished Tencalla’s attention turned to the design and construction of a magnificent episcopal castle and residence. This was to be his masterpiece, in the tradition of the north Italian Baroque school of Genoa and Turin. Nonetheless, it respected its Gothic predecessor, elements of which were blended into the new complex. Meanwhile, Bishop Karel was furnishing the interiors, creating a picture gallery that contained many masterpieces.
The castle was affected by the fire that swept through the town in March 1752. Bishop Leopold Bedrich Eghk oversaw the restoration, bringing in artists and craftsmen to carry out the work, notably the Viennese painter Franz Anton Maulbertsch and the Moravian artists Josef Stern.

The see was raised to an archbishopric in 1777 and the first archbishop, Colloredo-Waldsee, was responsible for the restyling of the Castle Garden in accordance with the romantic approach of the late 18th century. The Pleasure Garden, however, preserved its Baroque geometrical layout. The work on the Castle Garden continued well into the 19th century, with the construction of arcades, bridges, and even a model farmhouse. Much of this was carried out under the supervision of the architect Antonín Arche between 1830 and 1845.

Description

Kromeríz is situated at the site of an earlier ford across the river Morava, at the foot of the Chriby mountain range that dominates the central part of Moravia. The castle and its garden are located in the north-western part of the historic centre of the town.

The main building of the Castle is a free-standing structure with four wings round a trapezoidal central courtyard and rising to three storeys, with an attic half-storey above. The ground floor is set on a high platform, built to compensate for the uneven nature of the ground. It was originally surrounded by a moat, filled in 1832. The main facade has eleven window axes, optically prolonged by pilasters, doubled at the buttress corners, with cornice capitals; three more project at one end. They are linked by sunken rectangular panels. This decoration is repeated on all the facades. The garden front has fourteen axes and the two side facades ten and thirteen respectively. The medieval tower is preserved within the fabric of the Baroque building, surmounted by a decorative drum and spire.

In the interior, the first floor is, according to custom, the piano nobile, where the main rooms were located - Throne Room, Conference Hall, and two dining rooms (one large, one small). The second floor houses the guest rooms, the Library, the Vassal or Feudal Hall, and the Chapel. The main rooms are lavishly decorated with paintings by Maulbertsch (Vassal Hall), Stern (Library, Chapel), and Franz Adolf von Freenthal (Large Dining Hall).

The Castle houses a splendid art collection, with works by Dutch, Flemish, and Italian masters, many of them acquired by Bishop Karel in 1673, when he purchased the collection of two rich Cologne merchants. The Kromeríz musical archive is an outstanding one, as is the Library, with more than 33,000 manuscripts, incunabula, books, and prints.

On the garden front of the Castle there is a small Baroque terrace garden, the giardino segreto, which is approached by means of an arced corridor with a double staircase, known as the Colloredo Colonnade and built in 1795.

The castle is linked with the Castle Garden through spacious ground-floor rooms (salas terrenas) with grottoes opening out of them, one of them reproducing a mine. It covers an area of 47ha and is planted with many exotic species of tree, both coniferous and deciduous, arranged either singly or in groups. Within the Garden there are several important architectural features. A semi-circular colonnade in classical style was built in 1846 to house sculptures from Pompei, hence its name, the Pompeian Colonnade. On the western periphery Max’s Farmstead is a luxurious building in French Empire style, with an impressive colonnade and projecting wings. Cast iron, produced at the archiepiscopal foundry, was used for the elegant Little Silver, Vase, and Little Lantern Bridges.

The Pleasure Garden, covering 10ha, is in the southwestern part of the historic centre of Kromeríz. It is a formal garden in the Italian style, entered by means of an arced gallery 244m long which contains many statues and busts. This opens out on the first section of the garden, the central feature of which is an octagonal rotunda with a ground-floor gallery, articulated entrances, and four grottoes with fountains; it is crowned by a cylindrical drum surmounted by a dome and lantern tower. The interior is elaborately decorated with mythological scenes. Arranged symmetrically around the rotunda are geometrical plots containing mazes and flower gardens, defined by low espalier hedges. This part of the garden leads to a section whose main features are two low mounds with arbours on them and two rectangular ponds, again laid out symmetrically on the main axis of the garden. This in turn gives access to the aviary, built on a small island in an ornamental pond and thence through some impressive greenhouses back to the main garden and its colonnade.

Management and Protection

Legal status

The individual monuments that make up this nominated property are all protected under the provisions of Law No 20/87 on State Care of Historical Monuments, implemented by Decree No 66 of the Ministry of Culture of 26 April 1988. The Castle and Gardens were designated a National Cultural Monument by Statute No 262 of the Government of the Czech Republic on 16 August 1995. The ensemble is also covered by Decree No 1589/78-VI/1 of the Ministry of Culture which designated the historic centre of Kromeríz as an urban reservation.

On 30 July 1984 the Kromeríz District Committee established a protection zone around the monument by means of Regulation No 401-13/84, within which any form of development or intervention within its setting must be authorized by the appropriate authorities.

Management

The Castle and Gardens are the property of the Czech State, represented by its Kromeríz District Office.

Management is allocated under the terms of the 1987 Preservation Law and the Local Authorities Areas Act No 369/1990 as follows:
• Kromeríz Municipal Office: responsibility for upkeep of the urban reservation and the monuments, and for giving permission for building activities;
• Kromeríz District Office: responsibility for budgets relating to maintenance and repairs of the monuments in its care and supervision of their protection;
• Ministry of Culture: responsibility for overall supervision, decisions on protection and conservation policies, and inspection of the monuments.

In addition, the Brno Institute for Monuments and the State Institute for the Protection of Monuments collaborate in advisory capacities.

An urban plan for Kromeríz drawn up in 1987 and revised in 1995 emphasizes the key function of the Castle and Gardens in the spatial structure of the historic town. This is refined and developed in the 1992 plan for the historic centre.

Over 60 professional and manual staff are employed in the administration of the Castle and Gardens. There is a Programme of Renovation and Use for 1996-2000 relating specifically to the monuments in force, with detailed costed projects scheduled for each of the years involved.

A Programme of Regeneration for the Kromeríz Urban Reservation, which takes account of the monuments, was put into effect in 1995. This is headed by a Regeneration Commission with seven members which advises the Municipal Office. As part of its work it has surveyed the present state of all the monuments in the town.

Conservation and Authenticity

Conservation history
Throughout the 19th century the Castle and Gardens were carefully and conscientiously managed and conserved by the archiepiscopal administration, which set up a special office for this purpose. As a result the monuments were maintained in impeccable condition. A major restoration project on the facades of the Castle took place in 1948 on the occasion of the Assembly of the Nations of Austria, and further work has been carried out subsequently.

There was some deterioration of the condition of the gardens, especially the Pleasure Garden, during and after World War II. A restitution project for the Pleasure Garden was drawn up in 1964 and is moving towards completion. Comparable work has also been carried out in the Castle Garden.

Authenticity
The authenticity of the complex is high. The Castle has preserved its original form and decoration to a very high degree. Both gardens are regaining their original appearance as a result of rehabilitation work based on careful study of the relatively copious documentation that is available, and in accordance with the ICOMOS Florence Charter on Historic Gardens (1982).

Evaluation

Action by ICOMOS
An ICOMOS expert mission visited the property in December 1997. The ICOMOS International Committee on Historic Gardens and Sites also commented on the nomination.

Qualities
The Castle and Gardens at Kromeriz constitute a remarkably well preserved and basically unchanged example of a Baroque aristocratic ensemble (in this case the seat of an influential ecclesiastic) of residence and pleasure garden, with a larger park that reflects the Romanticism of the 19th century.

Comparative analysis
The Castle is a good but not outstanding example of a type of aristocratic or princely residence that has survived widely in Europe. Similarly, the Castle Garden in its present form, deriving from the Romanticism of the late 18th and early 19th centuries can be duplicated elsewhere. The Pleasure Garden, by contrast, is a very rare and largely intact example of a Baroque garden. Others such as the Neugebäude and Kielmansegg gardens in Vienna or the Hortus Palatinus at Heidelberg have disappeared, whilst those at the Villa Pamphilia in Rome or at Wilton House have been radically altered, especially in the 19th century. The claim of Kromeriz to uniqueness and outstanding universal value rests on the completeness of the ensemble and the survival of its key Baroque elements.

ICOMOS recommendations for future action
The ICOMOS expert mission recommended that a board be set up to coordinate the work of the different bodies involved in the management of the site. This is being implemented by the State Party.

Brief description
The Gardens and Castle of Kromeriz constitute an exceptionally complete and well preserved example of a European Baroque princely residence and its associated gardens.

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

Criterion ii: The ensemble at Kromeriz, and in particular the Pleasure Garden, played a significant role in the development of Baroque garden and palace design in central Europe.

Criterion iv: The Castle and Gardens of Kromeriz are an exceptionally complete and well preserved example of a princely residence and its associated landscape of the 17th and 18th centuries.

ICOMOS, October 1998
Jardins et Château de Kromeriz / The Gardens and Castle at Kromeriz:
Plan indiquant la zone proposée pour inscription et la zone tampon / Map showing nominated property and buffer zone
Jardins et Château de Kromeriz / The Gardens and Castle at Kromeriz:
Place de la Ville avec le Château et le jardin du château au-delà /
Town Square, with Castle and Castle Garden beyond
Jardins et Château de Kromeriz / The Gardens and Castle at Kromeriz:
Vue aérienne du jardin d'agrément / The Pleasure Garden from the air
Identification
Nomination The Routes of Santiago de Compostela in France
Location Regions of Aquitaine, Auvergne, Basse-Normandie, Bourgogne, Centre, Champagne-Ardenne, Ile-de-France, Languedoc-Roussillon, Limousin, Midi-Pyrénées, Picardie, Poitou-Charentes, and Provence-Alpes-Côte d’Azur
State Party France
Date 27 June 1997

Justification by State Party
Three buildings included in the present dossier (Sainte-Foy at Conques, Saint-Pierre at Moissac, and Saint-Sernin at Toulouse) are undeniably masterpieces of human creative genius.

Sainte-Foy is one of the most beautiful Romanesque churches in France. The tympanum of the great portal, which shows the Last Judgement (from around 1140), is one of the masterpieces of Romanesque sculpture in southern France. The proportions of the spacious interior, intended to receive large numbers of pilgrims, are harmonious. The treasury contains an exceptional collection of goldsmith’s work from the 11th to 14th centuries, including the famous Majesté of Sainte-Foy.

The portal and the cloister of the church of Saint-Pierre at Moissac, formerly a Benedictine abbey church, are also among the masterpieces of Romanesque art. The portal of 1110-15 was one of the earliest manifestations of the monumental Romanesque sculpture of Languedoc; its tympanum depicts the apocalyptic vision of the Supreme Judge enthroned in clouds and surrounded by symbols of the Evangelists and twenty-four old men.

The basilical Saint-Sernin (late 11th to mid 12th century) is one of the most beautiful Romanesque churches in France. Its architectural structure illustrate the characteristics of the pilgrimage church. Brick dominating stone, which is used only for sculpture and some architectural details, is typical of the Romanesque art of Languedoc. Criterion i

There is no longer a debate as to which was the earliest home of western Romanesque sculpture. It is now agreed that towards the end of the 11th century artists were employing a monumental order inspired by ancient Rome on large projects, such as Santiago de Compostela or Saint-Sernin in Toulouse. Very similar architectural and iconographic programmes were being put into effect on either side of the Pyrenees. At Saint-Sernin there was Bernard Gilduin, the sculptor who signed the altar consecrated by Pope Urban II in 1096. At the end of the 11th century work was being carried out in Spain that was so similar that the capitals of Saint-Sernin are sometimes considered the same as those of San Isidoro in León.

Similar comparisons can be made of the iconographic subjects of the new monumental sculpture, raising the possibility of the pilgrimage routes of Santiago de Compostela having had their own iconography. Although this cannot be confirmed, it is nevertheless possible to see that it was from these routes that most of the aspects of Romanesque sculpture that were to be disseminated during the 12th century were to emerge.

The role of these pilgrimage routes in cultural exchanges between the Iberian peninsula, France, and western Europe is not restricted to monuments. At the same time they favoured the flow of Islamic influences northwards, as demonstrated by all the hastily Christianized objects of gold and silver coming from Al-Andalus that found their way into the treasuries of French churches. There was a counterflow back into Spain of a whole range of precious objects, formerly known as Limousin but now recognized to have been produced in a very wide geographical area between the Loire and the Duero.

It should finally be recalled that, in non-tangible terms, the routes of Santiago were the main vectors for a north-south dialogue that is typified in particular by the production and diffusion of the chansons de geste in the 11th and 12th centuries. Epic cycles such as that of Roland were written, using historical material brought to life in the light of recent events of the Reconquista, in the monasteries that performed the function of staging posts along the routes of Santiago. The Chanson de Roland can thus be seen to be implanted in “stations” such as Angoulême, Blaye, or Bordeaux on the route leading to Compostela through the Roncevaux pass.

Criterion ii
Pilgrim churches, hospitals, bridges, and wayside crosses testify to a practice that has nowadays fallen into disuse. In order to understand the importance of Christian pilgrimage in the Middle Ages it is essential to preserve the rare material evidence that survives.

Criterion iii
In addition to the examples quoted above, one building (Neuvy-Saint-Sépulchre) and one architectural group (Rocamadour) should be quoted because of their special qualities.
The collegiate church of Neuvy-Saint-Sépulchre is one of the most interesting structures built in the Middle Ages. The church was laid out in imitation of the Church of the Holy Sepulchre in Jerusalem, and before the Revolution was dedicated to St James. Its foundation is attributed to Eudes de Déols, who went to the Holy Land in 1026-28 with Guillaume Taillefer, Count of Angoulême, in company with humble pilgrims. On his return to Berry around 1045, Eudes put his plan of building a church in the image of the Holy Sepulchre into action.

Rocamadour is one of the best known sites in France. The village is in the narrow Alzou gorge, at the foot of an enormous rock covered with sanctuaries. A single street flanked by old houses runs through the village, which retains several fortified gates. A large stairway leads to the Fort, from which sanctuaries at different levels can be reached: the crypt of Saint-Amadour (mid 12th century) beneath the church of Saint-Sauveur (11th-13th century) and the 12th century chapel of Saint-Michel with wall paintings from the 13th century.

**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. It may also be a linear cultural landscape, as indicated in paragraph 40 of the Operational Guidelines for the Implementation of the World Heritage Convention.

**History and Description**

**History**

After Jerusalem was captured by the Caliph Omar in 638, Christians were hesitant about going to the Holy City as pilgrims. Pilgrimage to Santiago de Compostela, where the tomb of the apostle St James the Great, who brought Christianity to the Iberian peninsula, had been found around 800, benefited from the decline of Jerusalem as a pilgrimage centre.

Santiago had begun as a local religious centre, which became the see of a bishopric around 900, but its renown grew rapidly after it was visited in 951 by Godescalc, Bishop of Le Puy and one of the first foreign pilgrims to be recorded. At this time, however, the roads were not safe from brigandry and the threat of Moslem raids, such as that in 997 led by Al-Mansour, vizier of the Caliph of Córdoba, when Compostela was looted and burned.

With the start of the Reconquista during the early decades of the 11th century, the shrine became a centre to which goods of all kinds flowed. In this way the cathedral was endowed with immense treasures, making it capable of underwriting the needs of Rome and of the rulers of León and Castille. It was from this time onwards that pilgrimage to Santiago de Compostela reached its apogee. Thousands of pilgrims, among them kings and bishops, travelled long distances to pray at the tomb of one of Christ’s closest companions.

This flowering coincided with that of the Cluniac Order, which encouraged the worship of relics by publishing Lives of the Saints and Collections of Miracles. As a result other sanctuaries of less importance developed at this time, but without eclipsing the splendour of Santiago de Compostela. From the 11th to the 13th century “staging post” churches developed along the pilgrimage route, and in particular in France. Each of these was proud to house holy relics; indeed, the cult of relics was the mainstay of medieval pilgrimage.

At the same time there was renewed fervour for the cult of the Virgin Mary. Pilgrimages to shrines such as Notre-Dame du Puy, Notre-Dame de Chartres, and Notre-Dame de Boulogne, which had been renowned since the early Middle Ages, experienced a spectacular renaissance in the 12th century as a result of the growth of pilgrimage to Santiago de Compostela. Of the three churches, that at Le Puy in the Auvergne was most closely linked with Santiago. It was identified in Book V of the Codex Calixtinus, the description of the pilgrimage routes prepared around 1139 for Pope Calixtus II by Aymeric Picaud, as the starting point of one of the four routes in France. It was, of course, the episcopal see of Godescalc, one of the first foreign pilgrims in Santiago de Compostela, and so was probably the first to be established.

**Description**

The four main pilgrimage routes to Santiago de Compostela in France began at Paris, Vézelay, Le Puy, and Arles respectively, and each of these was fed by a number of subsidiary routes. Thus, the start of the Paris route saw the convergence of routes from Boulogne, Tournai, and the Low Countries, whilst routes from Caen, Mont-Saint-Michel, and Brittany joined it at intermediate points such as Tours, Poitiers, Saint-Jean-d’Angély, and Bordeaux (which also served as the port for pilgrims coming by sea from England and coastal areas of Brittany and Normandy). Le Puy was the link with the Rhône valley, whilst those coming from Italy passed through Arles. The three western routes converged at Ostabat, crossing the Pyrenees by means of the Ibaneta pass, whilst the eastern route from Arles used the Somport pass; the two routes joined in Spain at Puente-la-Reina. The total length identified as being associated with the pilgrimage is over 5000km, but only seven short sections on the Le Puy route (the via podensis of the Codex) are coherent enough for inclusion in the nomination.

The national survey of Santiago de Compostela routes in France has identified some 800 properties of all kinds that have associations with the pilgrimage. For the present nomination, 69 properties have been selected. The criteria for selection were that properties should:

- demonstrate the geographical reality of each of the routes by marking out its course at intervals;
by means of significant examples illustrate the chronological development of the pilgrimage between the 11th and 15th centuries;

• illustrate certain essential functions of the architecture along the routes, namely prayer (churches and monasteries), rest and care (hostelries and hospitals), and travel (crosses and bridges).

In alphabetical order of Région, the present nomination consists of the following properties (those marked * are already inscribed on the World Heritage List as individual monuments or as components of historic towns or town centres):

**Aquitaine**

Périgueux: Saint-Franc Cathedral
Bazas: Old Cathedral
Bordeaux: Basilica of Saint-Sernin
Bordeaux: Basilica of Saint-Michel
Bordeaux: Saint-André Cathedral
La Sauve-Majeure: Abbey
La Sauve-Majeure: Church of Saint-Pierre
Soulac: Church of Notre-Dame-de-la-Fin-des-Terres
Aire-sur-l’Adour: Church of Sainte-Quitterie
Mimizan: Bell tower
Sorde-l’Abbaye: Abbey of Saint-Jean
Saint-Sever: Abbey
Agen: Saint-Caprais Cathedral
Bayonne: Sainte-Marie Cathedral
L’Hôpital-Saint-Blaise: Church
Saint-Jean-Pied-de-Port: Porte Saint-Jacques

**Auvergne**

Clermond-Ferrand: Church of Notre-Dame-du-Port
Le-Puy-en-Velay: Cathedral
Le-Puy-en-Velay: Hôtel-Dieu Saint-Jacques

**Basse-Normandie**

Mont-Saint-Michel*

**Bourgogne**

La -Charité-sur-Loire: Priory Church of Sainte-Croix Notre-Dame
Vézelay: Saint-Jacques d’Astins
Vézelay: Old abbey church of Sainte-Madeleine*

**Centre**

Neuvy-Saint-Sépulchre: Collegiate Church of Saint-Etienne
(formerly Saint-Jacques)
Bourges: Saint-Etienne Cathedral*

**Champagne-Ardenne**

L’Epine: Basilica of Notre-Dame
Châlons-en-Champagne: Church of Notre-Dame-en-Vaux

**Ile-de-France**

Paris: Church of Saint-Jacques-de-la-Boucherie

**Languedoc-Roussillon**

Saint-Guilhem-le-Désert: Former Abbey of Gallone
Aniane/Saint-Jean-de-Fos: Pont du Diable
Saint-Gilles-du-Gard: Former abbey church

**Limousin**

Saint-Léonard-de-Noblat: Church of Saint-Léonard

**Midi-Pyrénées**

Audressin: Church of Tramesaygues
Saint-Lizier: Old cathedral and cloister, Notre-Dame-de-la-Sède Cathedral, Bishop’s Palace, ramparts
Conques: Abbey Church of Sainte-Foy
Conques: Bridge over the Dourdou
Espalion: Pont-Vieux
Estaing: Bridge over the Lot
Saint-Chély-d’Aubrac: So-called “Pilgrims Bridge” over the Borade
Saint-Bertrand-de-Comminges:
Former Cathedral of Notre-Dame
Saint-Bertrand-de-Comminges:
Palaeochristian basilica, Chapel of Saint-Julien
Toulouse: Basilica of Saint-Sernin
Toulouse: Hôtel-Dieu Saint-Jacques
Valcabrère: Church of Saint-Just
Auch: Sainte-Marie Cathedral
Baumont-sur-l’Osse et Larresinge:
Pont d’Artigue or Lartigue
La Romieu: Collegiate church of Saint-Pierre
Cahors: Saint-Etienne Cathedral
Cahors: Valentré Bridge
Gréalou: Dolmen of Pech-Laglaire
Figeac: Hôpital Saint-Jacques
Rocamadour: Church of Saint-Sauveur and Crypt of Saint- Amadour
Aranouet: Hospice du Plan and Chapel of Notre-Dame-de-l’Assomption, known as the Chapel of the Templars

**Picardie**

Amiens: Notre-Dame Cathedral*
Folleville: Parish Church of Saint-Jean-Baptiste
Compiègne: Parish Church of Saint-Jacques

**Poitou-Charentes**

Saintes: Church of Sainte-Eutrope
Saint-Jean-d’Angély: Royal Abbey of Saint-Jean-Baptiste
Melle: Church of Saint-Hilaire
aulnay: Church of Saint-Pierre
Poitiers: Church of Saint-Hilaire-le-Grand
Pons: Former Hôpital des Pèlerins

Providence-Alpes-Côte d’Azur
Arles*

In addition, seven stretches of the Chemin du Puy are included in the nomination - between Nasbinals and Saint-Chély-d’Aubrac (Languedoc-Roussillon and Midi-Pyrénées: 17km), Saint-Côme-d’Olt and Estaing (17km), Montredon and Figeac (18km), Faycelles and Cajarc (22.5km), Bach and Cahors (26km), Lectoure and Condom (35km: all Midi-Pyrénées), and Aroue and Ostabat (Aquitaine: 22km).

It would clearly be impracticable for a description of each of these properties to be given in this evaluation. In any case they should be treated as a group or serial nomination. The following notes on categories of monument included in the nominated properties are based on information provided in the summary nomination dossier provided by the State Party.

- The churches

The places of worship along the pilgrimage routes in France range from great structures such as Saint-Sernin at Toulouse or Amiens Cathedral to modest parish churches. All are included either because they figure on the guide produced by Aymeric Picaud (eg Saint- Front Cathedral at Périgueux or the Church of Saint-Léonard-de-Noblat) or because they contain important relics and other material that connect them directly with the pilgrimage to Santiago de Compostela.

Certain churches exhibit architectural characteristics that permit them to be given the appellation of “pilgrimage churches.” Sainte-Foy at Conques, Saint-Sernin at Toulouse, and the cathedral of Santiago de Compostela itself in particular have in common large transepts and apsidal chapels ranged round a spacious ambulatory, designed to meet the special liturgical needs of pilgrims.

- The hospitals

The length and rigours of pilgrimages in the Middle Ages imposed considerable hardships on the pilgrims, such that they were often in need of medical treatment and care. Few of these survive intact on the French sections of the route; these are included in the present nomination.

- The bridges

A number of bridges are known as “pilgrims’ bridges, and that over the Borade at Saint-Chély-d’Aubrac even has the figure of a pilgrim carved on it. Of especial importance are the Pont du Diable over the Hérault at Aniane, one of the oldest medieval bridges in France, and the magnificent 14th century fortified Pont Valentré over the Lot at Cahors.

- Wayside crosses

A handful of crosses associated with the pilgrimage are known along the routes. One particularly fine example stands in front of the church of Estaing. Other more simple crosses are to be found along the sections of the route proposed for inscription (see below).

- The routes

Whilst the course of the different routes is generally known, very little of them survive in anything approaching their original form. The seven stretches included in the nomination are all on the Le Puy route, and cover 157.5km, a little over 20% of its total length of 762km. These are relatively minor roads (routes départementales or rural tracks) whose course has not changed significantly since the Middle Ages; they are also lined with monuments associated with the pilgrimage to Santiago de Compostela, such as crosses and modest places of worship.

Management and Protection

Legal status

All the properties that make up this nomination are monuments of different categories that are protected under the French historic monuments and urban planning legislation and regulations. The seven stretches of the Le Puy route are protected by plans at Département level.

Management

Ownership is spread over government authorities and agencies at national, regional, departmental, and commune level, church authorities, and private institutions and individuals.

The protected monuments are subject to planned maintenance and conservation programmes, under the direction of the respective Regional Directorates of Cultural Affairs (Directions régionales des affaires culturelles - DRAC) of the Ministry of Culture, working through their architecture and heritage branches.

The National Office for Historic Monuments and Sites (Caisse nationale des monuments historiques et des sites) collaborates in this work.

Conservation and Authenticity

Conservation history

It is not possible to give an overview of the conservation history of the 69 properties included in this nomination because of the diversity of their nature, protection, and ownership. However, it may be said that overall they have been conserved to an acceptable standard by virtue of the conditions resulting from listing (classement) as historic monuments and sites.

Authenticity

The authenticity of the totality of the nomination is high, since research has shown the 69 properties to be associated in different ways with the pilgrimage route...
of Santiago de Compostela, which is the subject of this nomination.

Evaluation

Action by ICOMOS

An ICOMOS expert mission visited the great majority of the properties included in the nomination in February 1998.

Qualities

There can be no doubt about the quality of the pilgrimage route of Santiago de Compostela. In its evaluation of the Spanish section, inscribed on the World Heritage List in 1993, ICOMOS commented that “In addition to its enormous historical and spiritual value, it ... represents a remarkably complete cross-section of European artistic and architectural evolution over several centuries.” This comment holds equally good for the French sections that are the subject of the present nomination.

Comparative analysis

Again, the ICOMOS evaluation of the Spanish section in 1993 is equally valid for the French: “There is no comparable Christian pilgrimage route of such extent and continuity anywhere in Europe.”

ICOMOS comments for future action

This is an unusual nomination, since it differs in one important particular from that of the Spanish section. The Spanish World Heritage site is a continuous linear cultural landscape, running from the passes in the Pyrenees to the city of Santiago de Compostela itself. The French nomination, on the other hand, consists of a string of individual monuments of high quality and historical significance that define the pilgrimage routes in France but do not constitute continuous routes.

The reasons for this lie in the different historical and economic trajectories that have been followed by France and Spain since the end of the Middle Ages and the decline of pilgrimage to Santiago de Compostela. The routes themselves have been preserved to a greater degree of visibility and coherence in Spain than in France.

The French nomination dossier is a remarkable compilation, the fruit of intensive collaboration by historians, archaeologists, and heritage managers in no fewer than thirteen Régions. The result is an archive of great scientific as well as managerial importance, and ICOMOS wishes to express its admiration of the work of the State Party in compiling it.

The report of the ICOMOS expert mission made some proposals for the enlargement of the properties that should be included in the nomination, relating to other structures associated with the properties nominated and to larger urban areas. ICOMOS has given serious consideration to this proposal, which has considerable merit. However, it feels that the case made by the State Party for the selection of the 69 properties included in the dossier is a convincing one. The three criteria utilized in the selection procedure (see Description above) are self-consistent and fully valid, and any proposal for extension or revision would entail an in-depth reassessment that would in all probability end in the same result.

In its 1993 evaluation of the successful Spanish nomination, ICOMOS commented on the Council of Europe designation of the Route of Santiago de Compostela, which extended beyond the frontiers of Spain into other European countries. It went on: “ICOMOS suggests therefore that consideration be given by the relevant States Parties to the possibility of an eventual extension of the property to other lengths of the Route outside Spain.” The wishes are States Parties in such matters are, of course, sovereign, and it is not within the remit of ICOMOS to propose any kind of joint inscription as a condition of inscription. It hopes, however, that the two States Parties concerned (France and Spain) will give serious consideration to combining their respective stretches of the Route in a single inscription, comparable with the joint Franco-Spanish inscription of the cultural landscape of Pyrénées-Mount Perdu in 1997.

Brief description

Santiago de Compostela was the greatest of all goals for countless thousands of pious pilgrims from all over Europe throughout the Middle Ages. To reach Spain pilgrims had to pass through France, and the group of important historical monuments that constitute this inscription on the World Heritage List mark out the four routes by which they did so.

Recommendation

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

Criterion ii: The Pilgrimage Route of Santiago de Compostela played a key role in religious and cultural exchange and development during the later Middle Ages, and this is admirably illustrated by the carefully selected monuments on the routes followed by pilgrims in France.

Criterion iv: The spiritual and physical needs of pilgrims travelling to Santiago de Compostela were met by the development of a number of specialized types of edifice, many of which originated or were further developed on the French sections.

Criterion vi: The Pilgrimage Route of Santiago de Compostela bears exceptional witness to the power and influence of Christian faith among people of all classes and countries in Europe during the Middle Ages.

ICOMOS, October 1998
Les Chemins de St-Jacques-de-Compostelle en France

Sites jacquaires majeurs proposés
pour une inscription sur la liste du patrimoine mondial

Les Chemins de Saint-Jacques-de-Compostelle en France / The Routes of Santiago de Compostela in France:
Sites principaux / Principal sites
Identification
Nomination The historic site of Lyon
Location Région Rhône-Alpes
State Party France
Date 10 July 1997

Justification by State Party
The special quality of the historic site of Lyon derives from its exceptional setting, on two hills at the confluence of two rivers, combined with the material manifestation of its way of life through its town plan and its architecture.

Since it was founded in 43 BC Lyon has been the favoured site for the spiritual and material exchanges that have created, here at the confluence of the Rhône and the Saône, an original civilization that is representative of European values.

The life-style of Lyon is an original one: its social codes come from a community of merchants, of enterprising townspeople, who are fiercely independent, combining seriousness, a taste for taking risks, and a sense of reality with idealism. Preferring substance to style, Lyonnais society has always conscientiously and resolutely adapted its way of life to its aspirations.

Being oriented willingly to economic and social expansion, it has always eschewed any form of ostentation. Its sights have been directed in a rational manner towards change and fashion, which has enabled Lyon to preserve continuity in its way of life and to pass this on with remarkable authenticity.

These principles have been translated in complete harmony into the architecture:

- the town has adapted itself in particular to the silk trade, with the houses of the canuts (silk weavers) of the Croix-Rousse serving as precedents for an original form of social life; there has been continuous spiritual enthusiasm, demonstrated by the many religious buildings constructed over the centuries, and a religious fervour, the apogee and the persistence of which are symbolized by the Basilica of Fourvière.

- there are few private mansions, but instead tenements administered by the local government, a form of management invented in Lyon;

- styles emerging from major artistic trends have been skilfully used, retaining only their essential elements;

- the town adapted itself in particular to the silk trade, with the houses of the canuts (silk weavers) of the Croix-Rousse serving as precedents for an original form of social life; there has been continuous spiritual enthusiasm, demonstrated by the many religious buildings constructed over the centuries, and a religious fervour, the apogee and the persistence of which are symbolized by the Basilica of Fourvière.

Criterion iii

The historic site of Lyon may be regarded as “an outstanding example of a traditional human settlement,” which combines an exceptional site with an urban continuity that is remarkable for its harmony. Whilst in most European cities the centre has been developed by rebuilding on the same site, in Lyon it has moved eastwards, deserting the former centres. For this reason the city has preserved its centres in preceding periods intact and legible. The unusual homogeneity of the urban fabric that strikes the eye results from harmony in the architecture that goes beyond stylistic evolution and from the symbiosis between the natural site of the city and its urbanization.

Criterion v

With the first western Christians having been martyred there in AD 177, Lyon was the centre of the expansion of Christianity in the west.

Religious and secular organizations devoted to the assistance of the poor and social works throughout the world have always been based in Lyon. Two figures from recent history admirably illustrate the international role of Lyon in this field:

- Frédéric Ozanam was born in Milan in 1813 and brought up in Lyon, where in 1833 he founded the Society of St Vincent de Paul, a secular movement committed to spiritual training and social activities. This body now represents 700,000 people spread over five continents. Frédéric Ozanam was beatified by Pope John-Paul II in August 1997;

- Father Antoine Chevrier (1826-79) founded the Society of the Prado, an organization with its headquarters in Lyon, serving poor and abandoned people all over the world, and particularly in Asia. He was beatified in 1986.

Lyon was the cradle and chosen home of famous people who have contributed to the cultural and scientific development of Europe. Names that may be quoted are those of François Rabelais, the great 16th century humanist who practised medicine in Lyon and whose literary works were first published there; Philibert de l’Orme and Jacques-Germain Soufflot, each of whom, in his own period, became internationally famous for the influence that they exercised on French architecture; Vaucanson and Joseph Jacquard, who revolutionized the textile industry through their innovative machines; the Montgolfier brothers, pioneers of ballooning (1780); the Lumière brothers, inventors of the cinema (1895); and the electrical genius Louis Ampère (1910).

Criterion vi
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 a Gaulish settlement here as early as the 4th century BC, to the west of the line of hills bordering the Saône. Although the area was marshy at that time, the settlement played an important role in trading with Marseille.

In 43 BC Lucius Munatius Plancus, governor of the Roman province of Gallia Transalpina, founded a town known as Lugdunum on one of these hills, Fourvière; it was granted the high status of colonia by the Senate, giving it important fiscal privileges. With the reorganization of the provinces of Gaul in 27 BC it became the capital of Gallia Lugdunensis and the headquarters of the Imperial government. A network of roads was built spreading outwards from Lugdunum, a factor that contributed significantly to its economic and political supremacy.

Lugdunum had a special status, since it was here that the Council of the Gauleis met annually. Delegates from all the towns in the three provinces came together at the sanctuary dedicated to Rome and Augustus on the slopes of the Croix-Rousse.

Christianity was brought to Lugdunum by the Greeks from Asia Minor who had settled there in large numbers. In AD 177 the Christian community sent a letter to their co-religionists in Asia Minor, giving the names of 48 of their number who had suffered martyrdom in the Croix-Rousse amphitheatre, among them St Pothenus, first Bishop of Lyon. The church was, however, to recover quickly, and Ireneus, the successor of Pothenus, became the first great Christian theologian. In the 5th century this intellectual tradition was maintained by another son of Lugdunum, Sidonius Apollinaris.

In the period that followed the collapse of the Roman Empire of the West, Lyon survived as an important urban centre, and a number of important monastic communities established themselves there. In 843 it was assigned to Lotharingia by the Treaty of Verdun, and then passed to the Burgundian kingdom. It became the centre of the County of Lyon, the lordship of which was conferred by the Holy Roman Emperor Frederick Barbarossa to the Archbishop of Lyon in 1157. Although small, the County was influential, by virtue both of its independent status and of its commercially and politically strategic location. The Archbishopric was also important, since Pope Gregory VII had conferred the title of Primate of the Gauls” on its holders in 1078. It was especially favoured by the Papacy, and several pontiffs were crowned there.

This independence came to an end in 1312, when Philip the Fair annexed the city to the Kingdom of France. However, its commercial significance was unaffected and it continued to prosper. During the first half of the 16th century Lyon also became the base for French political activities in Italy. As a result it was frequently visited by the French court, bringing many artists in its train.

During the reign of Louis XI (1461-83) four annual fairs were established, which drew merchants from all over Europe, especially Italy (and Florence in particular). Lyon became a major centre for the spice trade and, even more importantly, the silk trade, following the authorization by François I of weaving privileges, hitherto an Italian monopoly. The Florentine immigrants also made Lyon a financial centre for banking and insurance.

The first printing establishment was set up in Lyon in 1472, and it quickly became one of the most important printing and publishing centres in Europe, behind Venice and Paris, producing books in Hebrew, Greek, Latin, Italian, and Spanish as well as French. The works of Erasmus, Rabelais, Scaliger, More, Poliziano, and many other intellectual leaders were published by the Württemberger Sebastian Gryphe, who set up in Lyon.

When French policy turned away from Italy in the 1550s, Royal visits to Lyon became less frequent. It was also caught up in the Religious Wars and in 1562 was seized by Protestant troops. Lyon was the location of the meeting that resulted in 1601 in large parts of the Dukedom of Savoy being added to the French kingdom.

Lyon lost the considerable degree of autonomy that it had hitherto enjoyed around this time, but its commercial and industrial importance were not abated. During the 17th and 18th centuries its pre-eminence in silk production was unchallenged, and inventors like Vaucanson and Jacquard made far-reaching contributions to this industry.

The geographical situation of Lyon meant that many artists and architects passed through it on their way to and from Italy, and their influence is plain to see in many buildings of the period, such as the Hôtel-Dieu and the Loge du Change. During the 18th century the expansion resulting from increased prosperity indicated the need for a measure of systematic town planning, and this was carried out by a series of brilliant planners and architects such as de Cotte, Soufflot, Morand, and Perrache.

When Napoleon I imposed the use of Lyonnais silk on all the courts of Europe the industry boomed. New tenements with workshops were built for the craftsmen (canuts). Lyon was to see the first Conseil des Prud’hommes (labour litigation court) in 1806 and the first cooperative grocery store in 1835. Between 1800 and 1848 the number of looms in operation increased tenfold, from 6000 to 60,000, and over 90,000 people were employed in the industry. However, relations between the workers who produced the silk and the merchants who sold it were always uneasy, and Lyon also saw the first worker demonstrations in 1831 and 1834. This was to come to an end with the authoritarian policies of the Second Empire.

The wealth of Lyon and its worldwide mercantile contacts attracted banks from the Far East to the city as
well as encouraging the creation of banking institutions by the Lyonnais themselves. This led in turn to investment in land in Algeria, Madagascar, and southeast Asia: the port of Haiphong was created with Lyonnais investment.

This concern with non-Christian countries outside Europe had another important effect on Lyon, which was to become the leading centre of missionary activities in the Catholic world. The earliest institution to be founded was the Propagation de la Foi (1822), to be followed by bodies such as the Pères Maristes (1836), the Pères des Missions africaines (1856), and the Soeurs de Notre Dame des Apôtres.

In the present century Lyon has moved its industrial base from silk to other sectors, such as automobiles, textile chemicals, and pharmacy, from which it has continued to enjoy a considerable degree of prosperity.

Description

The site of Lyon is dominated by two hills: to the west Fourvière and to the east Croix-Rousse, the latter prolonged by a peninsula formed by alluvial deposits laid down at the confluence of the two rivers. The Rhône is a strongly flowing river that comes from the Alps; it is wide and shallow and not easy to bridge. The Saône, by contrast, is a gentler and more easily navigable river, linking Lyon with the plains of northeastern France.

The present city began with the Roman settlement on Fourvière, although the area of the confluence had been used by man for many centuries before. The Roman town spread to Croix-Rousse and the Peninsula, but shrank during the troubled 3rd century AD to two fortified areas. One of these was on the right bank of the Saône, at the foot of Fourvière, around the bishop’s estate, and the other a commercial district around the church of St Nizier on the Peninsula; there was also some extra-mural suburban settlement.

Around 1000 the perimeter of the city became stabilized within its walls, and with clearly defined ecclesiastical and secular quarters. By the mid 15th century it was one of the mostly heavily populated cities in Europe, with some 65,000 inhabitants. There were 36 districts, each with its own mercantile attribution, and only the slopes of Croix-Rousse were not densely built on, being reserved for the “rural” villas of rich German and Italian merchants and for vineyards.

Over-population and the risk of epidemics led to the implementation of a policy of planned expansion starting in the mid 16th century and led by the religious orders, who set up new establishments in what had been open land. New districts were opened up in the 17th century, in particular the Bellecour area in the south, round the Place Royale (now the Place Bellecour). However, this did not suffice, and new projects were undertaken in the 18th century. These involved extensive drainage works to the east and the linking of the peninsula to an adjoining island.

During the Revolution, land confiscated from the religious orders became available for building and further expansion. In 1850 several separate surrounding communes were incorporated into the city, and a number of major roads were driven through the centre. The resulting urban fabric, visible today, is an epitome of the development of Lyon, with areas of medieval streets and of 18th and 19th century town planning alongside one another.

The Roman city is represented by the buildings that have been excavated on Fourvière. The large theatre, capable of seating some 10,000 spectators, was built in the second decade of the 1st century AD and reconstructed under Hadrian (117-138). Alongside it is the smaller odeon, seating around 3000 people and probably built in the mid 1st century. The amphitheatre is on Croix-Rousse hill, and was built around 19 BC to accompany the altar dedicated to Rome and Augustus. It was here that the Council of the Three Gauls met each August.

The succeeding centuries are well represented in the rich stock of private residences in Lyon. Some outstanding examples are the Thomassin house in the Place du Change (late 13th century, enlarged 15th century); the Claude de Bourg house (1516); the house of the poet Maurice Scève (1493; additional storey in 17th century); the Chamberlain’s mansion (1495-1516), illustrating the transition from Gothic to French Renaissance style; the Manécanterie (Choir School); the Ainay Abbey Church (1107) in full Romanesque style; the noble Cathedral of St John the Baptist (1160-1481), which preserves a remarkable degree of stylistic homogeneity, given the long period over which it was built; the Church of St Nizier, begun in the 14th century but not completed until the 19th century, with its Flamboyant Gothic nave, classical Renaissance front, and neo-Gothic south spire; the imposing Hôtel de Ville (1646-1703); the 17th/18th century Hôtel-Dieu, built over a medieval original; the Loge du Change (1745-80), now in use as a Protestant church; the Fourvière Basilica (1872-96), one of the most prominent landmarks of the city; and the École de Tissage (Weaving School), the work of Modernist architect Tony Garnier (1927-33).

Management and Protection

Legal status

There is no legal protection that is specific to the area of Lyon within the ancient defences that is proposed for inscription on the World Heritage List. However, there is a series of interlocking statutory protection zones that cover most of the area.

Since 1995 the slopes of the Croix-Rousse have been designated a Protection Zone for the Urban Architectural and Landscaped Heritage (ZPPAUP) under the provisions of the relevant 1983 Law. On the opposite bank of the Saône the area known as Old Lyon
(Vieux-Lyon) is protected by a Plan for Preservation and Enhancement as a Secteur Sauvegardé under the provisions of the 1962 Law; it was, in fact, the first to be so designated in France, in 1964 under the so-called "Malraux Law."

The city has a Comprehensive Development Plan (Plan d'occupation des sols - POS), which defines areas of special historical importance and lays down regulations regarding all forms of intervention.

There is a large number of buildings and monuments in Lyon that are protected under the basic 1913 antiquities law. Each of these is surrounded by a protection zone of 500m diameter in which all interventions require Ministerial authorization. These perimeters overlap and cover the entire area proposed for inscription on the List.

[For the buffer zone, see “ICOMOS recommendations for future action” below.]

Management

Ownership is 75% private and 25% public (national, regional, and municipal governments).

The City of Lyon is responsible for overall management of the nominated area, on the basis of its POS (see above), working through its Agency for Urban Planning (Agence d'Urbanisme). In all matters related to protected buildings, the Ministry of Culture is involved, working through its Regional Directorate of Cultural Affairs (DRAC), with which are associated the Regional Curator of Historic Monuments (CRMH) and the Architect in Chief of Historic Monuments (ACMH).

There is also a number of voluntary bodies closely involved with the conservation and presentation of the historic centre and who work closely with the official bodies.

Conservation and Authenticity

Conservation history

Lyon has a tradition of historical and archaeological research that dates back to the 16th century. Since 1861 the Société Académique d'Architecture, a private professional body set up in 1830, has encouraged work connected with the history of the city. A municipal commission for Vieux-Lyon was set up in 1891 which carried out a detailed photographic inventory of the architectural heritage. However, little more was done between the two World Wars.

It was under pressure from voluntary bodies that concern for the past of the city began to express itself again, beginning with the body known as Renaissance du Vieux Lyon in 1946. This body strongly and successfully opposed urban renewal projects of the time that would have destroyed much of the old city. Since the beginning of the 1990s the city authorities have adopted a positive policy towards the conservation of the historic heritage. Major conservation and restoration projects have taken place or are in progress on, inter alia, the Hôtel de Ville, the Palais Saint Pierre (now the Fine Arts Museum), the Jesuit Chapel, the Ainay Abbey church, and the churches of St Nizier and St Bruno.

Authenticity

The authenticity of the urban fabric and of many of the historic buildings in Lyon may be considered to be high.

Evaluation

Action by ICOMOS

An ICOMOS expert mission visited Lyon in January 1998. The ICOMOS International Committee on Historic Towns and Villages was also consulted on the cultural value of the city.

Qualities

The historic centre of Lyon is an eloquent expression of its continuous and coherent urban development over more than twenty centuries in response to changing socio-economic and cultural conditions

Comparative analysis

Lyon is unusual in that it represents a major Roman foundation that has continued to play a major role in European economic, political, and cultural life uninterrupted. There are two other such cities in France, Paris and Bordeaux, but in neither does the present-day urban fabric so vividly and comprehensively illustrate this process. It is equally difficult to find comparable towns in other western provinces of the Roman Empire, since in most cases the homogeneity has been destroyed by war or by subsequent radical restructuring.

ICOMOS recommendations for future action

The ICOMOS expert mission studied the boundaries of the nominated area and of the buffer zone with care. In the case of the nominated area, it recommended that the boundary on the north-west, which was not clearly indicated in the otherwise excellent nomination dossier, should be established on the left bank of the Saône.

So far as the buffer zone was concerned, the only area specifically designated as such was on the opposite bank of the Rhône. This was not considered to be adequate, even though much of the urban area surrounding the nominated site is covered within the POS. ICOMOS proposed that there should be a clearly defined buffer zone that extends all round the nominated area. This proposal was accepted by the responsible authorities in Lyon and revised maps were submitted to ICOMOS.

Brief description

The long history of Lyon, which was founded by the Romans as the capital of the Three Gauls in the 1st century BC and has continued to play a major role in the political, cultural, and economic development of Europe since that time, is vividly illustrated by its
urban fabric and by its many fine historic buildings, from every period.

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

Criterion ii: Lyon bears exceptional testimony to the continuity of urban settlement over more than two millennia on a site of great commercial and strategic significance, where cultural traditions from many parts of Europe have come together to create a coherent and vigorous continuing community.

Criterion iv: By virtue of the special way in which it has developed spatially, Lyon illustrates in an exceptional way the progress and evolution of architectural design and town planning over many centuries.

ICOMOS, October 1998
Site historique de Lyon / The historic site of Lyon:
Plan indiquant la zone proposée pour inscription et la zone tampon / Map showing nominated property and buffer zone
Site historique de Lyon / The historic site of Lyon :
Vue, en direction du sud, du site urbain historique de Lyon, depuis la colline de Fourvière /
View of the historic urban site of Lyon, facing south east from Fourvière hill
Site historique de Lyon / The historic site of Lyon:
La façade principale de l'Hôtel de Ville (17e siècle) / The main facade of the Town Hall (17th century)
Site historique de Lyon / The historic site of Lyon:
Le grand théâtre antique de Fourvière en hiver / The great antique theatre of Fourvière in winter
Aquileia (Italy)

Identification
Nomination: The Archaeological Area and the Patriarchal Basilica of Aquileia
Location: Commune of Aquileia, Province of Udine, Friuli-Venezia Giulia Region
State Party: Italy
Date: 1 July 1996

Justification by State Party
The special quality of Aquileia, which was the fourth city of the Roman Empire in the 4th century AD after Rome, Capua, and Milan according to Ausonius, lies not only in its recognized historical and archaeological importance but also in the conservation of its monuments - the forum, the river port, the streets lined with tombs, and the private houses - which are still visible and open for visitors. In addition, the great Christian basilica, in which the largest stretch of 4th century mosaics surviving in Europe is preserved, continues to be a religious centre of special importance for the countries of central Europe. It continues to the present day the main work of evangelization of the early patriarchate.

[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
Aquileia was founded by the Romans as a Latin colony in 181 BC in the north-eastern corner of the plain of the Po at the northern end of the Adriatic. It communicated with the sea by means of the Natissa (Natiso) river. Originally conceived as an outpost against Gallic and Istrian barbarians, it quickly became a major trading centre, linking central Europe with the Mediterranean. Among the goods that it traded through its great river port were wine, oil, furs, iron, and slaves. It was also the southern terminus of the amber route, dating from prehistory, and this prized product from the Baltic was worked by Aquilian craftsmen for sale throughout the Empire. High-quality glassware became an important manufacture following the establishment of a workshop there in the 1st century AD by the celebrated Phoenician craftsman Ennion.

By 90 BC it had been elevated to the status of municipium and its citizens were accorded full rights of Roman citizenship. Its wealth resulted in the town being endowed with many magnificent public buildings, and the private residences of its rich merchants were opulently decorated. It is estimated that its population had reached over 200,000 by the end of the 1st century BC. During the 4th century Imperial residences were built in Aquileia, and it was the seat of an Imperial mint between 284 and 425 AD. Of especial importance was the construction in the second decade of the 4th century of a basilica by Bishop Theodorus, following the sanctioning of public worship by the Edict of Milan in 313.

All this was to come to a violent end in 452, when Aquileia was sacked by the Huns led by Attila. The survivors clustered in a drastically reduced settlement around the Basilica, in the area of the small present-day town, which occupies only a fraction of the Roman city. Its mercantile role was assumed later by Venice, which provided a similar trading link between central Europe and the Mediterranean. However, Aquileia retained its spiritual significance, becoming the seat of a patriarchate whose territory extended westwards as far as Como and embraced a large area of modern Austria, Slovenia, and Croatia. The Patriarchate of Aquileia, which survived until 1751, played a key role in the evangelization of this region and the great Basilican Complex still serves as its spiritual centre.

Description
Most of the Roman city remains unexcavated, beneath the small contemporary town and large areas of agricultural land. Limited excavations carried out for more than a century have revealed details of its layout, and some excavated areas are on public display.

These include part of the forum and its Roman basilica (courthouse), the Republican macellum (market), one of the sets of baths, and two luxurious residential complexes. Outside the late city walls, the entire course of which has been located and part of which stills survives, excavations have also revealed a cemetery with some impressive funerary monuments, the amphitheatre, and the circus.

The most striking remains of the Roman city are those of the port installations, a long row of warehouses and quays that stretch a long distance along the bank of the river. These were incorporated into the 4th century defences, substantial traces of which can be seen. Similar structures are known to survive on the opposite bank, but these have not been excavated.

The dominant feature of Aquileia is the Basilica. Theodorus constructed a horseshoe-shaped complex of
three main halls, but this proved inadequate to house the worshippers and pilgrims and so in 345 a vast structure replaced the northern arm. This was destroyed by the Huns, along with the entire complex, and never rebuilt. When the survivors returned they concentrated on the ruins of the southern hall, which was restored.

After a period of neglect during the Lombard period, work was begun in the 9th century by Bishop Maxentius, with financial support from Charlemagne, on the present structure, which arose on the earlier foundations. Despite severe damage during the Magyar invasions in the 10th century and an earthquake in 988, the work was completed in 1031 under Patriarch Poppo, from whom it takes its name.

The Basilica is 65.6m long, 30.0m wide, and 23.0m high and is cruciform in layout. The three aisles, divided by two sets of ten columns, are intersected by a transect 42.8m long and 9.4m wide. In style the Basilica is essentially Romanesque, although there are some Gothic features resulting from the reconstruction of the upper part following an earthquake in 1348.

The most striking feature of the interior is the huge mosaic floor, laid in the southern hall of the original 4th century structure, which was not revealed until the clay floor inserted by Poppo in the 11th century was removed in 1909. It measures 37m by 20m and is almost intact, apart from sections destroyed by the construction of the southern range of columns of the 11th century structure.

The subjects depicted in the many panels are varied and vivid. They include symbolic subjects such as the struggle between a cock (light/Christianity) and a tortoise (darkness/paganism), many birds, associated with Paradise, portraits of donors, scenes from the Gospels, and dedicatory inscriptions. At the eastern end there is a sea scene with twelve fishermen, representing the Apostles, along with the story of the prophet Jonah. An inscription commemorating Bishop Theodorus was added after his death.

At the east end the crypt of the frescoes, dating from the 6th or 7th century, was constructed to house relics of martyrs. Their tombs are no longer there, but there are fine 12th century frescoes on the walls and vaults illustrating the lives of St Mark and St Hermagora, the death of Christ, and the Dormition of the Virgin.

Above the crypt the sanctuary contains some fine Renaissance features, including a superb pulpit by Bernardino da Bissone and an exquisite high altar dedicated to the Blessed Virgin Mary, St Hermagora, and St Fortunatus, the work of the brothers Sebastiano and Antonio da Ostenos around 1498.

The vault of the apse above the high altar is decorated with 11th century frescoes which were covered with mortar in the early 18th century and only came to light in 1896. They depict the Madonna and Child, saints and martyrs, members of the Imperial family, and Bishop Poppo.

A door at the east end of the Basilica gives access to the Crypt of the Excavations, revealed during the early decades of the 20th century. Here are preserved mosaics from the 1st century AD suburban villa selected by Bishop Theodorus as the site of his basilica in the 4th century, as well as the foundations of the transverse and north halls of his complex that were not rebuilt after destruction by Attila. The mosaics are enigmatic in subject matter, full of references to esoteric cults.

The entrance to the Basilica from the west is sheltered by a portico built by Bishop Maxentius in the early 9th century, and this gives access to the contemporary baptistery. Both were constructed from the ruins of the earlier structures of the complex. The baptistery is typically octagonal in plan, and it encloses a hexagonal baptismal pool, reproducing the Chi-Rho monogram of Christ. This is surrounded by a colonnade supporting an ambulatory.

The final component of the Complex is the bell-tower, a massive structure that has survived unscathed since it was built in 1031. It rises to a height of 73m, and was constructed using stone quarried from the nearby Roman amphitheatre. It is a geographical and symbolic landmark for the whole of the Friuli plain.

There is a second basilican complex at Monastero, now serving as the Palaeochristian Museum. This equally imposing 4th century structure also houses a remarkable floor mosaic.

Mention should also be made of the Archaeological Museum, which lies within the area proposed for inscription, which contains an outstanding collection of statuary, inscriptions, funerary monuments, glass, gems, and coins from Aquileia and its neighbourhood.

Management and Protection

Legal status

The entire area proposed for inscription on the World Heritage List is protected by the basic Italian Laws No 1089/1939 and 1497/1939 covering the protection of the cultural heritage and the natural and landscape heritage respectively. Any intervention that may have an impact on the qualities for which the area is protected must be submitted to the relevant authorities for examination and authorization. In addition, a number of sites and monuments within the area are individually listed as protected monuments under the 1939 law.

Ownership is shared between the Italian State (excavated areas, museums), the Roman Catholic Church (the Basilican Complex), the Commune of Aquileia, and private individuals.

The Piano Regolatore Generale (PRG) for the Commune refers specifically to the cultural importance of the site and reinforces the vincolo provided by the legislative protection. This is integrated with the overall structure plan for the Friuli-Venezia Giulia Region, which designated the entire surrounding area as being exclusively for agricultural use.

Management

Overall responsibility for supervision of the protection legislation rests with the Soprintendenza Archeologica per i Beni Ambientali, Architettonici, Artistici, e Storici
for Friuli-Venezia Giulia, based in Trieste, which manages the archaeological sites and museums. It has a comprehensive plan for the management of the properties within its care, which provides for regular conservation projects and also special research and restoration activities.

The church authorities manage the Basilican Complex and have a detailed programme of conservation and restoration activities, the latter currently concentrating on the baptistery (with technical assistance from the Soprintendenza).

The Commune actively controls all activities within its competence. It is worthy of comment that it is very supportive of all activities designed to extend the protection and presentation of its heritage.

A proposal by the Province of Udine for the designation of an archaeological park at Aquileia has been under discussion for some years but has made little progress, because of policy differences between the Province and national authorities. However, these are moving towards resolution and the project is likely to reach fruition in the course of the next decade.

A project for the construction of an interpretation centre to the north of the forum, in an area that has been exhaustively excavated, is currently under way and will replace the current provision in the Archaeological Museum.

**Conservation and Authenticity**

*Conservation history*

Archaeological work began in Aquileia in the late 19th century and has continued since that time. This has gone hand in hand with conservation and minimal reconstruction work, associated with meticulous archaeological and art-historical research.

Limited excavation projects in the forum and macellum area have been in progress for some years, carried out by the Soprintendenza and the École Française de Rome.

*Authenticity*

Overall the level of authenticity is high, not least because most of the area of the Roman city has not been excavated.

Some of the restoration work carried out in the decades immediately preceding and following World War II on excavated archaeological areas would not be considered acceptable by current standards. This has involved the reconstruction of colonnades using brick to fill missing portions of columns and importing stone slabs for paving, which goes beyond the limits of acceptable anastylosis. However, a more rigorous policy is now in operation, involving minimal intervention.

Work at the Basilica has for the most part been acceptable according, although the 1950s restoration of the portico contains some questionable elements. By contrast, the restoration and conservation of the mosaic floors in the interior and the current restoration project on the baptistery are impeccable.

**Evaluation**

*Action by ICOMOS*

An ICOMOS expert mission visited Aquileia in October 1997. A leading British expert on Roman archaeology, with long experience also of the management of antiquities, also assisted ICOMOS in its evaluation.

*Qualities*

Aquileia was one of the largest and most wealthy cities of the Early Roman Empire. Unlike some of its contemporaries, it has been subject to little excavation. That which has been carried out has amply demonstrated that this is probably the largest unexcavated Roman city in the whole Mediterranean world, and as such its potential for research is enormous, the more so since there is strict control over any form of adverse intervention in the unexcavated areas through legislation and planning regulations.

The Patriarchal Basilican Complex is very well preserved and contains some artistic treasures of great quality, and in particular its mosaics. In addition, its dominant spiritual influence on the evangelization of a large area of central Europe in the early Middle Ages gives it a high associative value.

*Comparative analysis*

The extent of ancient Aquileia ranks it alongside cities such as Capua and Milan, in a category second only to Rome. However, the failure of the city to recover after its destruction in the mid 5th century by the Huns has ensured that its remains lie virtually untouched beneath the present agricultural landscape. As such it has no parallel as an archaeological reserve of superlative quality.

The only direct comparison for the Basilican Complex is that of Porec (Croatia), inscribed on the World Heritage List in 1997. Whilst the latter is more complete in terms of its components, the Aquileian Complex exerted greater influence over a longer period in the establishment and consolidation of Christianity in a large area of central Europe. It also contains mosaics of superlative quality, comparable only (though significantly different from) those in the palaeo-christian monuments of Ravenna.

*ICOMOS recommendations for future action*

There is no buffer zone designated in the nomination. Whilst the strict designation under Regional planning regulations of a vast area of its surroundings for agricultural use might be considered to constitute adequate protection, ICOMOS wishes to see a specific area designated as a buffer zone for the potential World Heritage site. Details of this were discussed by the ICOMOS mission and general agreement was reached on an appropriate delineation. Revised maps were subsequently prepared and sent to ICOMOS.

One problem that remains to be resolved is that of the highway, the Via Giulia Augusta, which passes through the centre of the proposed site on the alignment of the main Roman north-south street (*cardo*). Whilst this is not considered by ICOMOS to justify rejection or deferral of further consideration of this nomination, the
attention of the competent authorities should be drawn to the need to give urgent consideration to the diversion of through traffic by means of a bypass road. This has already been discussed by the competent authorities in provisional terms; eventual inscription on the World Heritage List should act as a spur to action with the minimum delay, given the increase in visitor pressure that this would inevitably entail.

Brief description
Aquileia was one of the largest and most wealthy cities of the Early Roman Empire, destroyed by Attila in the mid 5th century. Most of it remains unexcavated beneath fields, and such it constitutes the greatest archaeological reserve of its kind. Its Patriarchal Basilica is an outstanding building that houses an exceptional work of art in its mosaic pavement, and also played a key role in the evangelization of a large region of central Europe.

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

Criterion iii: Aquileia was one of the largest and most wealthy cities of the Early Roman Empire.

Criterion iv: By virtue of the fact that most of ancient Aquileia survives intact and unexcavated, it is the most complete example of an Early Roman city in the Mediterranean world.

Criterion vi: The Patriarchal Basilican Complex in Aquileia played a decisive role in the spread of Christianity into central Europe in the early Middle Ages.

ICOMOS, October 1998
La zone archéologique et la basilique patriarcale d'Aquilée / The archaeological area and the Patriarchal Basilica of Aquilea: Plan du site / Site plan
La zone archéologique et la basilique patriarchale d'Aquilea / The archaeological area and the Patriarchal Basilica of Aquilea:
La Basilique de Poppo / The Basilica of Poppo
Changes to the topography, but much of what remained disappeared, leaving only indirect traces in the form of abandoned. Since the buildings were of wooden and as a result it survived untouched after being Nara Palace site was not subject to urban development, for this reason, unlike the Kyoto Palace, the imperial capital, far from the site of the 8th century. Moreover, from the medieval period the Nara Palace was in use for a very limited period of 74 years (710-84). The nominated buildings are outstanding manifestations of the use of religious space which is unique to Shintoism and Buddhism in ancient Japan. Among the natural environments surrounding these man-made constructions, the woodlands behind the Kasuga-Taisha shrine, which have long been revered as sacred areas, are exceptional examples of the cultural landscapes associated with the Shinto religion, which is indigenous to Japan. These sites also continue to be the locations of living traditions, since important religious rites and ceremonies relating to Shintoism and Buddhism continue to be practised at them.

Category of property
In terms of the categories of cultural property set out in the 1972 World Heritage Convention, the temples and shrines constitute a group of buildings, the Nara Palace Site, the Kasuga-Taisha Compound, and the Kasugayama Primeval Forest are sites, whilst the latter two are also associative cultural landscapes.

History and Description

History
In 710 the capital of Japan was transferred by Empress Gemmei from Fujiwara to Nara, which prospered as the political, economic, and cultural centre of the country for the next 74 years, during what is known as the Nara Period. The site of Heijō-kyō was carefully selected in accordance with the Chinese geomantic principles governing the location of an imperial palace. A grand city plan, based on Chinese examples such as Chang’an, was laid out, with palaces, Buddhist temples, Shinto shrines, public buildings, houses, and roads on an orthogonal grid. It covered an area of 2500ha, and its population is estimated to have been around 100,000.

The palace itself, located at the northern end of the central avenue, occupied 120ha. It comprised the official buildings where political and religious ceremonies took place, notably the Daigokuden (imperial audience hall) and Chôdô-in (state halls),

Justification by State Party
The majority of the temples in Nara represent a Buddhist architectural style introduced from the Korean peninsula and the Chinese mainland in the 8th century which underwent a unique process of development in Japan. These buildings illustrate the high cultural and artistic levels of the wooden architecture of 8th century Japan and exhibit the close cultural interchanges with Korea and China. In view of the fact that nearly all the wooden buildings from that period in those countries are no longer in existence, the nominated property may be considered to be of special significance from the point of view of world history. Moreover, these buildings had a profound influence on later architecture of similar type, since it was to them that later builders turned: for example, the reconstruction of Tôdai-ji in the Kamakura period (1192-1333) produced a new architectural style by incorporating details of the Daibutsu-kyô (Great Buddha style) into the conventional Japanese Wayô style.

Criterion ii
The cultural assets that constitute the nominated property represent the most typical elements of Japan’s ancient capital city, Heijô-kyô, among which the Nara Palace site has a special historical value as the archaeological remains of an ancient imperial palace. By comparison with the Heian-kyô (the Kyoto Imperial Palace), which existed from the 9th to the 11th century, the Nara Palace was in use for a very limited period of 74 years (710-84). Moreover, from the medieval period the town of Nara developed to the east of the former imperial capital, far from the site of the 8th century Palace. For this reason, unlike the Kyoto Palace, the Nara Palace site was not subject to urban development, and as a result it survived untouched after being abandoned. Since the buildings were of wooden construction, most of the above-ground structures disappeared, leaving only indirect traces in the form of changes to the topography, but much of what remained underground has survived untouched to the present day. The copious collection of buried material remains, in the form of ceramics, roof tiles, and even records on wooden tablets, provides information on the customs, economy, and culture of the 8th century, which adds greatly to the historical and archaeological value of the site.

Criterion iii
The buildings included in the nominated property form an architectural ensemble that gives a vivid impression of the commanding appearance that Buddhist temples and Shinto shrines assumed in a socially and politically significant period of Japanese history when the previously unknown Ritsuryô system of legal and penal codes was being formulated under Buddhist influence. At the same time, these buildings are of outstanding value in studying the ancient Japanese forms of temple architecture.

Criterion iv

Identification
Nomination	Historic Monuments of Ancient Nara
Location	Nara Prefecture
State Party	Japan
Date	30 June 1997
and the imperial residence (Dairi), together with various compounds for administrative and other purposes.

During this period an integrated imperial policy for the promotion of Buddhism was developed and applied from Nara. Emperor Shōmu ordered temples and convents to be built in all the provinces, and built Tōdai-ji in 745 as the central provincial temple in Japan.

In 784 the imperial capital moved to Nagaoka for a mere nine years, and then to Kyoto (Heian), where it was to remain until 1184. The site of the abandoned Nara capital became paddy fields. However, most of the temples and shrines survived intact; they maintained their high status and imperial patronage. As a result a new town developed around them which became known as Nanto (South Capital). The temple area around Tōdai-ji, Kōfuku-ji, Gangō-ji, and Kasuga-Taisha was particularly prosperous, and it was here that the modern city of Nara was to develop in the 16th century.

In 1180, however, Tōdai-ji and Kōfuku-ji were burnt to the ground in a period of internal strife. They were to be rebuilt soon afterwards, at the beginning of the Kamakura Shogunate (1185). Whilst Kōfuku-ji adopted the traditional Japanese Wayō style, however, Tōkai-ji was to be rebuilt in the Daibutsuyō (Great Buddha) style, introduced from Sung Dynasty China.

The Nara temples were to lose their prestige in the Muromachi Period (1333-1572). They suffered grievously from damage by fire: at Tōdai-ji, for example, the Tōtō (east pagoda), Kōdō (lecture hall), Sōbō (priests’ living quarters), Kondō (Great Buddha Hall), Chūmon (middle gate), and Kairō (cloister) were all destroyed in different periods of unrest. Some buildings were reconstructed during the early Edo Period (1615-1867), with the assistance of the Shogunate. Although the Kondō was reduced to two-thirds of its original floor area, it is still the largest extant wooden structure in the world.

Description

Heijō-kyō (the Nara capital) lies in a basin, open to the south and enclosed by low mountains on the north, east, and west.

The nomination covers groups of buildings and sites in eight separate locations: five Buddhist temples, one Shinto shrine, one forest, and one archaeological site.

- The Buddhist temples

The Tōdai-ji consists of a group of buildings. The Kondō (Great Buddha Hall), which houses the seated image of the Vairocana (Great Buddha), owes its present form to a major restoration campaign that ended in 1709. It is a monumental seven-bay wooden structure (reduced from an original eleven bays), and the bronze statue is nearly 15m high. Other elements that have survived successive fires are the Nandaimon and Tegaimon (south and west gates), Hokkedō (two earlier buildings merged to form a Buddha hall), Shōshō-in Shōshō (large repository in “log-house” style for documents and treasures raised on tall pillars), Kaisandō (founder’s hall, which combines Wayō and Daibutsuyō features), Hombō-Kyōko (sutra repository, also in “log-house” style and raised on pillars), and Shūrō (bell house, owing its present form to a 13th century rebuilding).

The Kōfuku-ji was originally erected in Fujiwara and rebuilt in Nara when the capital moved there in 710. It was the temple of the influential Fujiwara clan, and so was specially protected and embellished up to the Edo Period. In the early Meiji Period it fell into a steep decline following the promulgation of the Shintoism and Buddhism Separation Decree and was saved only in the nick of time. Its main features are the Hokundō (north octagonal hall, with the earliest evidence of the introduction of the Daibutsuyō style), Sanjunōtō (three-storey pagoda from the late 12th century), Tōkondō (east main hall, a seven-bay structure with hipped roof rebuilt in the 15th century in pure Wayō style), and Gōjunōtō (five-storey pagoda), at 50m the second highest pagoda in Japan and a symbolic landmark in Nara.

The Gangō-ji was the first Buddhist temple in Japan, built by the powerful chieftain Soga-no-Umako in the 6th century and originally known as Asuka-dera. It was transferred from Asuka in 718 when the capital moved to Nara. Much of it was destroyed by fire in 1451 and only a few components survive to give an impression of its striking appearance in its prime. The Zenshitsu and the Hondō were originally a single long building, known as the Sōbō and used as living quarters for the priests. The Zenshitsu consists of four of the twelve original components of the Sōbō, whilst the Hondō (main hall) is its Buddha hall remodelled so as to provide an outer chamber for the use of devout Buddhists to pray. Both buildings are in an eclectic style incorporating Daibutsuyō and Wayō features.

The Yakushi-ji was also relocated from Fujiwara to Nara, where it was considerably enlarged. It has suffered a number of disasters during its long history. The Tōtō (east pagoda) remarkably survived all of these and retains its original form, which dates back to the 8th century; it has three storeys, but intermediate pentice roofs give the illusion that it has six storeys. The Tōin-dō (Buddha Hall) owes its present form to a late 13th century reconstruction (although its orientation facing south was changed in 1733 so that it now faces west). Its interior with wooden floors and a ceiling is typical of Kamakura Period architecture.

The Tōshōdai-ji was originally built by the Chinese high priest Jian Zhen (Ganjin) in 759 for students of Buddhist precepts. It is unusual in having suffered very little from fire or other forms of disaster. Its main features are the Kondō (main hall, the only extant example built in the Nara Period and very important in the study of Japanese temple architecture), Kōdō (lecture hall, originally a state assembly hall in the Nara Palace and the only surviving example of the architecture of the Palace), Korō (sutra repository in the Kamakura Period eclectic style), and Hōzō and Kyo-zō (two Nara Period repositories in “log-house” style).

- The Kasuga-Taisha

According to legend the Kasuga-Taisha (Kasuga Great Shrine) was founded in 768, but its origins are believed
to go back to the beginning of the Nara Period. It is located at the foot of two sacred mountains, Kasugayama and Mikasayama, which have long been revered as sites where the deities descend to earth. During the later Heian Period it was united with the Kōfuku-ji, as part of the prevailing view that Kami (the deity of Shintoism) and Buddha existed as a single body.

The buildings of Kasuga-Taisha have been restored and reconstructed on many occasions following decay and destruction. The Honden (main shrine) was demolished and reconstructed in exactly the same form every twenty years, regardless of its condition, in accordance with the principle of *Shikinen-zōtai*; this policy continued until 1863.

The buildings are all within the shrine precinct and, according to tradition, are roofed with cypress-bark shingles, so as to harmonize with their natural environment. The Honsha Honden consists of the four main shrine buildings in the *Kasuga-zukuri* style, much favoured for Shinto shrine architecture and thought to have originated in the Nara Period. The buildings have gabled roofs, with the main canopied entrance on the gable end. There are many other buildings within the overall enclosure, all in similar style.

- The Kasugayama Primeval Forest

The natural environment is an integral element of all Shinto shrines. In the case of Kasuga-Taisha this is provided by Kasugayama, which has been preserved as a sacred forest where no hunting or tree-felling has been permitted since 841. There is no form of human intervention beyond the provision of footpaths for the use of worshippers and pilgrims.

- The Nara Palace Site

This vast compound, 1.3km east-west and 1km north-south, contains all the elements necessary to meet the official and private requirements of the imperial family. These included the Daigokuden (imperial audience hall), Chōdō-in (state halls), Dairi (imperial residence), offices, workshops, stores, stables, etc. The compound was enclosed by earthen ramparts (Tsuji-ogaki) some 5m high and crossed by twelve gates. The main entrance was the Suzaku Gate in the middle of the south wall, giving access to the Daigokuden and Chōdō-in, the most important buildings in the imperial complex, used for official ceremonies and banquets. The buildings within these compounds were arranged symmetrically on a central north-south axis. Each building was on a podium, with a tiled roof and pillars lacquered in vermilion in the style of the contemporary Chinese Tang Dynasty.

A little to the east was another state hall, the East Chōdō-in, to the north of which the Dairi was located. Here the buildings were, by contrast, in traditional Japanese style: roofed with cypress-bark shingles and supported on unpainted pillars set directly in the ground.

The compound also included a number of gardens, details of one of which have been found by archaeological excavation. In the centre there was a shallow pond, the bottom of which was paved with stone; all around were pavilions from which to appreciate the beauty of the garden.

### Management and Protection

#### Legal status

The 78 buildings included in the nomination are designated as National Treasures (26) or Important Cultural Properties (52) under the terms of Article 27 of the 1950 Law for the Protection of Cultural Properties. The areas in which they are located are also designated, under Article 69 of the same statute, as Historic Sites or Places of Scenic Beauty, and this article is used for the designation of the Kasugayama Primeval Forest as a Special Natural Monument and the Nara Palace Site as a Special Historic Site.

This law has very strict provisions relating to the protection, preservation, and management of designated properties and sites. Any infringements entail severe penalties.

#### Management

Ownership of the various properties is diverse. The places of worship (the Buddhist temples and the Shinto shrine) are the property of their respective religious communities. Certain parts of the Tōdai-ji are owned by the Ministry of Finance (which also owns the Kasugayama Primeval Forest and part of the Kōfuku-ji) and by the Imperial Household Agency. The Agency for Cultural Affairs is the official proprietor of the Nara Palace Site.

It is the responsibility of owners of designated buildings and areas to manage, repair, and open them to the public. Any alterations require the permission of the national government.

There are clearly defined and adequate buffer zones and historic environment harmonization areas around all the nominated properties. These are provided for in the Law for the Protection of Cultural Properties, the Law concerning Special Measures for the Preservation of Ancient Cities, and various prefectural and municipal laws and regulations related to urban planning, notably the very comprehensive 1990 Nara Municipal Ordinance concerning the City Landscape.

Overall supervision of the nominated properties is the responsibility of the Agency for Cultural Affairs. It carries out this work in collaboration, where appropriate, with the Council for the Protection of Cultural Properties (for matters relating to the 1950 Law), the Ministry of Finance, the Imperial Household Agency, the Prime Minister’s Office (for matters relating to the Ancient Capitals Preservation Law), the Ministry of Construction (for matters concerning the City Planning Law), the Environment Agency (for matters related to the Natural Parks Law), the Forestry Agency (for matters related to the Forest Law), Nara Prefecture, Nara Prefectural Board of Education, Nara City, and Nara Municipal Board of Education.

Direct management, and in particular matters relating to research and investigation, conservation, repair, and
maintenance, comes within the purview of the Nara National Cultural Properties Research Institute, the Management Office of Nara Park, and the Boards of Education of Nara Prefecture and Nara City, all of which have highly skilled conservation sections.

There is no overall management plan for the whole body of properties included within the nomination. However, each has an annual conservation and maintenance survey programme, and special projects are programmed as parts of short-term planning exercises. Substantial financial aid (50-85%) is available for non-governmental owners from central government for conservation and restoration projects, and there are also funding possibilities from the prefectural and local governments.

In the case of the Nara Palace Site, a basic plan was adopted for its future development in 1978 as a “field museum” for research and educational purposes. This includes the reconstruction of certain components.

Nara City formulated in 1992 a Basic Scheme for City Landscape Formation, the objective of which is to preserve significant landscapes resulting from the coming together of nature and the works of man. This regulates and manages the overall appearance of the historic city and its surroundings. It is being used to ensure that the projected Keinawa Motorway, which is planned to pass through the southern part of Nara City, will not have an adverse impact on any of the cultural properties or landscapes.

Conservation and Authenticity

Conservation history

Respect for tradition and for sacred places resulted in the creation of special maintenance and restoration organizations by the imperial and shogunate administrations. Modern conservation began with the enactment of the Ancient Shrines and Temples Preservation Law in 1897, when professional architects and conservators were appointed in Nara Prefecture.

At first some of the techniques applied were at variance with what is now acceptable as good practice: the use of steel reinforcing frameworks, for example. Current Japanese practice, which is recognized to be of the highest quality both in terms of conception and workmanship, began with the restoration of the Horyu-ji temple in 1934. Since that time it has been applied systematically in Nara. It operates at two levels: major repair works, involving total or partial dismantling of buildings, and minor repair work/maintenance (roofing, painting, partial repairs).

Work in Kasugayama Primeval Forest has involved reforestation following damage by a typhoon in 1961 and by a fire in 1978. The latter resulted in the installation of fire-fighting equipment along the forest trails. Human impact was reduced when vehicle access was eliminated in the early 1970s.

The Palace Site was covered with rice paddies after the move of the capital to Kyoto. It came under national protection as an Historic Site in 1922. In 1953 archaeological excavation revealed that the remains of the Palace had survived in a good state of preservation underground, and a major excavation programme began in 1955. The entire area of the imperial Palace is now in public ownership.

Authenticity

The level of authenticity of the various properties included in the nomination is high. Japanese conservation principles have ensured that replacement of damaged or degraded architectural elements has respected the materials and techniques used by the original builders.

There has been some in situ reconstruction on the Nara Palace Site. The continuity of traditional architecture in Japan and the substantial amount of data recovered by archaeological excavation has ensured that the reconstructed buildings have a high level of authenticity in design and materials.

The same holds good for the garden reconstructions. The only reconstruction that might be considered to involve a significant element of conjecture is that of the Suzaku (south gate). Much of the constructional and decorative details depends upon archaeological evidence and that from surviving structures from the same period elsewhere.

Evaluation

Action by ICOMOS


Qualities

The properties that make up the nomination of the Historic Monuments of Nara provide a vivid picture of the religious and cultural life of Japan during a relatively short but politically and culturally very significant period of its history.

Comparative analysis

By the very nature of Japanese history, each of the successive imperial capitals may be deemed to be unique. The special value of Nara lies in the fact that its monuments represent a period of profound cultural and political change influenced by China.

Brief description

The historic monuments of Nara - temples, shrines, the excavated remains of the great imperial palace - provide a vivid picture of the capital of Japan in the 8th century AD, which was a period of profound political and cultural change.

Recommendation

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

Criterion ii: The historic monuments of ancient Nara bear exceptional witness to the evolution of Japanese
architecture and art as a result of cultural links with China and Korea which were to have a profound influence on future developments.

**Criterion iii**: The monuments of ancient Nara vividly illustrate a critical period in the cultural and political development of Japan.

**Criterion iv**: The 8th century Nara Period was a crucial one in Japanese history and culture, when it took a significantly new direction, and this is reflected in the historic monuments of Nara.

ICOMOS, October 1998
APPENDIX 2
MAP INDICATING THE NOMINATED PROPERTY AND THE SURROUNDING NATURAL AND BUILT ENVIRONMENT

- **Nominated Property**: 615.9 ha
- **Buffer Zone**: 1,362.5 ha
- **Historic Environment Harmonization Area**: 539.0 ha
  - **Total**: 3,118.4 ha

A: Tōdai-ji Area
- **Area**: 68.9 ha

B: Kōfuku-ji Area
- **Area**: 12.4 ha

C: Kasuga-Taisha Area
- **Area**: 93.1 ha

D: Kasugayama Primeval Forest Area
- **Area**: 296.6 ha

E: Gangbo-ji Area
- **Area**: 0.8 ha
- **Buffer Zone**: 1,311.6 ha

F: Yakushi-ji Area
- **Area**: 5.1 ha

G: Tōshōdai-ji Area
- **Area**: 9.1 ha
- **Buffer Zone**: 180.3 ha

H: Nara Palace Site Area
- **Area**: 139.9 ha
- **Buffer Zone**: 464.5 ha

Monuments historiques de l'ancienne Nara / Historic Monuments of ancient Nara:
Plan indiquant la zone proposée pour inscription et la zone tampon / Map showing nominated property and buffer zone
Monuments historiques de l'ancienne Nara / Historic Monuments of ancient Nara:
Tōdai-ji Kondō
Monuments historiques de l’ancienne Nara / Historic Monuments of ancient Nara:
Kasuga-Taisha
Monuments historiques de l'ancienne Nara / Historic Monuments of ancient Nara: Site du Palais de Nara / Nara Palace site
Identification

Nomination  The archaeological zone of Paquimé, Casas Grandes

Location  Municipality of Casas Grandes, State of Chihuahua

State Party  Mexico

Date  30 October 1989

Justification by State Party

The excavated areas of Paquimé that are visible form only a small part of this urban complex. They have been carefully conserved and protected as exceptional archaeological remains without any changes to their appearance and avoiding any reconstruction work. By maintaining its high level of authenticity, the site thus also constitutes a major archaeological reserve.

Paquimé is the centre and largest of a series of sites, such as Quarenta Casas, Cueva de la Olla, Las Vigas-Babicora, and Maedra in north-western Chihuahua and Tres Ríos and Sahuaripa in north-eastern Sonora, because of its influence on the development of architecture and human settlement in a vast area of Mexico and in Arizona and New Mexico in the southern part of the United States of America.

Criterion ii

Paquimé is not merely the main archaeological site of the Casas Grandes Culture that developed between 700 and 1450, it also represents exceptional testimony to the organization of space at the level of architecture and human settlement in a vast area known as “Oasis America.”

Criteria iii and iv

Characteristic elements are the complex system for controlling, distributing, and conserving water reserves, and the use of small T-shaped doors for communication between interior spaces that are small and organized in a complex manner, sometimes with cruciform or Z-shaped plans and often rising to two or three storeys.

Criterion v

By virtue of the character of its building material and the system of construction used, this exceptional example of a prehispanic settlement, with its adobe architecture, is fragile and at risk from irreversible degradation without permanent conservation measures.
used for baking agave or sotal, using heated stones which were discarded afterwards.

The House of the Serpent consisted originally of 24 single-storey rooms, two two-storey rooms, three hall-ways, and three plazas. It was later extended and adapted so as to provide enlarged facilities for raising macaws and turkeys, which seems to have been its primary function. A similar sequence can be observed in the House of the Macaws, so named because 122 birds were found buried beneath its floors.

The Mound of the Cross, close to the House of the Ovens, consists of five low stone-lined and earth-filled mounds. The central one mound is in the shape of an uneven cross, the arms of which roughly correspond with the cardinal points, which suggests that it played a role in celebrations to mark the equinoxes and solstices. The function of the Mound of the Offerings is less clear. It consists of a multilevel structure of rammed rubble, a puddled adobe precinct, and a ramp, leading to one of the water-storage cisterns. The central portion contains seven rooms containing altar stones, statues, and secondary burials. The Mound of the Bird takes its name from its outline, which resembles a headless bird facing east. No structures were found within it.

Two ball-courts have been excavated, with characteristic I-shaped plans derived from Mesoamerica. No 1, which survives virtually intact, also has field structures on three of its sides, again typical of the Late Classic and Early Post-Classic Periods of central Mexico.

The water system consists of reservoirs linked by channels which distributed water to each of the room-blocks. The House of the Wells takes its name from the large storage cistern (now backfilled for reasons of safety) in one of its plazas that was fed from the common network. The sophistication of the system is shown by the presence of silting ponds at the entrance of each reservoir.

Management and Protection

Legal status

The entire archaeological area is protected under the 1972 Federal Law on Historic, Archaeological and Artistic Monuments and Zones. This establishes an overriding public ownership of all designated monuments and sites, even when these are located on privately owned land. The nominated property constitutes the Archaeological Monuments Zone of Paquimé, created by Presidential Decree on 2 December 1992, and covering a total surface area of over 146ha. No interventions of any kind may be undertaken, save for those reasons of safety.

Management

The Archaeological Zone is managed by the Regional Centre of INAH, based at Chihuahua, with the close collaboration of the Ministry of Social Development (SEDESOL), the Government of the State of Chihuahua, and the Municipality of Casas Grandes in matters pertaining to planning regulations.

A multidisciplinary group convened by INAH, with representatives at Federal, State, and Municipality level covering conservation, education, ecology, economy, and tourism, and with the collaboration of the US National Park Service, was responsible for the preparation of a comprehensive Strategic Plan which forms the basis for the future management of the site.

Special attention has been given to the presentation of the site to the general public in recent years. The site Museum was opened in 1995, providing interpretive and educational material for visitors. The on-site signage and paths have also been the subject of considerable improvement and extension.

Conservation and Authenticity

Conservation history

Protection and study of the site began on a modest scale in the 1920s. Modest measures of conservation were applied on a systematic basis in the 1930s. Major excavation projects have been carried out in 1959-61 by Di Peso (who published the first major scientific study of Paquimé) and then until 1973 by Contreras. Annual excavations by INAH continued until 1992, when it became one of the twelve archaeological sites chosen as the subjects of special projects with major funding.

Conservation interventions at Paquimé have traditionally been kept to the minimum consistent with the fragility of the material involved, adobe. During the past three years special attention has been given to the following aspects of conservation: study and analysis of clays; alternative methods of covering and reburial of the most vulnerable structures; creation of a research centre in a 19th century historic building in the neighbouring village; holding an annual international seminar on the conservation of mud-brick architecture; and, in particular, the preparation of the Strategic Plan (see above).

Authenticity

As an excavated archaeological site, where no reconstruction has taken place, Paquimé may be considered to be completely authentic.

Evaluation

Action by ICOMOS

Paquimé was first visited by an ICOMOS expert mission in 1992, in the course of a comparative study on Pueblo Culture sites in Mexico and the USA. An expert mission visited the site again in January 1997.

Qualities and comparative analysis

At the time of the 1992 comparative study, the ICOMOS mission was looking in particular into the possibility of combining this nomination (deferred by the Bureau at its meeting in 1990 pending the results of a comparative study of property of this type
located in Mexico and the United States) with that of Taos Pueblo. In its report the mission recommended that a joint inscription was not appropriate. The Casas Grandes Culture was identified as distinct from that of the Classic Pueblo sites (Mesa Verde and Chaco Canyon, already inscribed on the List) and that of the “living” sites best represented by Taos (which was inscribed on the List by the Committee at its 1992 meeting).

There is a very strong case for the inscription of Paquimé, since it is an extensive and remarkably well preserved (by virtue of the fact that only a small part has been excavated) site that best illustrates this third component of the Pueblo Culture. It is of particular interest in that it forms the cultural and economic link between this indigenous cultural evolution and the more advanced civilizations of Mesoamerica.

The 1992 ICOMOS mission report reserved judgement on the case for inscribing Paquimé to await more information on other sites in the region. Since that time more work has been carried out, and ICOMOS has had the opportunity for a more intensive survey of the existing literature. This makes it clear that Paquimé was without doubt the largest and most important settlement of the period in the region, of which it formed the political and economic “capital.”

**Brief description**

Paquimé Casas Grandes, which reached its apogee in the 14th and 15th centuries, played a key role in trade and cultural contacts between the Pueblo Culture of the south-western USA and northern Mexico and the advanced civilizations. Its extensive remains, only part of which have been excavated, bear eloquent testimony to the vigour of this culture, well adapted to its physical and economic environment, which was to disappear abruptly with the Spanish Conquest.

**Recommendation**

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

*Criterion iii:* Paquimé Casas Grandes bears eloquent and abundant testimony to an important element in the cultural evolution of North America, and in particular to prehispanic commercial and cultural links.

*Criterion iv:* The extensive remains of the archaeological site of Paquimé Casas Grandes provide exceptional evidence of the development of adobe architecture in North America, and in particular of the blending of this with the more advanced techniques of Mesoamerica.

ICOMOS, October 1998
Zone archéologique de Paquimé, Casas Grandes / The archaeological zone of Paquimé, Casas Grandes:
Plan de délimitation / Delimitation plan
Zone archéologique de Paquimé, Casas Grandes / The archaeological zone of Paquimé, Casas Grandes :
Vue générale des fouilles / General view of excavations
WORLD HERITAGE LIST

Wouda Pumping Station
(The Netherlands)

No 867

Identification

Nomination
Ir. D.F. Woudagemaal (D.F. Wouda Steam Pumping Station)

Location
Lemmer, Lemsterland Municipality, Province of Friesland

State Party
The Netherlands

Date
26 June 1997

Justification by State Party

The D.F. Wouda Pumping Station consists of a group of combined buildings and structures of outstanding universal value as a monument of industry and technology because of its scientific and cultural-historical value and because it is unique, authentic, flawless, and distinctive. As the largest steam-powered pumping station in Europe, and since it is still operational, it is of undisputed special value as an industrial archaeological monument.

The Pumping Station, the inlet sluice at the Teroelsterkolk, the Afwateringskanaal, the outlet in front of the pumping station and at the inlet sluice, the sea dikes along the IJsselmeer, with the pumping station itself functioning as a sea barrier, and the surrounding wide expanse of pasture lands, has an outstanding value as a whole and is of high visual quality with respect to the landscape.

It meets criteria i and iv because:

- the original design, the machinery, and the location have remained unchanged since its construction, and the designed functional structure of the surrounding landscape has undergone no changes or interventions.

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

Centuries of battling against water has created the Dutch landscape. Much of the territory of The Netherlands would be flooded if it had not been protected by building dikes over the centuries and kept dry by means of a sophisticated water-control system (waterstraat). Continuous efforts to drain lakes and open waters in the west of the country began in the 17th century and continue to the present day.

Excess water was initially discharged by means of windmills, which pumped it successively into intermediate reservoirs and then into open water. This system is admirably represented by the Kinderdijk-Elshout mill network, inscribed on the World Heritage List in 1997. The first use of steam for pumping was in 1825 at the Arkelse Dam, near Gorinchem. Radial or centrifugal pumps replaced the water-wheels driven by windmills. Initially manufactured in England, these pumps were being made in The Netherlands by the beginning of the 20th century.

The construction of steam-driven pumping stations reached its peak between 1870 and 1885; very few new ones were built after 1900. It is estimated that there were about 700 in operation between 1900 and 1910. The first diesel-powered pumping station was built in 1904, and shortly afterwards electricity began to be used as the energy source. At the present time there are about 1600 active pumping stations in The Netherlands, the majority of them electrically powered.

In Friesland, where the nominated property is located, the construction of dikes began around AD 1000. The water was first drained off naturally but, as the area of reclaimed grew, it became necessary to discharge it into the network of interconnecting lakes and waterways known as the Frisian reservoir. This has been managed since 1648 by the Provincial Government of Friesland.

Flooding was a regular occurrence, and the first communal ordinance to keep the sea dikes in good order was enacted in 1533. The catastrophic All Saints' Flood of 1570 resulted in all the low-lying land in the Province being inundated. In 1825 over 100,000ha of low-lying land was flooded when dikes burst, among them that at Lemmer, on the Zuider Zee side of the Province. As a result a sluice was built there and the dikes were reinforced.

The second half of the 19th century saw considerable developments in the water-management system in the
Province: this is demonstrated by the fact that in 1876 around 60,000ha of land were flooded when water levels in the reservoirs were high, whereas this had fallen to c 3000ha by 1993. Water was drained into the Lauwerszee, which served as a storage reservoir from which water was then discharged into the Zuyder Zee.

Flooding in 1894 led the Ministry of Transport to form a committee to devise a new system for dealing with the situation. As a result of its recommendations, and those of a committee set up by the Province of Friesland, it was decided to reclaim the Lauwerszee and drain the south-western part of the Province. After some delay the decision was taken to build two new pumping stations along the southern coast of Friesland, with a combined capacity of 1575hp. The Provincial Government approved the construction of the first of these, along with a sea lock connected to the pumping station by a drainage canal, in 1913. The architect was the Chief Engineer of the Provincial Water Authority, Dirk Frederik Wouda (1880-1961), after whom it was renamed in 1947. Professor J C Dijxhoorn of the Technische Hogeschool Delft was responsible for the mechanical installations.

Construction began in 1916 and the new pumping station was opened in 1920. A new inlet sluice was built in 1936-38, to the east of the pumping station. Damming of the Zuyder Zee in 1932 led to the level of water in what was now known as the IJsselmeer falling to such a low level that it was no longer possible to discharge by means of the sluices on the southern and western coasts of the Province: it is now drained into the Wadden Sea.

Description

The Wouda Pumping Station complex is located along the IJsselmeer, west of Lemmer in the Municipality of Lemsterland. The pumping station is located at the end of a supply canal, dug in 1915, the Stroomkanaal and the AFwateringskanaal, through which the waters of the Frisian Reservoir flow into the IJsselmeer through the Groote Brekken lake. The inlet sluice built in 1936-38 is located a little to the east at the Teroelsterkolk.

To the west of the pumping station is the Princess Margriet Lock and canal, in use since 1951 to handle the heavy traffic from the IJsselmeer. This important feature, which is not included in the nomination, is separated from the pumping station by a stretch of open land which does form part of the nominated property.

The pumping station proper, which is an integral part of the sea dike, consists of a boiler house with annex, an engine room at right-angles to it, also with sluice, and the detached chimney. Four modern storage tanks painted green are hidden behind trees. The former open coal-storage area at right-angles to the boiler house is partly hidden by an inclined wooden palisade. Some distance away there are two houses (originally four but now converted) for the use of personnel, and there is a larger, more villa-like house beyond them.

The design of the buildings is austere and lacking in decoration, characteristic of Dutch architecture of the beginning of the 20th century, and in particular of the monumental style favoured for industrial projects. The engine room, measuring 62m by 15m by 16.40m ridge height, is built on wooden piles covered by a thick bed of reinforced concrete. It has an open steel-framed pitched roof covered with tiles. Above the basement, 0.80m below sea level, where the condensers and filters are located, is the main hall, housing the four steam engines and centrifugal pumps. The engines run on superheated steam at 320°C and 14kg/cm². Their flywheels are 6.50m diameter and each weighs 6.5tonnes. Under normal operating conditions they pump 65m³/s, and this can be increased to 70m³/s when the water level is high. Between 1970 and 1989 an average of 84 million m³ of water was pumped annually into the IJsselmeer, working only at peak periods for an average of 367 hours a year.

On the exterior, there is a wide slightly projecting middle gable on both sides, flanked by two smaller gables arranged symmetrically. On the north (reservoir) side, there are seven brick piers which form eight suction tubes 6.42m wide that supply the eight centrifugal pumps in the engine room. On the south (IJsselmeer) side three heavy piers create four openings with storm doors which were originally used before the Zuyder Zee had been dammed and so was subject to tidal surges. They are no longer used for this purpose, but act as conduits for the outlet tubes of the centrifugal pumps.

The boiler house is similar in construction to the engine house but only half its size (31m by 16m). It houses four flame-tube water boilers, each 3.60m diameter by 5.30m long with heating surfaces of 220m². They are now oil-fired, having been converted from coal firing in 1967. Two can generate the steam required to run the pumping engines at 90 rev/min, the most cost-effective speed; a third is brought into operation when it is necessary to increased the speed to 105 rev/min. A fourth boiler is always kept in reserve.

The octagonal base of the brick chimney is built on a reinforced concrete foundation. It is 55m high, tapering from 6.25m diameter at its base to 3m at the top.

Management and Protection

Legal status

The property is designated as a monument under the provisions of Article 6 of the 1988 Monuments Act and inscribed on the State Monument Register. All interventions require official authorization.

In the Municipal Plan of Lemsterland the property is located within the area covered by the Kalmond zoning plan, which defines land use zones and imposes restrictions on the nature and appearance of new constructions within this area. The Wouda Pumping Station is located within an area reserved for hydraulic purposes. This plan forms part of the comprehensive Netherlands planning system, created by the Environmental Planning Act 1962 (revised 1996), which requires the formulation and regular updating of land-use plans (in this case the 1994 Friesland Plan (Streekplan Friesland)).
There is also comprehensive legislation relating to water management, stemming from the Water Management Act 1989 (revised 1995). This requires water managers to produce Water Management Plans, the first of which for Friesland covered 1992-95.

Management

Ownership of the Pumping Station, the neighbouring houses, and the Teroelsterkolk (pool) was transferred in December 1993 by the Province of Friesland to the Waterschap Friesland (Friesland Water Board), a public body which assumed responsibility for the management of water quantity and quality.

The Board maintains the Pumping Station as a working industrial museum. It has a planned management budget for the period 1997-2000 that provides for renovation of roofs and brickwork, repairs to banks, survey and repair of boilers, conservation of pumps, and other projects.

Conservation and Authenticity

Conservation history

As a working pumping station, the property has been subject to regular maintenance in order to keep it in perfect working order ever since it was built. A number of major renovation projects were undertaken when the Friesland Waterschap took over responsibility, as part of a long-term programme (see above). These have been made possible by substantial subventions from the Government Grant Scheme for the Restoration of Monuments.

Authenticity

The authenticity of the Wouda Pumping Station complex may be deemed to be total, since in form, materials, and functions its state is virtually identical with that when it was opened in 1920. The only significant change was the replacement of the eight original boilers by four larger-capacity installations in 1955, and their subsequent conversion from coal to fuel-oil firing twelve years later.

Evaluation

Action by ICOMOS

A TICCIH expert visited the property in November 1997 at the request of ICOMOS.

Qualities

The Wouda Pumping Station is exceptional as being the largest and most powerful steam-driven installation for hydraulic purposes ever built, and one that is still successfully carrying out the function for which it was designed. It is a masterpiece of the work of Dutch hydraulic engineers and architects, the significance of whose contribution in this field is unchallenged.

Comparative analysis

It was the largest and technologically the most advanced steam pumping station in the world when it was built, and it has remained so.

ICOMOS recommendations for future action

There is a small plastic-roofed building in the former coal stockage area (which is otherwise well maintained) that serves no purpose and is unsightly; this should be removed.

More seriously, there is a project for the erection of a small shipyard, to produce boats of early types, within the buffer zone. ICOMOS feels that this should be reconsidered, since it introduces a discordant element into surroundings that are otherwise in harmony with the nominated property. It is also likely to result in the intrusion by tourists and others into an area traditionally maintained as open space.

In the event of the property being inscribed on the World Heritage List it is likely that visitor numbers will increase significantly. It is therefore desirable that plans be put in hand to create an adequate parking area some 500m from the station itself, and some form of reception and interpretation facility within it.

Brief description

The Wouda Pumping Station, opened in 1920, is the largest steam-pumping station ever built, and is still in operation. It represents the apogee of the contribution made by Dutch engineers and architects to the protection of people and their lands against the natural forces of water.

Recommendation

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

Criterion i: The advent of steam as a source of energy provided the Dutch engineers with a powerful tool in their millennial task of water management, and the Wouda installation is the largest of its type ever built.

Criterion ii: The Wouda Pumping Station represents the apogee of Dutch hydraulic engineering, which has provided the models and set the standards for the whole world for centuries.

Criterion iv: The Wouda pumping installations bear exceptional witness to the power of steam in controlling the forces of nature, especially as applied to water handling by Dutch engineers.

ICOMOS, October 1998
Ir. D.F. Wouda (Station de pompage à la vapeur de D.F. Wouda) / Ir. D.F. Wouda (D.F. Wouda Steam Pumping Station):
Plat indiquant la zone proposée pour inscription et la zone tampon / Map showing nominated property and buffer zone
Ir. D.F. Woudagemaal (Station de pompage à la vapeur de D.F. Wouda) / Ir. D.F. Woudagemaal (D.F. Wouda Steam Pumping Station) :
Vue aérienne / Aerial view
Ir. D.F. Woudagemaal (Station de pompage à la vapeur de D.F. Wouda) / Ir. D.F. Woudagemaal (D.F. Wouda Steam Pumping Station):
Vue aérienne de la station de pompage de Wouda / Aerial view of Wouda pumping station
Ir. D.F. Woudagemaal (Station de pompage à la vapeur de D.F. Wouda) / Ir. D.F. Woudagemaal (D.F. Wouda Steam Pumping Station):
Façade de la station de pompage / Facade of pumping station
WORLD HERITAGE LIST
Côa Valley (Portugal)
No 866

Identification
Nomination Prehistoric rock-art sites in the Côa Valley
Location Province of Trás-os-Montes e Alto Douro, District of Guarda
State Party Portugal
Date 25 June 1997

Justification by State Party
The Côa River Valley Archaeological Sites National Monument should be inscribed on the World Heritage List for the following reasons:

- it bears exceptional testimony to a cultural tradition that has disappeared, that of the hunting groups which inhabited Eurasia during Late Glacial times;
- it is a unique example of a landscape that illustrates a significant stage in human history, the Upper Palaeolithic period;
- it is a continuing landscape thatretains active 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.

The main points of the scientific case that underlies these proposals are the following:

- the Côa valley contains prehistoric and historic rock-art sites that form an almost uninterrupted sequence that began more than 20,000 years ago; it may be described as the largest outdoor art-history museum in the world, and the only one in which the “collections” display such a time-depth and such a continuity;
- the great majority of the figures date from the earliest stages of the sequence, the Upper Palaeolithic; stylistic comparison indicates that the oldest rock art in the valley may be Late Gravettian (more than 20,000 years old) and that the first artistic cycle lasted until the end of the Magdalenian (10,000 years ago); human presence over this time-range has already been confirmed independently by the location and excavation of characteristic and well preserved settlement sites;
- the size of the territory in which the phenomenon occurs and the number of Palaeolithic panels and animal figures engraved in the Côa valley and the adjacent slopes of the Douro are on an unprecedented scale; the only large similar sites hitherto known, both in Spain, are much smaller than Côa;
- the aesthetic quality of many of the Côa Palaeolithic petroglyphs is unmatched; in the realm of representation, some of its features are complete novelties, especially in relation to animation, where movement is often suggested by techniques of drawing that were not to be rediscovered until the advent of 20th century comic strips.

The Côa valley finds also represent the most outstanding evidence to substantiate the need for a Copernican change of perception concerning the meaning of Palaeolithic art. For almost a century, ever since its antiquity was recognized, the non-mobiliary Palaeolithic art of western Europe was thought to be a phenomenon restricted to caves and rock-shelters, to the extent that it was commonly presented under the designation “cave art.” The interpretation of its meaning that has hitherto been the most influential was developed in the 1960s by the French prehistorian André Leroi-Gourhan, who considered it to be religious art. By analogy with the temples of modern religions, caves were conceived as sanctuaries where the images of animals, human beings, and symbols painted, sculpted, and engraved on the walls played an important role in the framework of the cults being celebrated in those places.

The outdoor location of the Côa Palaeolithic petroglyphs and the size of the territory where they are to be found demonstrates that our Upper Palaeolithic forebears left their artistic imprint all over the territories they settled and that, therefore, such behaviour was in no way restricted to the decoration of the walls of caves. In this new light, Palaeolithic art no longer appears as an exclusively religious manifestation confined to underground sanctuaries but acquires a secular dimension, as is also the case among ethnographically documented hunter-gatherers, such as the Aboriginal peoples of Australia.

Following the inspiration provided by ethnographic examples, the preservation of this rock art in a topography that has remained essentially unchanged since the onset of the Upper Pleistocene provides the possibility, for the first time in Upper Palaeolithic studies, the most remote history of members of our own species, to investigate the way in which those ancestors conceptualized the landscapes they inhabited. By contrast with those places that went undecorated, the different clusters where rock art has been found can be considered as especially important parts of the territory. As research progresses, the distribution of the different motifs across the several ensembles of engraved rocks, combined with perceptive analyses of the topographical locations of the latter (in valley bottoms or halfway up slopes, on fluviatile beaches favourable for settlement,
or on slopes so steep that camping was impossible, clustered around prominent features of the landscape, or scattered over unobtrusive outcrops) may provide us with information on the religious or secular nature of that importance, as well as on the social or economic significance of these images that we value for their beauty and antiquity.

As a cultural landscape, the Côa valley also preserves archaeological prehistoric and historic periods and is today undergoing significant change. Vineyards are expanding as subsistence agriculture and extractive industries decline. Material evidence of the latter is to be preserved in a museum established at the Quinta da Ervamoira, where a Roman site already included in the Côa River Valley Archaeological Sites National Museum is currently under excavation.

[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 group of sites.

**History and Description**

**History**

The earliest evidence for human occupation in the Alto Douro region is from the Lower Palaeolithic period (90,000 years ago). There has as yet been no Middle Palaeolithic site found, but the region was clearly favoured in the Upper Palaeolithic. There is a concentration of rock-art and settlement sites along the main rivers, the Douro and its tributaries, the Côa and the Aguiar.

In the Côa valley the known settlements are located in the short section between Quinta da Barca and Salto do Boi, but this does not reflect the situation in early prehistory, owing to the differences in lithology between this area and that further downstream. More intensive cultivation in recent years has also destroyed many settlement sites without record.

Analysis of the archaeological evidence suggests that the valley was occupied recurrently, possibly on a seasonal basis, by small human groups during the Upper Palaeolithic. Their settlements are characterized by pavements of river pebbles and large schist slabs, on which were found thick deposits of the waste from making and trimming stone tools; the acid soil conditions militate against the survival of organic materials such as wood or bone. The activities carried out on these sites were the processing of animal carcasses and the working of hide, bone, wood, and stone. The sources of the stones used indicate that these groups would have moved over a large territory more than 200km in extent.

This form of hunter-gatherer economy lasted from around 22,000 BC for 10,000-12,000 years, at the end of the Magdalenian phase of the Upper Palaeolithic.

The region appears to have been devoid of human occupation until the 6th millennium BC, when incoming groups brought a sedentary Neolithic farming culture to the north-west of the Iberian peninsula. From then on there was continuous occupation through to the present day.

**Description**

Rock art began with the Upper Palaeolithic period, beginning around 30,000 BC in the Iberian peninsula. More than 300 Palaeolithic cave-art sites have been studied since the discovery in 1879 of Altamira (inscribed on the World Heritage List in 1985). Radiocarbon dating has permitted a relatively close dating of this corpus of material.

The rock art of the Côa valley occurs in three clearly defined clusters, separated by empty stretches. Furthest south is the small group of granite rock-shelter sites at Faia. Some 8km further downstream is the cluster on either side of the river at Quinta da Barca and Penascosa, where the rock is schist. Finally, there is a cluster consisting of a series of occurrences starting at Ribeira de Piscos and continuing down the Côa to its confluence with the Douro. It is postulated, however, that the gap between Faia and Quinta da Barca/Penascosa may be artificial, the Palaeolithic rock art on the soft stone in this stretch not having been capable of resisting natural weathering.

In all 214 decorated panels have been found in 22 separate groups (17 of these are included within the Côa Valley Archaeological Park, the subject of this nomination). Of these, fifteen contain art from the Palaeolithic on 194 panels. It is estimated that these contains at least 1200 Palaeolithic animal figures. The species represented are bovids (aurochs), equids (horses), cervids (red deer), caprines (ibex), and fish (with one apparent human caricature at Ribeira de Piscos). The proportions of each species represented vary from panel to panel and site to site. Bovids predominate, followed by equids; cervids and caprines are present in almost equal numbers.

It is very significant that these species duplicate those found in dated Upper Palaeolithic art elsewhere in south-western Europe. There is no example of any unequivocally domestic animals such as sheep or chickens that were absent from the Pleistocene fauna of the Iberian peninsula. The conventions used are also identical - size, invariable lateral views, twisted rendering of horns, distended bellies, absence of ground lines, etc. One convention that is unique to this group, however, is the frequent use of single bodies with two or even three heads, in an attempt to convey a sensation of movement. This is usually associated with horse figures.

The Palaeolithic artists used several different engraving techniques:

- Fine-line incision using a hard resistant tool (used for outlines and striated body fills);
• Pecking, ie direct or indirect percussion (outlines and details of body cover);
• Abrasion of the surface (to accentuate figures created by incision or pecking);
• Scraping (a technique for producing colour differentiation by the selective removal of surface layers).

In cases where only outlines of figures can be discerned, it is suggested that these may originally have been painted with mineral and vegetable pigments.

The number of engravings outlined by pecking and incision is almost identical. Most of the bovids and equids are pecked, one-third of the caprines, and almost none of the cervids.

The Côa engravings represent a fully outdoor art (with the exception of those in the Faia rock shelters). This usually the case in later prehistory (cp the World Heritage sites of Alta and Tanum in Norway and Sweden respectively), but it is almost unknown in the Palaeolithic. The engraved panels are always on vertical rock faces, but the possibility of their having disappeared from horizontal or inclined surfaces cannot be ruled out. Following the Palaeolithic tradition, surface variations of the rock itself is used effectively in order to impart relief to the figures.

The Côa material is not all Upper Palaeolithic; certain groups or panels are of later date, from the Neolithic to the early modern period, whilst many are palimpsests. Palaeolithic figures overlie one another or are overlaid with figures from one or more later periods. Stylistic analysis combined with study of the degree of weathering of the engraved lines and other marks has enabled scholars to differentiate not only between Palaeolithic and later material, but also between different stages in the Upper Palaeolithic itself, from the Gravettian through to the Magdalenian phases.

It is worth commenting on the scientific debate about the age of the Côa rock art during the mid 1990s, after it had first been brought to the attention of the scientific community. At that time some rock-art specialists were sceptical about the Upper Palaeolithic date assigned to the earlier material, basing their objections on geological considerations and radiocarbon analysis. However, subsequent research and analysis has refuted the arguments put forward at that time for an earliest date of around 5000 BC, and there is now general agreement among specialists that the Upper Palaeolithic dating is correct.

Management and Protection

Legal status

The Côa Valley archaeological sites were classified as a National Monument in 1997, under the provisions of the Portuguese Basic Heritage Law No 13 (1985). This requires classified monuments and the special protection zones round them (see below) to be preserved in their existing condition, any intervention or modification requiring authorization by the Ministry of Culture. The provisions of Government Resolutions 4/96 and 42/96, which established the Archaeological Park, also apply to the nominated property.

Large areas of the lower Côa region lying within the PAVC ZEP are already protected as a National Ecological Reserve (Reserva Ecológica Nacional - REN) and as a National Agricultural Reserve (Reserva Agrícola Nacional - REN), affording additional landscape protection to the environs of the archaeological sites.

Management

The Côa River Archaeological Park (Parque Arqueológico do Vale do Côa - PAVC) is a department of the Portuguese Institute of Archaeology (Instituto Português de Arqueologia - IPA), created by Law No 117/97. This body is statutorily responsible for the management, protection, and presentation of the monuments and the creation of museum facilities. The area currently included within the Park is 208.5km², with a perimeter of 86.5km. However, it is intended that it should be extended when important rock-art sites are subsequently discovered outside existing boundaries.

The Basic Heritage Law requires the creation of a Special Protection Zone (Zona Especial de Protecção - ZEP) around National Monuments. The PAVC Directorate is also responsible for control over any proposed development or changes in the ZEP as well.

Ownership of properties within the PAVC and its ZEP is largely private. A programme of public acquisition of archaeological sites is in progress; elsewhere (including the ZEP) private owners of what is a primarily rural area are being encouraged to maintain their traditional agricultural activities.

The management of National Monuments and their ZEPs must be made through Preservation Plans (Planos de Salvaguarda) prepared by the Ministry of Culture. The Plan for the PAVC is in the course of preparation.

The PAVC currently has a permanent staff that includes five archaeologists, who are responsible for research and management of public access, and twelve trained guides who accompany visitors to the three sites open to the public, where there is 24-hour surveillance. All visits must be guided and groups are limited to a maximum of eight people. It is intended to open more sites in the years to come. There will be unrestricted access to the site at Canada do Inferno, where the museum complex is being built.

Conservation and Authenticity

Conservation history

The wealth and archaeological importance of the Palaeolithic and later rock art in the Côa valley became known to the scientific community in the early 1990s, when survey work was carried out in advance of the construction of a dam that would result in the flooding of the valley and the submergence of the rock art. It was suggested that submergence beneath the waters of the proposed artificial lake would ensure the long-term protection of the rock art, but this was disproved when
similar sites that had already been submerged by the construction of a minor dam nearby became available for study when the waters were temporarily drained. A vigorous public relations campaign was therefore launched by Portuguese archaeologists to ensure that the Côa rock art was not submerged, and this attracted international publicity. As a result of intense international public, political, and scientific pressure, the Portuguese authorities finally abandoned the dam project at the end of 1995. A special fund for the development of the region (PROCOA) was set up with a capital of US$ 150 million by the Portuguese Government in 1996, and of this US $16 million was made available for the establishment of PAVC up to 1999.

Studies on the problems of conservation of the rock art and its presentation to the public are in progress at the IPA, with international collaboration.

**Authenticity**

The authenticity of the rock art on the Côa valley sites is total.

**Evaluation**

**Action by ICOMOS**

An ICOMOS expert mission visited the nominated property in January 1998. ICOMOS also consulted several leading international experts in prehistoric rock art.

**Qualities and comparative study**

The Côa valley assemblage of engraved open-air Upper Palaeolithic rock art is a masterpiece of prehistoric art of a type not hitherto known in such quantity anywhere in the world.

**ICOMOS recommendations for future action**

There is some confusion in the nomination dossier as to precisely what is proposed for inscription on the World Heritage List. The justification supplied by the State Party and the original name (National Monument of the Côa River Valley Archaeological Sites) suggested that this nomination might be considered as a cultural landscape. However, scrutiny of the documentation indicated that what is being proposed for inscription is in fact a series of discrete rock-art sites, and that the surrounding landscape, which constitutes the Special Protection Zone (ZEP), is the proposed buffer zone. This would seem to ICOMOS to be a more appropriate property or group of properties for inscription, and in keeping with the name of the property in the dossier. The surrounding landscape is one of considerable character, but its historical relationship with the prehistoric sites is tenuous, since the archaeological record shows a long period of abandonment between c 10,000 and 5000 BC.

ICOMOS suggested that the title of the nominated property be revised to “Prehistoric rock-art sites in the Côa valley” so as to avoid further ambiguity, and this proposal was accepted by the State Party.

**Brief description**

The exceptional concentration of rock engravings from the Upper Palaeolithic period, from 22,000 to 10,000 BC, is the most outstanding example of the early manifestation of human artistic creation in this for anywhere in the world.

**Recommendation**

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

*Criterion i:* The Upper Palaeolithic rock-art of the Côa valley is an outstanding example of the sudden flowering of creative genius at the dawn of human cultural development.

*Criterion iii:* The Côa valley rock art throws light on the social, economic, and spiritual life on the life of the early ancestor of humankind in a wholly exceptional manner.

ICOMOS, October 1998
Appendix 7
Legal status of sites in the lower Coa Valley

Monument national des sites archéologiques de la vallée du fleuve Coa / National Monument of the Coa River Valley Archaeological Sites: Delimitation du parc archéologique / Archeological park delimitation
Monument national des sites archéologiques de la vallée du fleuve Côn / National Monument of the Côn River Valley Archaeological Sites:
Gravure d'ibex / Engraving of ibex
Monument national des sites archéologiques de la vallée du fleuve Côa / National Monument of the Côa River Valley Archaeological Sites:
Gravure de chevaux / Engraving of horses
WORLD HERITAGE LIST

Mediterranean rock art (Spain)
No 874

Identification

Nomination  Rock art of the Mediterranean basin on the Iberian peninsula

Location  Autonomous Communities of Catalonia, Andalusia, Murcia, Valencia, Aragón, and Castilla-La Mancha

State Party  Spain

Date  3 July 1997

Justification by State Party

The rock art of eastern Spain is worthy of being inscribed on the World Heritage List because of its uniqueness, its documentary value, its integration into a landscape that bears the imprint of man but is also of high ecological value, and its fragile and vulnerable nature.

The rock art of eastern Spain is a cultural phenomenon that is exclusive to the Mediterranean basin of the Iberian peninsula. This is due to a number of different factors, some cultural, resulting from the complexity of the cultural processes that took place in this region in later prehistory, and others related to conservation processes, such as the nature of the rock and specific environmental conditions.

The closest parallels are to be found in North Africa, although the subject matter and techniques are very different. These are two rock-art traditions that are clearly distinct.

The eastern Spanish rock art is an exceptional historical document which, because of its range, provides rare evidence in artistic and documentary terms of the socio-economic realities of prehistory. The scenes that it represents are the first narratives in European prehistory, providing information that would otherwise be inaccessible. This covers a number of different areas:

- **Hunting activities** are those most frequently represented. They show hunting by groups, with complex strategies, and also by individuals, with details of animal traps and the tracking of wounded animals;
- Among **gathering activities** that are represented, that of honey is the most common. This is exceptional historical material of especial importance to beekeepers;
- The earliest depictions of **combats and executions** appear in Spanish eastern rock art, the latter in the form of archers shooting at their victims;
- Scenes of **domestic daily life** show groups of people sitting and talking, people walking together, seated hunters, the butchering animals, etc;
- Many of the representations of the human figure provide information in minute details of **clothing and personal ornament**, such as different hairstyles, bracelets, arm-rings, and necklaces. They make it possible to sense the beginnings of social inequality in prehistory;
- **Funerary rites** are shown in the form of recumbent corpses and ritual scenes;
- Certain scenes illustrate the **mythologies** of these prehistoric societies: sorcerers in strange costumes are common, as are figures which combine human characteristics with those of animals, such as deer, bulls, and birds;
- **Female figures** are also common, and these seem to represent female deities because of their prominent positions in the scenes depicted and their larger size.

The environment of the eastern Spanish rock art is ecologically and culturally very rich. In recent years management strategies have been developed which consider the cultural and natural heritage as an indissoluble entity. This results from an awareness that they share the same space, evolved side by side, and form a single space-time unit.

Over the entire area of the eastern Spanish art the landscape has certain elements in common - a broken mountain topography of labyrinthine landscapes formed by ravines and precipices.

Human modification of the landscape that was begun by the first Neolithic communities and accelerated during the historic period has less impact on these upland areas where the hunter-gatherer cultures that created the eastern Spanish art evolved. The marginal nature of these lands, almost always unsuited to agriculture, has persisted to the present day. As a result they are the last reserves of very interesting biological communities.

A number of the most threatened European species of raptors are to be found there, such as the Royal Eagle (*Aquila chrysaetos*), the Partridge Eagle (*Hieraetus fasciatus*), and the Peregrine Falcon (*Falco peregrinus*). Among the mammals the rarest species in Europe, the Iberian Lynx (*Lynx pardina*), is still to be found in some of the most representative eastern Spanish art areas, such as Nerpio (Albacete), Canal de Navarrés (Valencia), and some parts of the Cuenca and Maestrazgo range. There is still a large number of specimens of the animal most favoured by the
prehistoric artists, the Wild Goat (Capra pyrenaica hispanica), in the area with the largest concentration of rock-art sites. The existence side by side of a living fauna and that of the prehistoric art gives these areas the exceptional quality of a timeless landscape.

Because it is located in places open to the outside the eastern Spanish art is especially vulnerable. It is exposed to two types of attack, atmospheric and man-made. To understand the magnitude of the problem it is necessary to take into account the nature of the backing of the art, which in most cases consists of limestone, which is locked into an irreversible process of alteration.

The rock shelters in which these paintings are to be found result from differential erosion of limestone. Disintegration under the influence of heat, cold, and wind played an important part in the formation of the shelters, especially during the cold episodes of the Pleistocene, and continue to have an impact, though less severely. In a destructive situation of this kind the water infiltrating by means of fissures during warmer periods also contributes by the processes of deposition and concretion by precipitating calcium carbonate.

This cycle of destruction and reconstruction of cavities offers the most serious risk to rock paintings. In some cases it is imperative to adopt means of stabilizing the backing rock as much as possible and to slow down the processes of destruction and of covering up the paintings by water action.

This is intimately linked with the second form of threat, from living micro-organisms that lodge in the painted surfaces, such as fungi, algae, and lichens. Their lifecycles result in continuous surface damage, accelerating the processes of destruction of the rock and the paintings. Other organisms also play an adverse role in the destruction of the shelters. The roots of vascular plants burrow into fissures in the rock, in search of nourishment and water. Penetration by roots and their subsequent slow growth create internal pressures which combine with the solution effects of humic acids to destroy the backing rock.

Some animals that favour rocky habitats can also produce threats to rock art exposed to the open air. Flocks of domestic sheep and goats are kept in shelters in some areas and wild goats also take refuge in them, and these may affect the rock by rubbing or through the effect of their excreta.

Among potential accidental impacts may be counted the effects of atmospheric pollution, from acid rain in particular, of forest fires (in two senses, from the direct effect of fire on paintings and from the impact of deforestation on the water cycle).

To these threats should also be added that from human beings, who in some cases may be the most aggressive agents of destruction through their actions, whether unintentional or otherwise. Unhappily, the most damaging man-made impacts are intentional. Ever since this form of cultural expression was discovered at the beginning of the present century, parts or all of some of the most symbolic of them have been mutilated. There have been too many cases where attempts have been made to remove painted figures from their backing rock and keep them as souvenirs or to sell. To such violent actions should be added the erasure of figures, graffiti, and repeated moistening to make them easier to see, all of which result in the covering up and loss of visibility of many rock-art motifs.

Happily, human actions of this kind are becoming less common, thanks to the higher cultural level of the people, which has increased their respect for the cultural heritage. Closely associated with this process has been the development in recent years of rural tourism, which has wanted to be able to enjoy contemplation of the rock art of eastern Spain as a fundamental element of the landscape.

The fragility and vulnerability of remains of this kind means that it is necessary to take every measure possible to ensure that wider knowledge of this Neolithic heritage does not put its conservation in jeopardy.

[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 Article 1 of the 1972 World Heritage Convention, this nomination consists of a group of sites.

**History and Description**

**Dating**

The Iberian peninsula has a rich heritage of prehistoric rock art. A number of important sites from the Palaeolithic period are known from the region of eastern Spain, where the best examples are from the Solutrean culture (c 19,000-16,000 BC), derived from southern France.

It was not until the advent of Neolithic sedentary communities based on agriculture that the characteristic art of the eastern side of the peninsula developed and flowered. The dating of this art has been the subject of many years of debate among prehistorians. It is now generally accepted that the art is not Palaeolithic, because of the culture that it depicts, but its precise attribution - whether it began in the Epipalaeolithic (from c 10,000 to 5000 BC) or in the full Neolithic that followed - is still not fully established.

The nomination dossier proposes an elegant partial reconciliation of the two points of view: “It is the art of peoples whose cultural roots lay in the Epipalaeolithic, who continued to use primarily hunter-gatherer economic systems, and who gradually incorporated Neolithic elements into their cultural baggage.” This may interpreted as a bracket in time between c 8000 and 3500 BC.

**Themes and forms**

The rock art of eastern Spain is to be found in shallow rock-shelters and even on exposed rock-faces, all being
visible to a lesser or greater extent by natural light. The
great majority of sites contain only paintings, with
simple outlines filled with flat colour and little
detailing. The outlines are delicately drawn, never more
than 3mm thick. There are a few engraved figures, but
these, too, are filled with colour.

The predominant colour used was red, in various
shades, and black to a lesser extent. White was used in
some areas. The figures average 10-30cm in size, but
there are many smaller figures, and also some as large
as 120cm.

The commonest subject is that of human figures, both
male and female, followed in descending order by
animal figures (zoomorphs), single objects, and abstract
motifs. Archers are the most frequent human subjects,
followed by asexual figures, and finally those of women
and children. Some of the human figures are shown as
elaborately decorated whilst there is no detail of dress
on others. Unlike the animal figures, the human
subjects are not presented realistically. They are
presented from different aspects, unlike the zoomorphs,
which are all seen from the side, as in Paleolithic art.

The inanimate objects depicted are principally weapons
of various kinds, preponderantly bows and arrowheads
in various forms. Bags, containers, and cords also occur
and, infrequently, what may be interpreted as
agricultural implements.

The wild animals represented correspond with what is
known to have been the Mediterranean fauna in the
Holocene period (after 10,000 BC). There are fewer
depictions of domestic animals, and it is not always
easy to identify them as such. Animals are shown singly
and in groups, and sometimes in association with
human figures. Most common are bovids and male
deer, and in many cases these are accorded prime
positions in the shelters.

There are considerable regional differences: for
example, in the Maestrazgo group wild boar and bees
are very common, whilst the equids and carnivores of
further south are absent.

Two groups of scenes can be identified: those showing
hunting and gathering activities and those showing
social activities.

The first group includes scenes depicting single forest
animals through the eyes of a hunter, whilst others
show hunting scenes with numerous animals and
humans.

Gathering activities are predominantly concerned with
collecting honey from wild bees’ nests, and some others
show fruits being beaten down from trees using sticks.
The scenes of social activity are more difficult to
categorize; they include fighting, execution, funerary
rites, dance, etc.

Distribution

The rock art in the over 700 sites included in the
present nomination, in six Autonomous Communities
(Provinces), has a number of regional variations, which
are not always easy to distinguish.

The following is a broad regional grouping that takes
account of the most significant divergences in style and
subject matter that evolved over the millennia when
this form of rock art was being practised:

- The northern zone

This group is characterized by the use of single
naturalistic zoomorphic figures and the rare appearance
of stylized human figures.

- The Maestrazgo and the Lower Ebro

This is one of the most important groups in terms of
size and homogeneity. Its most characteristic features
are the dynamic hunting scenes, containing human
figures depicted in great detail and highly naturalistic
animal figures; there are also many scenes of combat.

- Mountain areas of Cuenca and Albarracín

The paintings here are found in shelters and rocks in
siliceous rocks. The Albarracín ensembles are notable
for their large bovid figures, the largest in the whole of
eastern Spanish art. White is used more frequently here
as a pigment, and some of the zoomorphs are delineated
by engraving.

- The Jucar river cave and the neighbouring
  mountain area

This special characteristic of this group is the depiction
of hunting scenes that are full of action and the wide
range of human types.

- The Safor and La Marina regions (Valencia and
  Alicante)

There are very few examples of eastern Spanish art in
these regions, but they are of special interest because of
their association with “Macroschematic Art,” a distinct
contemporary cultural form with an otherwise wholly
separate distribution. Hunting and social scenes abound
but there are no representations of combat. Wild goats
predominate among the animal representations, whilst
wild boar and bovids are absent.

- The Segura river basin and neighbouring mountain
  areas

Zoomorphs predominate in this region, especially
equids and bovids. There are also highly naturalistic
human figures. Recent discoveries in the Taibilla river
valley and the middle Segura have produced an unusual
feature, the use of lines to depict ground surfaces.

- Eastern Andalusia

This form of rock art is to be found in two areas of
eastern Andalusia - the Los Vêlez region and the
foothills of the Sierra Morena. The great majority of the
figures are zoomorphs, with a few humans in Los Vêlez
and none in the Sierra Morena.

Management and Protection

Legal status

All the sites included in the nomination are listed and
protected as Properties of Cultural Interest (Bienes de
Interés Cultural) under the provisions of Article 40 of
the 1985 Spanish Law on the Historic Heritage. This
protection extends to a defined zone around each site.
Responsibility for the implementation of this protection

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is delegated, in conformity with the Spanish Constitution, to the Autonomous Communities in which they are located, each of which has its own laws and regulations relating to monument protection and management.

**Management**

Ownership of the properties that make up this nomination is shared between public bodies (national, provincial, and communal) and individuals, the majority being in public ownership.

Supervision and management is in the competence of the appropriate agencies (Ministries/Departments of Culture and/or Education of the six autonomous communities). Systematic inspections of the sites are undertaken by professionals (employed variously by provincial archaeological services, state parks, or municipalities) in Catalonia, Aragón, and Valencia, and by volunteers in Andalusia and Murcia; a similar system is currently being set up in Castilla-La Mancha. The report of the ICOMOS expert mission (see below) commented very favourably on the voluntary involvement of municipal and commune authorities and of private associations in the work of protecting and preserving the properties.

Following the promulgation of the 1985 Law, work began on the creation of an exhaustive survey and inventory of rock-art sites, first in Catalonia and then in the other autonomous communities. This took into account descriptive aspects relating to subject matter, techniques, and environmental factors along with evaluations of state of conservation. This work extended to scientific studies related to means of providing the basis for the present nomination.

The preparation of the nomination dossier, which is a remarkable work of synthesis and presentation, of considerable scientific value, resulted from a series of working meetings and conferences, organized jointly by the six autonomous communities, which began in February 1996. The ad hoc group set up for this project is to become a permanent intercommunity council for rock art, with the full backing of all six autonomous communities, to continue to study the archaeology, protection, and conservation of the sites.

Where rock-art sites are accessible to the public, plans are in existence or in preparation in cultural or natural parks and municipalities for the provision of interpretation centres, either independently or in association with existing museums, and guiding services.

**Conservation and Authenticity**

**Conservation history**

The rock art of eastern Spain has been known since the 18th century, but it did not become the subject of scientific study until the early years of the present century, after the long, polemical debate on the authenticity of prehistoric art following the discovery in 1879 of the Altamira Palaeolithic paintings had been resolved. With the discovery of more sites, the problem of dating the eastern Spanish art, referred to earlier, was hotly debated for decades. It was not until the 1980s that systematic survey and inventory work began (see above, Management).

Conservation has been carried out in a reactive manner on rock-art sites as they have come to light. Various techniques have been applied, with railings and grilles most often favoured. Recent studies have resulted in the general application of a system of barriers far enough away from paintings to prevent their being touched by visitors but close enough for their details to be appreciated.

Not all the sites listed in the nomination are protected in this way, in some cases because their inaccessibility renders them unlikely to be at risk in this way. All six autonomous communities include protection measures in their management plans. These also provide for the installation of interpretive panels, which are already in place at a number of sites. The standards for this work will be coordinated by the intercommunity council.

The council will also be involved in the development of scientific techniques for the conservation of paintings and their environments. A number of scientific projects are in progress or planned, in association with university departments.

**Authenticity**

In terms of the fundamental character of the art of eastern Spain, the ICOMOS expert mission report is categorical: “The authenticity of this art does not permit any question. It is an undeniably prehistoric art, created at the end of the last glaciation.” A study of the history of its discovery and conservation reveals that there has been no attempt to “restore” the paintings and so their individual authenticity is equally incontestable.

**Evaluation**

**Action by ICOMOS**

An ICOMOS expert visited Spain in December 1997. The expert, who is President of the ICOMOS International Rock Art Committee and a world expert on prehistoric rock art, visited all six autonomous communities for discussions with those responsible for the management and study of the eastern Spanish rock-art sites. He was already familiar with many of the sites from previous study tours, and was able to visit a number of others, though it was not feasible for him to have visited all seven hundred.

**Qualities**

The eastern Spanish rock art is of exceptional quality, providing vivid evidence of human life in the western Mediterranean in the late Palaeolithic and early Neolithic periods. It is, moreover, the only large group of prehistoric rock art surviving anywhere in Europe.

**Comparative analysis**

There is already a number of prehistoric rock-art sites on the World Heritage List - Tassili n’Ajjer (Algeria), the Vézère valley (France), Altamira (Spain), Sierra de San Francisco (Mexico), and Valcamonica (Italy), along with the sites in Australia. Each of these has its own special characteristics in terms of techniques and subject matter.
The eastern Spanish rock art differs significantly from all of these in several ways: its concentration on group scenes of humans and animals, the relatively small size of the figures, and the depiction of social activities. It is also distinct from the others because of the fact that it is always visible in natural light, because of its location in shallow rock shelters. Finally, it is unique by virtue of representing a period of transition from a hunter-gatherer to a sedentary farming society.

**ICOMOS comments**

ICOMOS commissioned its International Rock Art Committee to carry out a comparative study of world rock-art sites. The eastern Iberian group of sites is identified as the largest anywhere in Europe. The study goes on to stress that it is distinct from any other group of rock-art sites in Europe or North Africa by virtue of the range of subjects depicted and techniques employed.

**Brief description**

The late prehistoric rock art sites of the Mediterranean seaboard of the Iberian peninsula are an exceptionally large group in which the way of life in a critical phase of human development is vividly and graphically depicted in paintings that are unique in style and subject matter.

**Recommendation**

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

**Criterion iii**: The corpus of late prehistoric mural paintings in the Mediterranean basin of eastern Spain is the largest group of rock-art sites anywhere in Europe, and provides an exceptional picture of human life in a seminal period of human cultural evolution.

ICOMOS, October 1998
Art rupestre du bassin méditerranéen de la péninsule ibérique / Rock art of the Mediterranean basin on the Iberian peninsula:
Abris sous roche et scènes de chasse (Moratalla, Murcie) / Rock shelter and hunting scenes (Moratalla, Murcia)
Art rupestre du bassin méditerranéen de la péninsule ibérique /
Rock art of the Mediterranean basin on the Iberian peninsula:
Cerf (Albarracin, Aragon) / Deer (Albarracin, Aragon)
WORLD HERITAGE LIST
Alcalá de Henares (Spain)
No 876

Identification
Nomination  The University and Historic Precinct of Alcalá de Henares
Location  Autonomous Community (Province) of Madrid
State Party  Spain
Date  30 June 1997

Justification by State Party
Alcalá de Henares represents a model for integral urban planning designed to create the first university city in Europe. This model included buildings and a layout that are still preserved today, and served as the model for a large number of universities in Europe and the Americas from the beginning of the modern age to the end of the 18th century.  
Criterion ii

The city bears exceptional and almost unique witness to the cultural tradition of the City of God as a City of Knowledge. It is an instrument for regulating, governing, and administering society in a modern state which exerted great influence on the universities created on its intellectual and legislative model. Many leading members of society of all types were educated at the University, providing an example of the integration of culture across the entire social order.  
Criterion iii

The buildings of Alcalá de Henares constitute an architectural group that perfectly illustrate the history of architecture. The urban fabric and building typologies of the Jewish and Christian quarters are preserved, providing intact the finest examples of Habsburg architecture.  
Criterion iv

Alcalá de Henares is directly linked with the scientific and cultural tradition of printing as an instrument of humanism. It saw the production of the Polyglot Bible and of the first grammars and dictionaries of the modern age. These served as models for those of other European languages, and also for native languages of the Americas which have a result survived to the present day. Alcalá set the current standard for the Spanish language.  
Criterion vi

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

The Henares river valley has been settled by humankind since the Neolithic period. Following the Roman colonization, this strategic site in the centre of the Iberian peninsula inevitably led to the establishment of a Roman town, Complutum, some 1.5km from the present-day city centre. It was here that the child saints, Justus and Pastor, were martyred in AD 304, and their tomb outside the walls of the Roman town became a sanctuary round which the present historic centre developed.

It was an episcopal see during the Visigothic period, and became part of the Emirate of Córdoba when the Moors overran most of the Iberian peninsula in the 8th century. The town was relatively insignificant during the Moorish period. A fortress, known as Al-Qal‘at (“The Castle”), was built during the 12th century some 4km upstream of the Roman town, and a small settlement grew up around it.

After it was recaptured in 1118, the territory of Alcalá was granted to the Archbishopric of Toledo. The city expanded under successive prelates and the medieval fortified settlement took shape. The core was the episcopal precint, with the Archbishop’s Palace at its centre. To the south was the Christian quarter, with its church, the Jewish quarter lay to the east, along the porticoed Calle Mayor, with the Arab quarter to the north. What is now the Plaza de Cervantes was an open area to the eastern edge of the town, the site of annual fairs and tournaments.

During the late 15th century the urban core expanded with the construction outside the walls of the Franciscan Convent of San Diego, which attracted settlement around it. Following an attack by the King of Navarre a new, stronger wall was built to enclose the areas of expansion to the south and east. The town prospered until 1496, when the Jews were expelled from Spain by Royal edict, taking with them their commercial activities. However, the urban fabric remained intact, making possible the creation of a new university city.

This was the brainchild of Cardinal Ximénez de Cisneros, who began by founding the Colegio de San Ildefonso. Unlike other university cities in Europe, such as Bologna, Oxford, Paris, and Salamanca, Alcalá de Henares did not develop slowly, adapting itself to its
urban surroundings. From the start it was conceived by Cisneros as an entity, which took over a partly abandoned medieval town and converted it into a city whose function was solely that of a university. This involved the creation of houses to lodge professors and students and the provision of services such as a sewer system and paved streets. The little Chapel of St Justus was rebuilt as a church and given the title of “Magistral” whereby its canons became Masters (Magistri) of the University. More centres of learning were added progressively; there were eventually to be twenty-five Colegios Menores (Lesser Colleges), whilst eight large monasteries were also colleges of the University. This model of “university colleges” and “university convents” was to be adopted widely in the New World, as well as elsewhere in Spain.

In the New Privileged Law of 1509 Cisneros created an effective legal framework for his vision. The primary objective of the university was to train administrators for the Church and for the Spanish Empire. The Complutense Polyglot Bible (1514-17) illustrates the type of work that began in Alcalá: a masterpiece of typography, it took ten years to complete and established the bases of modern linguistic analysis as well as the accepted structure for dictionaries. This work was supported by that of Antonio de Nebrija, who was the author of the first European grammar of a Romance language (Gramática de la Lengua Castellana), published in 1492, which was to be the model for similar grammars in many European and native American languages. The New Laws of the Indies were prepared in Alcalá and published there in 1542, the work of the law faculties of the University.

From the mid 17th century, however, saw the number of students, estimated to have been over 12,000 in the 16th century, begin to decline in favour of Madrid., where the Church had begun to establish university colleges and convents on the Alcalá model. This process continued until 1836 when, following the disenfranchisement of church and university properties by Mendizabal, the University was transferred to Madrid, where it survives today under the title of the Complutense University of Madrid.

Alcalá de Henares found itself as a result deprived of its raison d’être. The historic buildings of the University, and the urban fabric of the city itself, were at risk, but they were preserved by the actions of the citizens of Alcalá themselves. In a unique act the Society of Joint Owners (Sociedad de Condueños) purchased most of the University buildings and preserved them, in some cases unoccupied, to await the return of the University to the city. Others were converted for military use, retaining their principal features intact.

The city began to expand with the arrival of the railway in 1856. It did not develop substantially, however, until the 1960s, when there was heavy domestic immigration from other parts of Spain to what was becoming an industrial centre. Fortunately, this development, largely unplanned and uncontrolled, did not affect the historic centre, still largely owned by the Society of Joint Owners or the army and further protected by being declared an Historic Area in 1968.

Calls for the return of the University began in 1970, when the Madrid institution had begun using “Complutense” in its title. In 1974 that university established a School of Economics in Alcalá. It was not until three years later that the present University of Alcalá de Henares was inaugurated.

In 1985 a covenant was signed for the military buildings to be renovated and restored to their original use, and the seven buildings that comprised the original foundation of Cisneros were handed over by the Society of Joint Owners. Other historic buildings were purchased and integrated into the University or given associated cultural functions.

Description

The University Precinct begins at the Plaza Cervantes (the former Plaza Mayor) and extends to the east of the medieval city. It was enclosed by demolishing part of the earlier medieval walls and prolonging them round the new urban development. The layout is based on humanist planning principles, with two main axes and a central open space (Plaza de San Diego) on which are the main University buildings.

The walled medieval precinct has the Iglesia Magistral (Cathedral) at its core, from which the street network radiates, merging into the former Jewish and Arab quarters. To the north-west is the ecclesiastical precinct, surrounded by its own walls; at its heart is the Archbishop’s Palace.

Within the historic centre proposed for inscription on the World Heritage List there are twenty buildings protected as National Monuments; a further 445 are also protected under the Spanish legislation (see “Legal status” below). Only a few of these will be described in the following text.

The Universidad y Colegio Mayor de San Ildefonso is the heart of the university city. It was built in 1537-53 by Rodrigo Gil de Hontañón, one of the greatest masters of the Plateresque style, and is notable for its grand facade, which symbolizes in its elaborate decoration the harmonious conjuncture of the Christian religion, of learning, and of Imperial power.

The Iglesia Magistral, as the cathedral of Alcalá is known, is a Gothic structure, completed around 1515. It has a nave and two side aisles, which join to form the ambulatory. The raised chancel is separated from the nave by a superb iron screen, the work of the master, Juan Francés, and beneath it is the crypt of the martyrs, St Justus and St Pastor, over whose tomb the original Romanesque chapel on this site was raised. The complex is completed with an austere cloister and its tower, one of the main features of the silhouette of Alcalá.

The origins of the great complex of the Archbishop’s Palace date back to the late 14th century, when it had the appearance of a fortress, as can be seen from the Tenorio turret. Its palatial character began with the construction of the brick East Wing, in Gothic-Mudejar style, where the sumptuous Council Room was originally located. The central part, built in stone in the early 16th century, is decorated in Plateresque style. Many Archbishops of Toledo made their own contributions to the ensemble,
The Convento de San Bernardo (known familiarly as Monjas Bernardas) dates from the early 17th century. The side open to public view is austere but the front facade, which includes the monastic church, is ornate, covered with inscriptions relating to the foundation of the monastery. The plan of the inner church is oval, surrounded by side chapels and a chancel containing a baldacchino on the main axis. It is roofed with a dome on pendentives.

Of the walls little remains. However, a number of the gates survive, among them the Puerta de Burgos (part of the Monastery of San Bernardo). The Puerta de San Bernardo and the Puerta de Madrid are monumental structures of the early 17th and 18th centuries respectively built to replace medieval gates.

In the University Precinct the Patio Trilingue (Trilingual Courtyard) is one of the main features, at the eastern end of the complex. It originally formed part of the College of San Jerónimo, founded by the Rector, Mateo Pascual Catalan in 1528 for the study of three languages, from which it takes its name. Built between 1564 and 1570, it has four bays with a gallery above; the columns have Ionic capitals supporting basket arches. There is a handsome well in the middle of the courtyard.

The Paraninfo Universitario (the auditorium of the University) of 1516-20, the last building to be commissioned by Cisneros, opens on the Trilingual Courtyard. Its interior is a lofty rectangular room with a Mudejar carved ceiling. The upper floor has a gallery of segmental arches. The lecturer’s wooden pulpit is in ornate Plateresque style.

The University chapel is the Capilla de San Ildefonso, a fine 16th century building in what is known as Cisneros style. Its single nave and slightly raised chancel are covered with a carved wooden Mudejar ceiling. Among its outstanding features are the ornate plasterwork in late Gothic and Plateresque style, the polychrome wood carvings, and the magnificent renaissance tomb of Cardinal Cisneros. It suffered badly from neglect after 1836, but has been restored since 1950.

One of the most impressive architectural groups in Alcalá is that of the Jesuit College and Church. The Iglesia de Jesuitas was built between 1602 and 1620. Its monumental facade illustrates the transition from the austere style of Juan de Herrera to Baroque. With its two sections joined by buttresses and surmounted by a pediment with a cross, it is reminiscent of the Gesù in Rome. The adjoining College is in more sober style, noteworthy for its monumental staircase.

Other monuments in this group of National Monuments are the 15th century Hospital de Antezana, the 16th century Convento de Carmelitas de la Imagen and Teatro de Cervantes (Corral de Comedias), and the Ermita de las Doctrinas, Ermita de Santa Lucía, Colegio de Málaga, and Convento de Agustinas, all from the 17th century.

Management and Protection

Legal status

The nominated area is fully protected under the provisions of Law No 16/1985 on the Spanish Historic Heritage, and in particular Articles 20 and 21, relating to the protection of historic groups of buildings that have been declared Assets of Cultural Interest.

In addition, there are twenty designated Historic Monuments (see above), 55 Unique Historic Buildings of institutional (university or religious) use, and 390 Historic Residential Buildings, covering in total 80% of the nominated area.

This requires the relevant Autonomous Community to prepare and implement Special Protection Plans in respect of such areas. For Alcalá de Henares this has been prepared by the Madrid Provincial Government and came into force in 1997. The Plan Especial de Protección del Casco Histórico de Alcalá de Henares covers every aspect of protection, including the urban layout, public open spaces, property boundaries, and historic buildings.

Three Archaeological Zones are designated under this legislation: the Roman town of Complutum, the Roman villas and Visigothic cemeteries of El Val, and the area of the Arab city, with the Neolithic remains. Any work within the historic centre must be preceded by archaeological survey and, where necessary, mitigation by excavation or other means.

The 1991 Master Town Plan for Alcalá de Henares (Plan General de Ordenación Urbana de Alcalá de Henares) also contains provisions for safeguarding the historic quality of the city.

Any intervention that affects the historic centre or the protected properties requires authorization by the relevant City and Provincial authorities.

Management

Ownership of the properties that make up the nominated area is spread between national, regional, municipal, and church administrations and private individuals and institutions.

Various forms of regulation and control apply, which are set out in the preceding section. Evaluation of projects for conservation, restoration, development, etc is the responsibility of the City Council (Office of Works and Development) and the Administration of the Province of Madrid (Directorate General for Cultural Heritage, Directorate General for Architecture and Housing).

Also associated with this work are the Technical Services Department of the University of Alcalá de Henares, and the Spanish Institute of Architecture.

The two Plans referred to above, plus the Special Plans for the Edge of the Historic Centre of 1986 and 1990, provide for a buffer zone, which is under dual administrative control by the City Council and the Madrid Provincial Government. Strict control is exercised over building and other projects which may have an adverse impact on the historic centre and its environment.
Conservation and Authenticity

Conservation history

Following the transfer of the University in 1836, a number of historic buildings were demolished and replaced despite the efforts of local conservationists. There was also a general modernizing of the interiors and exteriors of many of the surviving early structures. As a result, nearly 70% of the residential buildings in the historic centre are of 19th or early 20th century date.

During the Civil War a number of important historic buildings suffered damage and partial destruction. It is frankly admitted in the nomination dossier that “the most negative actions took place during the 1960s and 1970s, when Municipal ordinances permitted the offsetting or changing of alignments of buildings in order to increase their height.”

It was not until after the historic centre had been designated as an Historic Group of Buildings by the General Directorate of Fine Arts in 1968 that the situation began to change. The historic centre had begun to decay as the inhabitants moved out.

The key event that brought about a change in the situation was the Covenant of 1985 between the University, the City Council, the Madrid Provincial Government, and the Regional Government of Castilla-La Mancha. This created the legal framework for the formidable task of restoring the military barracks and judicial buildings in the University precinct to their original functions.

Since that time more than 150,000m² of university buildings have been rehabilitated and restored, along with fifteen religious buildings. Work has also been carried out on many private residences, covering 150,000m². This work has been recognized with awards from Europa Nostra, the European Commission, and the Council of Europe.

Authenticity

In spite of the many vicissitudes that it has undergone in the past 160 years - abandonment by the University, military occupation of some major buildings, Civil War, and municipal insensitivity - Alcalá de Henares has retained a substantial degree of authenticity in its urban fabric and in many of its historic buildings. It has, unusually, also recovered its authenticity of function after a century and a half.

Evaluation

Action by ICOMOS

An ICOMOS mission visited Alcalá de Henares in January 1998. ICOMOS also consulted its International Scientific Committee on Historic Towns and Villages.

Qualities

Despite its chequered history, Alcalá de Henares has retained, or recaptured, much of the special character due to its history, and in particular the foundation there of the first university city, the precursor of and model for many subsequent foundations, in particular in the New World.

Its significance transcends its role as a model for universities, however, since it was the embodiment of the Civitas Dei, the ideal urban community, which was taken by Spanish missionaries to the Americas, where it established the framework for the urbanization of the New World.

Of comparable importance was the intellectual contribution of Alcalá de Henares, since it was here that modern approaches to grammar and lexicography were formulated, and also where the Spanish language, one of the most widely spoken languages of the world today, was given its definitive grammatical structure.

Finally, Alcalá de Henares was the birthplace of one of the giants of world literature, Miguel de Cervantes Saavedra, author of the immortal Don Quijote.

Comparative analysis

Alcalá de Henares was not the first university to be founded - that distinction probably belongs to Salerno - nor the first in Spain, which was created in Salamanca in the 13th century. It was, however, the first deliberately planned university town, with the layout expressly designed to meet the requirements of learning and scholarship. In this it is set apart from the other early universities, such as Bologna, Oxford, Cambridge, or the Sorbonne, which developed within and adapted themselves to the constraints imposed by existing, well established urban settlements.

ICOMOS recommendations for future action

During the ICOMOS expert mission, certain proposals were made for the modification of the buffer zone. These were accepted by the Spanish authorities and revised maps and specifications were provided which fully meet the requirements of ICOMOS.

Brief description

Alcalá de Henares is the first planned university city in the world, founded by Cardinal Ximénez de Cisneros in the early 16th century. It was the model for the Civitas Dei (City of God), the ideal urban community, which was taken by Spanish missionaries to the Americas, and also for universities in Europe and beyond.

Recommendation

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

Criterion ii: Alcalá de Henares was the first city to be designed and built solely as the seat of a university, and was to serve as the model for other centres of learning in Europe and the Americas.

Criterion iv: The concept of the ideal city, the City of God (Civitas Dei), was first given material expression in Alcalá de Henares, from where it was widely diffused throughout the world.

Criterion vi: The contribution of Alcalá de Henares to the intellectual development of humankind finds expression in its materialization of the Civitas Dei, in the
advances in linguistics that took place there, not least in the definition of the Spanish language, and through the work of its great son, Miguel de Cervantes Saavedra and his masterpiece, *Don Quixote*.

ICOMOS, October 1998
L'Université et le quartier historique d'Alcalá de Henares / The University and Historic Precinct of Alcalá de Henares: Palacio Arzobispal
L’Université et le quartier historique d’Alcala de Henares / The University and Historic Precinct of Alcala de Henares: Plaza San Bernardo
Identification

Nomination The naval port of Karlskrona
Location Blekinge County
State Party Sweden
Date 3 July 1997

Justification by State Party

The naval port of Karlskrona received much interest during the 18th century and was the model for several similar projects in Europe. The technologically and architectonically distinctive shipyard complex was the military industrial centre of the Baltic region for more than 100 years.

Criterion ii
Karlskrona is the clearest, best preserved, and most authentic naval complex from the 17th, 18th, and 19th centuries.

Criterion iii
The complex is a unique relic of Sweden's period as a major power, and of the North European Baroque movement's attempt to create unity between the layout of the city, the manufacturing areas, and the surrounding countryside. The whole is characterized by the consistent long-term aim of cultivating efficiency and aesthetic, still clearly discernible in the infrastructure and open spaces. The naval heritage is upheld not least by over 300 years of uninterrupted activity within the naval port and the shipyard.

Criterion iv

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

The naval port of Karlskrona was founded in 1680, at a time when Sweden was a major power whose territory included modern Finland, Estonia, Latvia, and parts of north Germany. The first step towards domination of the Baltic came when Sweden secured direct access to the North Sea ports and broke Danish control over Öresund Sound, the key to Baltic trade. When peace with Denmark was declared in 1658 with the Treaty of Roskilde, Skåne, Blekinge, and Gotland became Swedish territory.

A garrison and shipyard were installed at the small port of Bodekull, renamed Karlshamn in honour of King Karl XI. However, after a short Danish occupation (1676-79), it was recognized that this was not the ideal site for a naval base, and so in 1680 Karl XI issued a charter for the foundation of a new town in the east of Blekinge on the islands of Wämö and Trossö, to be known as Karlskrona and to serve both as a port and as a naval base. Tradesmen and merchants from this hitherto Danish area were forced into the new town by the withdrawal of their charters from the established towns of Kristianopel and Ronneby, and the region was progressively assimilated into Sweden.

The naval installations that developed at Karlskrona, beginning with a shipyard and storage facilities, were initially supervised by Erik Dahlbergh, Quatermaster General, responsible for the defences of the Swedish kingdom. Naval architects and craftsmen were sent from Stockholm, and houses were built to receive them. The shipyard began with two building berths, two quays, two forges, and five warehouses; the first keel was laid down in December 1680 and the first ship was launched the following year.

Karlskrona became a seat of government in 1683, the year in which Dahlbergh drew up the definitive plans for the town and its fortifications. By the time Gustav III took the throne by means of a coup d’état in 1772 it had become the third largest town in Sweden. There was a frenzied burst of activity at this time, with the building of a large fleet (accompanied by renewed building activity in the town itself) aimed first at Denmark and then Russia. Gustav’s military adventures achieved very little, and he was assassinated by his political enemies among the nobility, who resented his assumption of absolute power. The loss of Finland in 1809 saw the end of the Swedish imperial dream.

Despite the political decline of the country, Karlskrona continued as the main base for the Swedish navy. A number of modernization and expansion projects took place during the 19th and 20th centuries, to keep pace with developments in naval and military tactics and technology (although the shipyard was slow to adopt new technologies, with the result that wooden hulls did not give way to steel until the 1880s). World War II saw the modernization of some of the older fortifications and the installation of new facilities for defence against aerial attack. Since that time there has been a progressive diminution of activity in the naval area, though it still plays an active role in the Swedish defence system.

The town has been damaged by fire, most severely in 1790. As a result, rebuilding of the destroyed buildings, numbering over 400, was carried out using stone. However, the original street layout was largely preserved.
Description

The plan of Karlskrona integrates strategic imperatives with the classical ideal. The Baroque layout with wide main streets radiating out from a central square lined with majestic public buildings is clearly discernible in the present-day town. It was planned by Erik Dahlbergh and Karl Magnus Stuart on the orders of the Lord High Admiral, Hans Wachtmeister.

The centre of the town is Stortorget (Great Square), at the highest point of the island of Trossö. Here is located the two main churches of the town, Heliga Trefaldighets Kyrka (Holy Trinity Church) and Fredrikskyrkan, both dating from the first half of the 18th century. The monumental character of the buildings around the square is continued by Rådhuset (the City Hall), from the same period, and later public buildings such as the Concert Hall, the City Library, and the Post Office. The centre of the square has been used up to the present day for an open-air market.

To the south of Stortorget and on the same main north-south axis is Amiralitetsparken (Admiralty Park), at its intersection with the main east-west street, Amiralitetsgatan-Alamedan. To the north, at the main entrance to the town there is the fine open space known as Hoglandspark.

The naval harbour is located to the south of the town, from which it was originally separated by an impressive enclosure wall, only small sections of which survive. Amiralitetssslätten (the Admiralty Parade Ground), with a fine clock tower in the middle, lay on the main north-south axis and was incorporated into the open space formed by Amiralitetsparken when the wall was demolished. Among the historic protected buildings lining it are Högväkten (the Guardhouse) and Skeppsgossekasernen (the Ships’ Boys Barracks).

To the south of the Parade Ground is Gamle Varvet (the Old Shipyard). This is made up of a number of fine buildings dating mainly from the late 18th century, commissioned by Frederic Henric af Chapman, Shipyard Admiral of Karlskrona from 1780 until his death in 1808 and many of them designed by this gifted master shipbuilder and architect. In addition to functional buildings such as storehouses and the registration office and model house, the group contains Chapmanbostället (the Chapman House) and Skeppsgossekasernen (the Ships’ Boys Barracks).

On the other side of Amiralitetssslätten is Artillerigärden (the Artillery Yard), an area of reclaimed land housing barrack, ordnance storehouses, workshops, and a hospital. The point of land on which they were built is protected by the Aurora Bastion, dating from 1704. This is also the site of Amiralitetskyrkan (the Admiralty Church), believed have been designed by Erik Dahlbergh and consecrated in 1685. The wooden structure was always intended to be temporary, awaiting rebuilding in stone, but this was never carried out.

To the east of the town lies Stumpholmen, a group of three islands now merged into one by landfilling, which was designated in the original plan of 1683 as a manufacturing and victualling area. It is the site of naval buildings ranging from the 18th century to the 1950s, the most outstanding of which is Slup- och Barkassskjulet (the Launch and Longboat Shed), completed in 1787. It is a huge building with an inclined ground floor, to accommodate vessels, and with an intricate structure of considerable sophistication. Other buildings on Stumpholmen are Kronobagariet (the Crown Bakery: 1730s), Bastion Kungshall’s (1680s), the enormous Kungshallsmagasinet (Kungshall Storehouse: 1787-92), and two timber seaplane hangars from the 1920s. The island went gradually out of military use in the 1970s and 1980s. The City Council drew up a development programme for what were by now rather dilapidated buildings, and these have been rehabilitated and put to new uses, whilst apartment blocks have been built on reclaimed land.

The main naval shipyard developed on the island of Lindholmen, to the south of Gamla Varvet. Since 1961 it has been divided between a civil shipbuilding company, Karlskronavarvet AB, and the Swedish Government. The buildings that make up the ensemble were built for specialized purposes, which is reflected in their diversity of form and size.

The oldest structures, Gamla Skeppsbädden (the Old Ship Building Berth), cover the beach area on the south side of Trossö itself, and include some careening bridges dating from 1683. Polhemsdockan (the Polhern Dock) was blasted out of solid rock in 1712-24, and is claimed to be the first structure of its kind in the world; it is still in use. Virkesskjulen (the Timber Sheds) were the work of af Chapman around 1800, when timber storage was moved from the water to dry land.

One of the oldest buildings is Finska Kyrkan (the “Finnish Church”), a two-storey building on the island of Södertjerna, now joined to Lindholmen by reclaimed land. Dating from 1696, it was originally using for tarring ropes, being later adapted for use as a storehouse.

Västra Varvet (the West Shipyard) is now the location of the Naval Shipyard, with many impressive modern installations and buildings. It does, however, preserve some items of historical interest, notably Femfingerdockan (the Five-Finger Dock). This was constructed in the 1750s in order to provide covered accommodation on land for the vast fleet being assembled at that time. The complex contains important items of ancillary plant such as a swinging chamber, mast crane, and pumphouse. One of the most prominent features of Karlskrona is Gamla Mastkranen (the Old Mast Crane), built in 1803-6. The main body is built in brick and is nine storeys high. Its topmost section is in wood, with copper sheeting. All the complicated mast-crane apparatus - capstans, winding gear, windlasses, etc - designed for manual operation, remains in position.

The approaches to Karlskrona are protected by the fortifications on the island of Kungsholmen in the Aspö Strait. Dahlbergh drew up plans for a fortress and gun tower in 1679, but there was nothing more than a temporary earthwork there until the very end of the 18th century, when first Russian and then English fleets blockaded Karlskrona during the Napoleonic Wars. A sizeable garrison was put on the island with considerable artillery. Between 1820 and 1850 major investment resulted in the construction of substantial permanent defences, and these were renovated in the 1870s. Since
1900 Kungsholmen has been a strategic fortress of major significance, a role that it continues to play. The buildings on the island, which is functional but well proportioned, are an epitome of the evolution of military tactics and consequently of military architecture over some three centuries.

There are several other forts guarding the approaches to Karlskrona. Drottningsskärs Citadel lies on the opposite side of the Aspö Strait from Kungsholmen. It is an imposing fortress in granite, the work of Erik Dahlbergh, mostly built in 1680-1700 but not completed until the mid 18th century. It consists of a large keep enclosed by four bastions linked by curtain walls, and almost entirely surrounded by water; it is linked by a causeway to a ravelin protected by two lunettes on the main island. The round fortress towers of Godnatt and Karrholmen are the only two of six such structures planned in the mid 19th century as a second line of defence beyond Kungsholmen and Drottningsskärs Citadel. They were adjudged to be incapable of resisting the high-velocity artillery of the time and so were never used.

Two further buildings associated with Karlskrona are included in the nomination. The group of buildings that make up the Skärva mansion were built in 1785-86 as a summer residence for Frederic Henric af Chapman, the Shipyard Admiral of the time, who was also responsible for their design, in collaboration with the philosopher and architectural theorist Carl August Ehrensverständ. They are an unusual combination of classical ideals and Nordic building traditions, with the use of skills associated with the shipbuilding of the time. The main house is a single-storey structure with an H-plan that combines classical and rococo styles. The garden pavilion is in classical form, whilst the wooden tower painted to resemble sandstone is Gothic.

During the second decade of the 18th century Christopher Polhem, the engineer responsible for the technologically innovative dock in Karlskrona, designed a dam and waterworks at Lyckeby. The Admiralty bought up two old mills on the Lyckeby river to supply the two Crown bakeries in Karlskrona and built a new, large mill, Kronokvarnen (the Crown Mill) was completed in 1721 and maintains its original appearance largely intact. The stone bridge between the dam and Kronokvarnen was added in the 1780s.

**Management and Protection**

**Legal status**

The shipyard area, including the peripheral defensive structures and the central sections of the naval base, were designated Areas of Historic National Interest by the National Antiquities Board on 5 November 1987. As a result, they are protected under the provisions of the Natural Resources Management Act of June 1993.

Within this designated area there are also around 100 buildings that are protected individually under the provisions of the 1988 Heritage Conservation Act. The central sections of the naval base and the shipyard area are also registered as ancient monuments, and so are protected by Chapter 2 of the Heritage Conservation Act. Any interventions must be authorized by the appropriate government department or agency, and there are severe penalties for non-compliance.

In 1987 central Karlskrona was designated an Area of National Historic Interest for Preservation. The city is therefore required to safeguard the historical values within the centre by means of a comprehensive Development Plan. Buildings and sites considered to be of historic value are identified for protection in the City Council’s detailed Development Plan, and the treatment of others is controlled by the Local Planning and Building Committee within the terms of the 1987 Planning and Building Act.

In addition, certain areas, such as Stumholmen, are governed by special regulations issued by Karlskrona City Council, which require property owners wishing to make interventions that may impact existing buildings to submit proposals for approval. The overall appearance of the island as a whole must be taken into consideration when deciding the shape, design, colour, schemes, and details of new buildings.

The City Council has announced plans for extending the Development Plan to cover the whole of the civilian parts of the city, the shipyard area, and the archipelago.

The City Development Plans cover extensive areas beyond those proposed for inscription on the World Heritage List, and thus constitute (with the areas of water that surround much of the nominated areas) an effective buffer zone as required by the World Heritage Committee.

**Management**

The western section of the shipyard area and most of Lindholmen, zoned as an industrial area, are the property of the private company Karlskronavarvet AB. The eastern section, which is the present-day naval base, belongs to the Swedish State, as do the other defence and other military structures on the offshore islands, and in two cases to Karlskrona City Council.

The various management bodies are Karlskronavarvet AB, Sydkustens Militärkommando (Naval Southern Command), Karlskrona Kommun, Statens Fastighetsverk (National Housing Board), Fortifikationsverket (Fortifications Agency), and the County Administrative Board.

Domestic and business properties in the town are in private ownership.

The land-use planning controls in force at municipal level are referred to above. A preservation programme for the architecture of the city was drawn up by the City Council in 1985, directed principally to preservation of the overall plan and urban fabric, with special attention given to certain areas and buildings of special historical significance.

The State-owned buildings are administered by the National Housing Board and the Fortifications Agency, which have strategic property planning programmes to safeguard their functional and cultural values. There are specific plans applied for more than ten of the most important historical buildings.

The County Administration, the Naval Museum, the National Housing Board, Karlskrona City Council, and
the County Museum are currently considering the setting up of an information service for the general public, with a view to the development of an active tourism policy.

Conservation and Authenticity

Conservation history

Interest in preserving the architectural heritage of the naval base began as part of the "national romantic" movement of the later 19th century. Practical steps were taken in the 1920s, when important buildings such as Cordage Storehouse I and the Registration Office and Model Building underwent major restoration. Around this time the Central Board of Antiquities (Riksantikvarieämbetet) designated some of the buildings as national monuments.

Since the 1950s the Fortifications Agency has made conscious efforts to preserve the older buildings. During the 1980s it began to draw up plans for preservation, colour schemes, and landscaping for all the buildings within its purview. A score of buildings have individual preservation plans which are kept under constant review, leading to comprehensive maintenance and restoration works being carried out under the supervision of architects and antiquarians.

Within the civilian town the City Council has used its various powers to ensure that restoration work is carried out on major buildings and that the historic townscape is preserved.

Authenticity

The degree of authenticity in the overall plan of Karlskrona - both in the civilian town and the naval base - is high. The original 17th century plan has been preserved and the urban fabric is intact, whilst the naval installations reflect the evolution of shipbuilding technology and military fortifications over three centuries.

The level of authenticity in individual buildings is also high. Effective planning control has ensured that there have been few inappropriate restoration or interventions in the civilian areas, whilst the military structures have been allowed to evolve according to the exigencies of changes in strategy and policies. Some inappropriate recent additions have been removed and others are scheduled for demolition. Insertions of new buildings into reclaimed areas between military buildings that have been sympathetically adapted to civilian use have been handled in a way that does not jar with the existing appearance of the areas concerned.

Evaluation

Action by ICOMOS

An ICOMOS expert mission visited Karlskrona in January 1998. ICOMOS also consulted a leading British historian who is recognized as a world expert on historic naval bases and ports on the cultural significance of the town.

Qualities

Karlskrona is an exceptionally well preserved and complete example of a European naval base, built in the period when these were being established by several major maritime powers.

Comparative analysis

Equivalent establishments are to be found in England (Portsmouth, established 1495; Chatham 1547; Devonport 1691), France (Rochefort 1666), Denmark (Holmen, Copenhagen 1690), and Russia (Kronstadt 1702).

Portsmouth, Devonport, Rochefort, and Kronstadt all suffered from enemy aerial bombardment in World War II and lost important elements. The older part of Chatham Dockyard, however, is exceptionally well preserved and is a still virtually intact example of a major English dockyard from the great era of the sailing navy (1700-1850). Its 18th century landward defences remain in a remarkable state of preservation. Chatham, however, is a river dockyard, some distance from the sea. Its buildings also reflect the different size and administrative and functional traditions of the British Royal Navy, and so it complements Karlskrona.

Brief description

Karlskrona is an outstanding example of a European planned naval city of the late 17th century in which the original plan and many of the buildings have survived intact, along with installations that demonstrate its subsequent development up to the present day.

Recommendation

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

Criterion ii: Karlskrona is an exceptionally well preserved example of a European planned naval town, which incorporates elements derived from earlier establishments in other countries and which was in its turn to serve as the model for subsequent towns with similar functions.

Criterion iv: Naval bases played an important role in the centuries during which naval power was a determining factor in European Realpolitik, and Karlskrona is the best preserved and most complete of those that survive.

ICOMOS, October 1998
Le port naval de Karlshamn / The naval port of Karlshamn
Plan indiquant la zone proposée pour inscription et la zone tampon / Map showing nominated property and buffer zone
Le port naval de Karlskrona / The naval port of Karlskrona:
Vue aérienne de Trossö du nord ouest / Aerial view of Trossö from northwest
Le port naval de Karlskrona / The naval port of Karlskrona:
L'église de la Sainte Trinité / The Holy Trinity Church
Le port naval de Karlskrona / The naval port of Karlskrona:
Bureau d'enregistrement et Archives des maquettes / The Registration office and Model archive
The architecture of Provins is more closely linked with that of Chartres, the southern part of the Champagne, and Burgundy than the Île-de-France for reasons of feudal geography. Historians assert that, of all the medieval towns in northern France, Provins has preserved the most extensive heritage of civil architecture. It is necessary to go to Cluny, Cahors, or Figeac in the south to find as many residences from the 12th-14th centuries.

Troyes, another capital of the Counts of Champagne, has many exceptional buildings. However, it is later, from the end of the Middle Ages, and in addition has not retained its walls. Most of the other early European towns are also from the later medieval period, and their subsequent history led to many changes, the 17th century often being the occasion for making entrances to accommodate new roads.

Unlike most medieval towns, which have expanded outside their ramparts, Provins has never filled its defended enclosure and has preserved its fortified outline. The few changes at the outskirts of the street pattern during the 18th and 19th centuries in no sense constitute a major restructuring. Although it is crossed by the main road between Paris and Troyes, the urban fabric of Provins has not been modified. It is possible therefore to affirm that the overall coherence of a medieval town has been preserved and that Provins is an outstanding example of the building techniques and architecture of the 12th and 13th centuries. It is a very rare ensemble whose authenticity is outstanding which has not suffered from attacks or wars and is well protected by legislation that applies both to the fortifications and the buildings within them. The municipal authorities make every effort to promote the property by means of a programme of enhancement and presentation that pays due respect to it and with special concern always for its educational value.

[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. However, during the course of the ICOMOS expert mission (see below), the relevant officials indicated that they considered the nominated property to qualify under criteria i, ii, iii, v, and vi.]

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

The Gallo-Roman settlement of Pruvinum was the property of the Counts of Vermandois during the 10th century, and in the 11th century became part of the lands of the powerful Counts of Champagne, one of the great feudal domains in France. It was a favoured place of residence of the Counts.

Because of its political and commercial importance, the castle (Châtel) on the high ground was fortified at the beginning of the 12th century. The original enclosure was small, including, in addition to the castle, the Collegiate Church of Saint-Quiriace and the palace of the Counts. However, a new settlement grew up rapidly below the fortifications, and this, too, was encircled by a defensive wall in the late 12th and early 13th centuries. A third set of fortifications was added in the first half of the 13th century, to protect the houses and stalls erected for the great fairs held in the town outside the earlier walls.

This was a period of great prosperity for Provins, when it was graced by many fine public and private buildings. It was one of the six towns of Champagne where fairs were held, upon which merchants from all over Europe converged. They became important centres of banking as well, and the Provins denier was one of the few currencies accepted widely throughout the continent of Europe. They also became centres of intellectual and artistic life, and such luminaries as Abelard and Chrétien de Troyes are known to have spent time in Provins. These fairs were to persist into the 14th century, to be replaced as communications improved by a more static mercantile system based on towns such as Cologne and Bruges. As a result Provins and the other towns of Champagne became relative backwaters, serving as markets only for their immediate hinterlands.

The Counts of Champagne lost interest in the region on assuming the crown of Navarre in 1234. In 1284, with the marriage of Philip the Fair (Philippe IV le Bel) to Jeanne of Navarre, Champagne became part of the royal domain, and with it Provins. The town was in English hands during the 15th century, but was finally to become French at the end of the Hundred Years' War.

Provins was not to be affected to any marked extent by the Industrial Revolution. It has survived to the present day as a small market town, and so has escaped the demolitions and reconstructions that other towns have undergone, allowing it to conserve its medieval form.

Description

The town developed to the south of the Brie chalk plateau, in a gently hilly region at the confluence of the valleys of the Voulzie and the Durteint. It consists of the Upper Town (Ville Haute, known as the Châtel until the Revolution), which grew up on a spur of the Brie plateau, and the Lower Town (Ville Basse, pre-Revolutionary Val), lying further to the east at the confluence of the two rivers. It is the former that is the subject of the present nomination.

The 12th century ramparts were partially dismantled in the 19th century. However, substantial sections survive intact. These include two gates (Portes Saint-Jean and de Jouy), twenty bastions whose ground-plans are variously circular, square, and polygonal, and other features.

The private buildings within the nominated area may be divided into two groups: those with multiple functions and those with solely commercial functions.

The multiple-function buildings are for the most part the private residences of merchants, the lower floors of which served as shops and stores. All date to the 12th and 13th centuries; some are built entirely in stone and others have timber-framed structures above lower stone courses. They are either located around the perimeter of the town, inside the defences, or around the Place du Châtel, which was the commercial heart of the town in which the fairs were held twice a year, in May and at Martinmas (11 November).

The commercial buildings such as the Tithe Barn (Grange aux Dîmes), are more monumental structures, with stores and counting-houses on several floors. A characteristic of all the ancient buildings in Provins, whether for mixed or commercial use, is their system of vaulted cellars. These are either entirely underground or partly built up above ground, and all open out to the street by means of a large door, to which access is gained by a wide stone staircase. In cases where the surface area is large there are internal lines of pillars dividing the spaces into two or three bays.

The most important religious structure is the Collegiate Church (Collégiale) of Saint-Quiriace, which formed part of the original settlement that was first to be walled. Its origins go back to before the beginning of the 11th century, when the first written record appears. Work on the present structure is known to have begun in the 12th century and to have proceeded up to the end of the 13th century. However, the economic stagnation of the 14th and 15th centuries led to all work being suspended, and it did not assume its present form until the beginning of the 16th century. The short, unfinished, nave comprises two bays flanked by side-aisles, with three terminal chapels. A chapter-house was built on the south side in the 13th century. There is a fine vaulted chancel surmounted by a triforium. The crossing supports a dome on pendentives crowned by a lantern from the neo-classical period, added after a fire in 1662.

The Tour César, built at the summit of the Upper Town, is the keep or donjon symbolizing the power of the Counts of Champagne, and is known to have been there in the early 12th century. The structure is badly designed for defence and most probably served originally as a treasury or arsenal. It is octagonal in plan in its upper section, which is built on a square lower section, with a semi-circular tower at each corner. Without taking account of its present roof, it rises to a height of 25m. Entered by means of a postern, communication between the floors was by ladder or ramp. There is an oval fortification around the structure which was probably originally crenellated.
The oldest building in the town is probably the *Maison Romane* (now the Museum), constructed in coursed dressed stone. Its location in the former Jewish quarter suggests that it may originally have been a rabbinical school or even a synagogue. Its large cellars, separated by semi-circular arches, were probably originally vaulted.

**Management and Protection**

*Loyal status*

Over forty historic buildings in the Upper Town of Provins (plus a zone of 500m around each) are protected under the provisions of the French antiquities legislation (1913 Law on the protection of buildings, movable objects and archaeological remains; 1930 Protection of natural monuments and sites). Ministerial authorization is required for any form of intervention.

This protection of individual properties is reinforced by the 1983 Law on Protection Zones for the Protection of the Architectural and Urban Heritage (ZPPAUP) and the 1962 Law on Protected Sectors (*Secteurs Sauvegardés*). Relevant areas of the town of Provins are covered by these two statutes.

**Management**

Ownership of the properties included within the nominated area is shared among regional and communal authorities and private individuals and institutions.

Responsibility for ensuring the proper implementation of the different forms of statutory protection is vested in the Ministry of Culture. The direct functions are exercised by the Regional Director for Cultural Affairs (DRAC) for the Île-de-France, through the Regional Conservator for Historic Monuments.

Individual proprietors are responsible for the maintenance of protected properties, all work being supervised by an *Architecte des Bâtiments de France*.

The nominated area of the Upper Town is surrounded on three sides by an extensive ZPPAUP (designated in 1990), within which there is strict control over development. To the east there is a large area made up of the 500m protection zones around four extra-mural protected monuments.

Provins has had a series of plans since the 1960s, designed to protect and enhance its medieval centre. The 1984 *Plan d’occupation des sols* was revised in 1990 and again in 1996 (the procedure is still in progress). There is also a series of programmes directed to individual monuments or for special aspects of protection, such as cultural tourism, control of advertisements, and pedestrianization.

**Conservation and Authenticity**

*Conservation history*

Restoration projects began in Provins in the mid 19th century at the Collegiate Church and the Tour César, and work began on the restoration of the defences at the beginning of the 20th century. Since the 1950s there has been continuous work on different components of the town’s medieval heritage, but it is acknowledged that this has covered no more than one-third of the total. The town is seeking means of extending its programmes, in conjunction with governmental and industrial bodies; for example, Ciments Lafarge is financing restoration work on the defences.

**Authenticity**

The authenticity of the Upper Town of Provins is high. The medieval street plan has been preserved in its entirety within the walls, much of which survive, and there is a high proportion of medieval buildings that are intact and conserved.

**Evaluation**

*Action by ICOMOS*

An ICOMOS expert mission visited Provins in January 1998. The views of the ICOMOS International Committee on Historic Towns and Villages were also obtained.

*Qualities*

Provins is a remarkably intact and well preserved historic town that illustrates an important period in the political and economic structure of late medieval northern Europe.

*Comparative analysis*

This is a town that played a key role in the late medieval trade network, which stretched from Venice to Bergen and from Barcelona to Novgorod. The vast majority of these towns evolved substantially in later centuries and lost their original urban framework and components: Venice, Bruges, and Visby are among the very few exceptions. Provins is comparable in particular with the latter two of these; it differs from them in certain respects, but these are not of great significance. Visby is already on the World Heritage List and Bruges is on the tentative list for Belgium. The case for inscribing Provins is not strong; it is a well preserved and managed town, but it lacks that exceptional quality required for inscription. Its significance in a European context is, however, undeniable.

**Recommendation**

That this property should not be inscribed on the World Heritage List.
LES ÉTAPES DE L’URBANISATION

Cité médiévale de Provins / The medieval town of Provins:
Plan indiquant la zone proposée pour inscription et la zone tampon / Map showing nominated property and buffer zone
Cité médiévale de Provins / The medieval town of Provins:
Vue aérienne montrant la ville médiévale proposée pour inscription /
Aerial view showing nominated medieval town
WORLD HERITAGE LIST

Grand-Place, Brussels (Belgium)

No 857

Identification

Nomination La Grand-Place
Location City of Brussels, Bruxelles-Capitale Region
State Party Belgium
Date 16 June 1997

Justification by State Party

The Grand-Place of Brussels is indisputably a masterpiece of human creative genius, with a special quality of coherency resulting from a regulatory measure of 24 April 1697, which is exceptionally early in the history of architecture. 

Criterion i

The Gothic facade of the City Hall, with its tower, does not simply provide essential evidence of the civil architecture of the period but is also perfectly integrated into the collective imagination.

The Maison du Roi is one of the most successful examples of the Neo-Gothic style which is a feature of the architecture of the second half of the 19th century.

The buildings around the Grand-Place, all different but built within a very short period, admirably illustrate the Baroque architecture of the turn of the 17th and 18th centuries, with special treatment in a local and therefore unique style of the gables and ornamentation.

Criterion 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 earliest written reference to the Nedermarkt (Lower Market), as it was originally known, dates from 1174. The present name came into use in the last quarter of the 18th century.

It is located on what was marshland on the right bank of the river Senne, to the east of the castellum, a defensive outwork of the castle built around 977 by Charles of France, Duke of Lower Lotharingia. It was bounded to the north by the Spiegelbeek stream and on the south and east by a sandbank, and sloped down from east to west, as the names of some of the houses testify (No 6 La Montagne, Nos 10 and 18 La Colline). The marsh was drained in the 12th century (or perhaps slightly earlier).

The present rectangular outline of the Grand-Place has developed over the centuries as a result of successive enlargements and other modifications, and did not take up its definitive form until after 1695. It has, however, always had seven streets running into it. In the 13th and 14th centuries the market-place was surrounded by haphazardly disposed steenen (the stone-built Cloth, Bread, and Meat Halls or Markets) and timber-framed houses, separated by yards, gardens, or ambiti (passages serving as fire-breaks).

In the second half of the 14th century an enormous Cloth Hall was erected on the south side of the square. In 1396 the city authorities expropriated a large number of buildings on the north side in order to extend and straighten it. During the 15th century the houses on the south side were replaced by the east and west wings of the City Hall (1401-44) and its bell-tower (1449). A new Bread Hall was built on the north side in 1405. In 1441 the irregularly aligned houses on the east side were demolished and replaced by six contiguous buildings on the same alignment. From around this time the houses around the square were systematically taken over by the corporations and the guilds that had since the 1420s played a role in the city government and were committed to the improvement of the Grand-Place. The Bread Hall was demolished in 1512-13 and replaced by a large building that was given the name of the King’s House (La Maison du Roi). During the course of the 16th century many of the houses were rebuilt with new facades in Renaissance or Baroque style.

On 14 August 1695 Louis XIV of France ordered Marshal Villeroy to bombard the City of Brussels as a reprisal following the destruction of French coastal towns and ports by Dutch and English warships. Since the Dutch and English troops were on campaign at Namur, a French army of 70,000 men was able to place its considerable artillery on the Scheut heights, from where 3000 bombs and 1200 incendiary shells rained down on the heart of the city. By the evening of 15 August only the City Hall, the King’s House, and a few house walls were still standing in the Grand-Place.

Despite the severity of the bombardment, reconstruction was rapid, thanks to the action taken by the City authorities and the generous support of other towns and provinces. In a remarkable ordinance promulgated in 1697 by the City Magistrate, all proposals for the reconstruction of facades had to be submitted to the authorities for approval, so as to preserve the harmony of the square. In four years the Grand-Place had been completely restored to its original layout and appearance. The opportunity was taken at the same time to widen and straighten several of the streets leading into the square. The Cloth Hall, which had been reduced to ruins, was replaced shortly afterwards by the south wing of the City Hall.
**Description**

The Hôtel de Ville (City Hall), which covers most of the south side of the Grand-Place, consists of a group of buildings around a rectangular internal courtyard. Its present form results from the reconstruction after the 1695 bombardment, when it sustained some damage, and restoration in the 19th century. The part facing on to the square is from the 15th century, consisting of two L-shaped buildings. It rises to three storeys, topped by a steeply pitched saddleback roof pierced with four rows of dormers. The main entrance beneath the tower is flanked by arcading. The massive tower rises to five storeys, capped with an elegant octagonal lantern and a slender pyramidal spire. The entire facade is decorated with statues dating from the 19th century. The southern part of the complex is a restrained classical building that closes the U-shaped plan of the Gothic structures, built in the 18th century. The interior conserves much of the original layout and decoration, including mural paintings and tapestries, elaborately carved chimney-pieces, and mouldings; modifications have taken place over the last two centuries to accommodate the evolving requirements of the City administration.

Facing the City Hall across the square is its other main feature, the Maison du Roi (King’s House), now used as the City Museum. The original of the present building was erected in 1515-36 on the orders of Charles V, whence it derived its name. It was a three-storey building in late Gothic style with a Renaissance roof. After being damaged in 1695 it was restored, first summarily and then more comprehensively in 1767, when it underwent some modifications. In 1873 the City Council, by now proprietors of the property, decided that its state of conservation was so bad that it should be demolished and rebuilt. The reconstruction by the architect P.-V. Jamaer was based on the original, but suppressing all the post-Gothic elements. The result is a three-storey brick building with an arcaded facade, saddleback roof, and centrally placed tower with lantern.

Each of the houses around the Grand-Place, which vary considerably in size, has its own name. A few have been selected for this evaluation, as being representative of the ensemble. Superficially, the largest appears to be that known as Les Ducs de Brabant, but this is in fact a monumental facade in classic Baroque style built on the orders of the City Council in 1695 which covers seven individual buildings that originally housed trade corporations and craft guilds.

Le Roi de l’Espagne, on the corner of the Rue au Beurre in the north-west corner of the square, was built by the bakers’ corporation in 1696-97 on several earlier distinct property plots. It is a large dignified structure with a balustrade decorated with allegorical statues and surmounted by a graceful dome.

On the same side of the square is Le Cornet, formerly the house of the watermen’s corporation. It has a narrow frontage with a Baroque facade that incorporates some early Rococo features, such as concave bays and a gable in the form of a ship’s poop.

Across the Rue Charles Buls from the City Hall on the south side of the Grand-Place is Le Cygne (which takes its name, like many of the houses around the square, from a relief on the facade). It was originally an inn but after the 17th century reconstruction it was acquired by the corporation of butchers, who greatly embellished it with the proceeds of the sale of wool, as an inscription at the top of the facade proudly states. Next to it is the Maison des Brasseurs, with a striking Baroque facade that bears an inscription boldly proclaiming its original role as the house of the brewers’ corporation; it is surmounted by a gilded equestrian statue of Charles de Lorraine.

One of the narrowest facades is that of Le Cerf, on the corner of the Rue de la Colline in the north-east corner of the square. It is only two bays wide and has a sober facade in white stone, probably the work of the architect and master-mason to whom it belonged in the early 18th century. The Maison des Tailleurs, immediately to the west of the King’s House, covers two original plots. It has a well balanced classicizing Baroque facade on which there is an inscription attesting to its function as the house of the tailors’ corporation.

The degree of conservation of original features inside the houses around the Grand-Place is somewhat variable. In some cases almost no changes have been made since the early 18th century, whilst in others there has been radical conversion and modernization. In a number of cases the ground floors have been converted for use as shops, restaurants, or cafes.

**Management and Protection**

**Legal status**

The City Hall and King’s House were designated protected monuments by Royal Decree on 5 March 1936. The other buildings around the Grand-Place (Nos 1-39) were designated protected monuments by Order of the Regional Government of Bruxelles-Capitale on 19 April 1977; two further buildings (24 Rue de la Colline and 12A Grand-Place) were added in 1994.

Any interventions on protected buildings require authorization by the competent authority, in this case the Sites and Monuments Service of the Ministry of the Region of Bruxelles-Capitale (Service des Monuments et Sites du Ministère de la Région Bruxelles-Capitale).

**Management**

The City Hall, King’s House, and five of the houses are the property of the City of Brussels; the remainder belong to private individuals or companies.

A structured planning programme was defined by the Regional Government in August 1991, of which to date only the first stage, the Regional Development Plan (Plan régional de développement - PRD), has been completed and come into force (March 1995). This identifies the Grand-Place and its immediate surroundings as being within a protected residential zone, and also a zone of cultural, historical, or aesthetic interest. Special reference is made in the PRD to the Grand-Place as requiring special attention. At the present time work on the Special Land-use Plan (Plan particulier d’affectation du sol - PPAS) is in progress; this will confirm the buffer zone proposed in the nomination dossier.
This was studied in detail by the ICOMOS expert mission (see below). It was recognized that it constitutes a zone of clearly defined historical significance, known to the Brussels planners as the “Sacred Island” (Îlot sacré), created by a medieval network of small winding lanes. A PPAS devoted solely to this area is currently in preparation. In the opinion of ICOMOS this will fully conform with the requirements of the Operational Guidelines; in the opinion of the ICOMOS mission, an expansion of the buffer zone would have the adverse effect of weakening its effectiveness.

The levels of subvention available to private owners from the City and regional authorities for maintenance and restoration work are 40% and 25% respectively. It should be noted that in the present case “maintenance” covers a wider range of operations than is normally considered to come within the meaning of that term, whilst “restoration” relates to large-scale interventions.

**Conservation and Authenticity**

**Conservation history**

An institutional approach to the conservation of the Grand-Place as a whole began in the mid 19th century, when the City authorities subsidized the restoration of the facades of several of the private houses. A programme for the general restoration of the City Hall had already begun earlier. The demolition and reconstruction of the King’s House formed part of this policy.

Between 1882 and 1920 there was a systematic programme of restoration of privately owned properties. In 1883 the Burgomaster Charles Buls approved a plan whereby the City undertook to maintain the facades of properties that produced low revenues, but at the same time made it obligatory to seek authorization for any building projects. This policy has continued to the present day, and a large amount of restoration and conservation work has been carried out since the end of World War II, especially in 1950-60 and since the mid 1980s. The City Hall has been the subject of a continuous programme of restoration and conservation. The tower was restored in 1951 and 1981-82, its upper section being reconstructed in 1987-97, and all the facades were cleaned between 1962 and 1963; these were special projects, additional to routine maintenance programmes.

**Authenticity**

There can be no doubt about the authenticity of the ensemble of the Grand-Place: the central open space that grew organically in the Middle Ages and early modern period was reconstructed in its totality after the French bombardment of 1695, and has retained that form for the past three centuries without change.

Of the individual buildings, the City Hall conserves its Gothic and 18th century components intact and visible. Having been in constant use as an administrative centre it has undergone some relatively minor modifications required as a result of its function, but its overall authenticity in terms of material, style, and function is irrefutable.

Most of the individual buildings around the square retain their authenticity to a similar degree, although some have had radical internal modifications. Only in the case of the King’s House can there be any reservations about authenticity. This building was demolished in the 19th century and reconstructed, according to the accepted tenets of the day, in a single style, omitting later details of the demolished structure. It may be claimed, nevertheless, that the reconstructed building possesses a considerable measure of authenticity of form, since its design is based on meticulous recording in the 18th century and careful analysis of the building that it replaced as this being dismantled.

It should also be added that the competent authorities have been punctilious in applying the parameters of the 1964 Venice Charter and the 1987 ICOMOS Charter for the Conservation of Historic Towns and Urban Areas in all work on the Grand-Place for the past thirty years.

**Evaluation**

**Action by ICOMOS**


**Qualities**

The Grand-Place is an exceptionally harmonious ensemble of public and private buildings which vividly illustrates in its architecture both the cultural and the social history of a critical period of history in the Low Countries.

**Comparative analysis**

The central square is a virtually omnipresent feature of European towns, serving both as a market and as a meeting place for the citizens. There are already several outstanding examples in historic towns and town centres on the World Heritage List - the Piazza San Marco (Venice), the Piazza del Campo (Siena), the Rynek Glowny (Cracow), and Red Square (Moscow), for example - whilst the Places Stanislas, de la Carrière, and d’Alliance in Nancy are inscribed as such. It may be claimed, however, that the Grand-Place differs significantly from all of these. The three squares in Nancy were designed and constructed as entities, without having evolved organically over centuries. The others quoted certainly are the result of an organic urban process, but none so vividly illustrates in its architecture the social and cultural evolution of a major city in so small a compass.

A feature of the Grand-Place that is unique is the fact that in its present form it is a faithful representation of the square destroyed by French artillery in 1695. It is symbolic of the power and pride of the Brussels burghers that they chose to recreate their city in its former state rather than rebuild it in the contemporary idiom, a phenomenon that is more common elsewhere.

It is also interesting to note that this is a very rare example of a central place without a church or other place of worship, something which underscores the mercantile and administrative role of the Grand-Place.

**ICOMOS recommendations for future action**

ICOMOS recommended that the competent authorities should take action to ensure that the PPAS for the buffer zone is implemented with the
minimum delay. As proposed in the nomination dossier, the boundary of the buffer zone runs down the centre of a number of streets. ICOMOS recommended that the outer boundary be moved to the rears of the building plots on the sides of the streets furthest removed from the nominated area. It also drew attention for the need for rigorous control over the level and nature of advertising signage around the Grand-Place, so as to preserve its historic ambience.

At its meeting in June 1998 the Bureau referred this nomination back to the State Party, requesting the redefinition of the buffer zone as proposed above. The State Party has provided a revised map showing the extension of the buffer zone as proposed by ICOMOS.

**Brief description**

The Grand-Place of Brussels is a remarkably homogeneous ensemble of public and private buildings, mainly from the late 17th century, which encapsulates and vividly illustrates the social and cultural quality of this important political and commercial centre by means of its architecture.

**Recommendation**

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

*Criterion ii*: The Grand-Place is an outstanding example of the eclectic and highly successful blending of architectural and artistic styles that characterizes the culture and society of this region.

*Criterion iv*: Through the nature and quality of its architecture and of its outstanding quality as a public open space, the Grand-Place illustrates in an exceptional way the evolution and achievements of a highly successful mercantile city of northern Europe at the height of its prosperity.

ICOMOS, October 1998
La Grand-Place de Bruxelles / La Grand-Place, Brussels
Plan indiquant la zone proposée pour inscription et la zone tampon / Map showing nominated property and buffer zone
La Grand-Place de Bruxelles / La Grand-Place, Brussels
Vue aérienne / Aerial view
La Grand-Place de Bruxelles / La Grand-Place, Brussels
Les Ducs de Brabant, 13 à 19 Grand-Place / Les Ducs de Brabant, 13 to 19 Grand-Place
### Identification

**Nomination**  
The imperial capital of Tiwanaku

**Location**  
Province of Ingavi, Department of La Paz

**State Party**  
Republic of Bolivia

**Date**  
6 April 1991

### Justification by State Party

Tiwannaku was until the 8th century AD the capital of a vast empire covering some 600,000km². 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

Tiwannaku began as a small settlement, in what as known as its “village period,” around 1200 BC. 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 AD 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 AD 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 65km². 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 6km² 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.

The most imposing monument at Tiwanaku is the temple of Akapana. It is a pyramid with a base measuring 194m by 184.4m, 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 20m 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.

The Kalasasaya is a large rectangular open temple measuring 128m by 126m, considered because of its orientation 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 Kalasasaya is adjoined by the Putuni, believed to have been a palace. 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 Qala.

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

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. The monuments at Tiwanaku were formally expropriated by decree in 1933, and in 1945 the village of Tiwanaku (then known as Tiahuanaco) 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 (Secretaría Nacional de Cultura) of the Ministry of Human Development (Ministerio de Desarrollo Humano).

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

At present there is no overall management plan for the site. A “Multiple Use Development Plan for the Tiwanaku Region” (Plan de uso multiple para el desarrolo de la región de Tiwanaku) was prepared in 1995 by the USA-based Development Alternatives Inc in association with Bolivian experts. DINAAR intends to implement these proposals in the near future.

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.

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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 all archaeological sites, Tiwanaku preserves a very high degree of authenticity.

Evaluation

Action by ICOMOS

It was not possible for the ICOMOS expert mission to take place before this evaluation was prepared for printing. However, ICOMOS benefited from the report of an ICOMOS expert mission in 1991, when the site was first nominated for inscription on the World Heritage List. A distinguished specialist in the Andean prehispanic cultures commented on the cultural significance of the site, and also commented 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 recommendations for future action

It is not clear from the nomination precisely what is being proposed for inscription on the World Heritage List. Five zones are listed, making up a total area of 87ha:

Zone 1 The present-day village of Tiwanaku (25 ha);
Zone 2 To the east of village, including La Karaña and the ticket office (12ha);
Zone 3 To the east of the village and protected by a chain-link fence, containing the Akapana, Kalasasaya, Small Semi-subterranean Temple, Kantat Hallita, Putuni, Kheri Kala, etc (15ha);
Zone 4 To the east of zone 1 and the south-east of Zone 3, containing the Pumapunku (5ha);
Zone 5 To the south of Zone 3 and containing the prehispanic cemetery and the present Regional Museum.

None of the maps received by ICOMOS defines these precisely, nor is there any indication of the existence of any form of buffer zone. The area(s) proposed for inscription and the buffer zone must be delineated and information provided about the levels and form of protection in each before ICOMOS can make a recommendation.

ICOMOS is especially concerned 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.

It should be stressed that ICOMOS is in principle favourable to the inscription of this outstanding site on the List. In conformity with the requirements of the Operational Guidelines, paragraph 24.b, however, it is unable to take the evaluation procedure further until the information requested above has been provided.

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

At its meeting in June 1998 the Bureau referred this nomination back to the State Party, requesting additional information relating to the protection and management of the site. The draft of a new law, extending protection to the entire area of the historic settlement, has been provided, but ICOMOS is of the opinion that details of specific measures proposed should be available for the Committee before a final decision can be taken. It therefore recommends that further consideration of this nomination be deferred.

ICOMOS, October 1998
La capitale impériale de Tiwanaku / The imperial capital of Tiwanaku:
Plan du centre cérémonial de Tiwanaku / Plan of the ceremonial centre of Tiwanaku
La capitale impériale de Tiwanaku / The imperial capital of Tiwanaku:
Vue panoramique de Kalasasaya et du petit temple semi-souterrain /
Panoramic view of Kalasasaya and of the semi-subterranean temple
La capitale impériale de Tiwanaku / The imperial capital of Tiwanaku :
Détail d’une des têtes de pierre sculptées / Detail of one the carved stone heads
The huge rock known as El Fuerte de Samaipata, which is carved with a great variety of animal and geometric shapes, together with the niches, channels, and containers, is charged with religious significance. The work is carried out with great artistry and mastery of the material, giving it high expressive and aesthetic quality, impressive visual effects, great symbolic and communicative potential, and a marked sensitivity towards the material itself and the environment. However, it is not only the quality of the sculpture but also the creativity shown by those responsible for the work and its relationship with the space around it that distinguishes Samaipata.

Criterion i

There are no monuments comparable with Samaipata anywhere else in pre-Columbian America. It is an original expression of rock art on a gigantic scale, the cultural content of which, combined with its setting within its environment, make it unique. Such is the rarity and complexity of the monument that its significance and purpose remain the subject of scientific study. It seems to combine several functions, among them those of a ceremonial centre and of a residential settlement which, moreover, met the requirements of successive cultures that occupied the site, from before the Inca.

Criterion iii

The magnitude of the task of carving the great rock must have required the involvement of many artists, craftsmen, and labourers under firm direction. When considered in conjunction with the size and quality of the excavated settlement, this testifies to the presence of people who had attained a high level of material, cultural, and administrative development.

Criterion iv

This archaeological site, located in the sub-Andean strip of the eastern Bolivian Andes, is a key zone for the better understanding of relations between the prehispanic cultures of the three macro-regions of Latin America: the Andean Sierra, the lower lands on the east, and the Chaco. Up to the present only the first of these has received the attention of the scientific and cultural world. Although it was part of the Inca empire, Samaipata can reveal much about its relations with the Chiriguanos and other peoples from the Chaco and the Grigotan plain.

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

The site is known to have been occupied and used as a ritual and residential centre by people belonging to the Mojocoyas culture as early as AD 300, and it was at this time that work began on the shaping of this great rock.

According to the Spanish priest Diego de Alcaya, writing at the beginning of the 17th century, it was occupied in the 14th century by the Inca, who made it a provincial capital. This is confirmed by the features that have been discovered by excavation - a large central plaza with monumental public buildings around it and terracing of the neighbouring hillsides for agriculture - which are characteristic of this type of Inca settlement. It formed a bulwark against the incursions of the warlike Chiriguanos of the Chaco region in the 1520s.

The strategic location of the site, which had attracted the Inca to it, was also recognized by the Spaniards. It is uncertain when they moved into this region. The frontier of the Viceroyalty of Lima was consolidated on the eastern side of the Cochabamba Valley in the 1560s. However, the silver mines of the Cerro Rico at Potosí began to be worked in 1545 and this would have needed supplies of manpower and food, both of which would have been sought further to the east, in the region of Samaipata. It was also important to construct fortresses for use against the marauding Chiriguanos. What is certain is that the colonial settlement of Samaipata had become an important staging post on the highway from Asuncion and Santa Cruz to the colonial centres in the High Andes such as La Plata (modern Sucre), Cochabamba, and Potosí.

With the establishment of the new town of Samaipata in the Valle de la Purificación, the ancient settlement had no further military importance and was abandoned. It was quickly covered with vegetation and only visited by treasure hunters and herdsmen. However, the memory of El Fuerte (the Fort) was kept alive by the local people. It first came to the notice of scholars at the end of the 18th
century, and has been studied intensively since the beginning of the present century.

**Description**

The archaeological site of Samaipata consists of two elements: the hill with its many carvings, believed to have been the ceremonial centre of the ancient town, and the area to the south of the hill, which formed the administrative and residential quarter.

The reddish sandstone hill, the summit of a natural prominent feature orientated east-west, is divided naturally into a higher part, known as El Mirador (The Lookout), and a lower, where the carvings are located. The latter, measuring c 220m by 50m, covers roughly 1ha.

The carvings in the western part include two felines on a circular base, the only examples of high-relief carving in the whole site. The remains of a stone wall of the Inca period cut across a number of the carvings, indicating a pre-Inca date. These include two parallel channels which may have served for conducting water to the settlement below. Between and alongside them there are smaller channels cut in zigzag patterns, giving rise to the local name for this feature, El Dorso de la Serpiente (The Snake’s Back).

At the highest point is the so-called Coro de los Sacerdotes (Choir of the Priests). This consists of a deeply cut circle (7m outside, 5m inside diameter) with triangular and rectangular niches cut into its walls. Further to the east is a structure which probably represents the head of a feline. It is noteworthy that felines and snakes were closely linked with the sun in Inca religion.

Most of the southern face of the rock was originally dominated by a series of at least five temples or sanctuaries, of which only the niches cut into their walls survive. These niches vary widely in size, shape, and orientation, the analysis of which makes it possible to assign the temples to the Inca period.

The so-called Casa Colonial is situated on an artificial platform at the foot of the rock. Excavations have revealed evidence of Inca and pre-Inca structures here, and so it is known as the Plaza of the Three Cultures. The house of the colonial period, only the stone lower walls of which survive, is in characteristic Arab-Andalusian style, with a central open courtyard. The upper courses of the walls were most likely built in adobe; it is believed originally to have been a two-storeyed structure. Nearby are the ruins of two Inca houses, probably dismantled by the Spaniards to build their own house.

Other features cut into the rock include the remains of two Inca houses, similar to others known from Machu Picchu, and the Templo de los Cinco Hornacinas (Temple of the Five Niches), also of Inca type.

Away from the rocky hill, there is a number of isolated small buildings surrounded by perimeter walls, a typical Inca form known as kancha. One of these contains two buildings and another five, arranged in a U-pattern. Another group of three has been shown by excavation to overlie the remains of two pre-Inca houses.

There is an impressive series of at least nine cultivation terraces on the east and south of the rock. They are interconnected by means of stone steps and have a sophisticated system for drainage.

The main administrative-religious centre of the Inca period is situated on a series of three artificial platforms to the south of the rock. The main feature is an enormous building (68m by 16m) known as the Kallanka; it is on the lowest platform and faces the ceremonial area on the rock across a spacious plaza. The lower levels of its walls, 1.4m thick, are constructed in dressed stone, the upper courses being in adobe. The fortunate discovery during excavation that the western wall had collapsed as a single piece made it possible for its height to be established as 12m. There are eight entrances on the north side, each 3.4m wide. These typical symbols of Inca power are to be found in many important centres (though their exact function remains unknown).

To the west of the Kallanka and on the second platform is a group of at least twelve large or medium-sized houses, laid out in the form of an H, provisionally known as the Akllawasi. These have not yet been excavated, but local tradition maintains that large vessels with “decayed women’s clothing” in them were found in their interiors. These are interpreted as remains of the textiles woven for ritual purposes or exchange by the Virgins of the Sun, whose name aiklas is given to this group.

On the third platform there is a group of seven Inca houses disposed round an open space on an artificial mound. Once again, there are traces of earlier occupation below the Inca houses. These are considered to be in the Mojocoya style, which was widely distributed in eastern Bolivia between AD 200 and 800.

**Management and Protection**

**Legal status**

The archaeological site of Samaipata was designated a National Monument by Supreme Decree No 2741 of 21 September 1951 under the provisions of the National Monuments Act. This covered 20ha of the archaeological area; 260ha around the site were donated to the State by the landowner in 1997.

The total area is protected by Municipal Ordinance No 5/97 of Samaipata Municipality as an eco-archaeological park.

**Management**

The site belongs to the Bolivian State, and overall responsibility for its preservation and protection is delegated to the National Directorate for Archaeology and Anthropology (Dirección Nacional de Arqueología y Antropología - DINAAR), part of the National Secretariat for Culture (Secretaría Nacional de Cultura) of the Ministry of Human Development (Ministerio de Desarrollo Humano).

In 1974 the Archaeological Research Centre of Samaipata (Centro de Investigaciones Antropológicas y Arqueológicas de Samaipata - CIAAS) was created by Supreme Decree No 11290. It is responsible for the following: excavation of the archaeological deposits; systematic conservation and restoration of the ...
archaeological deposits; display of cultural materials; and scientific publication.

There is a number of regional plans in force which give special consideration to Samaipata, and in particular to the need to develop a viable tourism policy.

**Conservation and Authenticity**

**Conservation history**

A number of excavations have taken place at Samaipata since the 1960s. Since 1992 there has been a major research project in progress sponsored by the University of Bonn (Germany).

Conservation began with the creation of CIAAS in 1974. These have largely been preventive measures designed to control vegetation and provide adequate security. A number of research topics have been identified to provide better protection against damage from climatic factors, and work has begun on these in association with US universities.

The areas excavated by the University of Bonn team have been conserved and consolidated using modern techniques.

**Authenticity**

The authenticity of the site is very high, since it has been deserted for centuries and only recently the subject of carefully controlled scientific excavation projects.

**Evaluation**

**Action by ICOMOS**

It was not possible for the ICOMOS expert mission to take place before this evaluation was prepared for printing. However, the distinguished specialist in the Andean prehispanic cultures who commented on the cultural significance of the site also commented on its conservation and management.

**Qualities**

The rock carvings at El Fuerte de Samaipata are remarkable testimony to a form of religious symbolism unknown elsewhere in the world on such a monumental scale.

**Comparative analysis**

The Samaipata site is believed to be unique in its scale and complexity.

**ICOMOS recommendations for future action**

The problem of the degradation of the rock sculptures under the influence of a sub-tropical climate with wide extremes of temperature and heavy rainfall is one that requires further study as a matter of urgency. ICOMOS hopes that international support can be secured for intensive research directed towards the solution of this threat to the long-term stability of the site.

ICOMOS proposes that the buffer zone around the site should be extended to the road that passes to the south of the site, so as to prevent the erection of structures that may have an adverse impact on the site as seen from this road.

**Brief description**

The enormous sculptured rock at Samaipata, which dominates the town below, is a unique and exceptional testimony to prehispanic cultural traditions and beliefs, without parallel anywhere else in the Americas.

**Recommendation**

At its meeting in June 1998 the Bureau referred this nomination back to the State Party, requesting a redefinition of the buffer zone as proposed above. Revised maps have been supplied by the State Party, incorporating the proposed modifications to the buffer zone.

ICOMOS therefore recommends that this property be inscribed on the World Heritage List on the basis of criteria ii and iii:

**Criterion ii:** The sculptured rock at Samaipata is the dominant ceremonial feature of an urban settlement that represents the apogee of this form of prehispanic religious and political centre.

**Criterion iii:** Samaipata bears outstanding witness to the existence in this Andean region of a culture with highly developed religious traditions, illustrated dramatically in the form of immense rock sculptures.

ICOMOS, October 1998
Le Fort de Samaipata / El Fuerte de Samaipata:
Partie ouest du rocher faisant face au "Mirador" / West part of the rock, looking towards "El Mirador"
Le Fort de Samaipata / El Fuerte de Samaipata:
Niches du temple / Niches of temple
WORLD HERITAGE LIST

Summer Palace (China)

No 880

Identification

Nomination  The Summer Palace, an imperial garden in Beijing
Location      Beijing
State Party   People’s Republic of China
Date          4 July 1997

Justification by State Party

The imperial gardens are an important branch of Chinese gardening. They were created by bringing together the best of materials, manpower, know-how, craft, and art, and developed into an independent and unique school. As the last imperial garden in China, the Summer Palace fully reflects the theories and practices of Chinese gardening. It has survived intact to the present day and is protected effectively by the Chinese government and people.

The Summer Palace has a unique position and value in world garden history. There are differences between the west and the east; because of its conception the Summer Palace is fully representative of the oriental garden tradition. The relationships between the yin and the yang, between the genuine and the artificial in traditional Chinese philosophy, and the integration of hills and water are very harmonious. The layout and nature of palace structures in China conform with the feudal system laid down by Confucius. The construction of the three fairy islands in the Kunming Lake reflects the Taoist philosophy of seeking longevity and immortality. The religious structures on the summit of the Hill of Longevity manifest the wish to pray for Buddhist protection. All these elements are integrated into a beautiful landscape of lakes and mountains. The Summer Palace, using natural hills and water as a framework, is an exceptional example of Oriental gardening for the way in which it makes use of and transforms nature, and it serves as the ideal illustration of the differences between east and west.

Over its several thousand years of history the Chinese nation has developed its own unique cultural model. As the last imperial garden created during the feudal period, the Summer Palace epitomizes the architectural and garden techniques of that long history, making use of many scientific and artistic achievements. Its structure is complete and intact, demonstrating an ideal harmony between the functions of palace buildings and gardening techniques. It inherits the artistic traditions of all the Chinese ruling dynasties and the gardening skills of all the regions of China, from the splendour of the north to the exquisite charm of the south. It combines the magnificence of imperial palaces with the beauties of private residences and the solemnity of temples and monasteries. Its landscapes and views are diversified and constitute a harmonious whole with the natural environment.

For nearly two centuries the Qing rulers used the Summer Palace for their political activities and the daily life of their courts, and it witnessed many important historical events. It thus reflects and epitomizes the social, political, economic, and cultural development and the modern history of China. Its wealth of history and culture is a rich source for research into the modern history, garden technology, architecture, aesthetics, religion, social life, humanities, and environmental protection of China.

The Summer Palace, constructed using traditional Chinese methods, illustrates the technical achievements of the Chinese nation in architecture and in the cultivation of plants in the landscape. The engineering technique used bear witness to the skills of the craftsmen of ancient China. Even today, the creativity shown in the handling of many buildings, hills, and stretches of water within the garden is the source of worldwide admiration. Complete engineering records and technical standards used in the creation of the Summer Palace and its predecessor, the Garden of Clear Ripples, have been preserved and constitute the most important testimony to the art of Chinese gardening.

Criteria i, ii, iii, and iv

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

During the reigns of the Qing Emperors Kangxi and Qianlong (1663-1795) several imperial gardens were created around Beijing, the last of them being the Summer Palace, based on the Hill of Longevity and Kunming Lake in the north-western suburbs of the city.

Kunming Lake (known earlier as Wengshan Pond and Xihu Lake) had been used as a source of water for irrigation and for supplying the city for some 3500 years. It was developed as a reservoir for Yuan Dadu, capital of the Yuan Dynasty, by Guo Shoujing, a famous scientist of the period, in 1291. Between 1750 and 1764 Emperor Qianlong created the Garden of Clear Ripples, extending the area of the lake and carrying out other improvements based on the hill and its landscape. It was to serve as the imperial garden for
him and for his successors, Jiaqing, Daoguang, and Xianfeng.

During the Second Opium War (1856-60) the garden and its buildings were destroyed by the allied forces. Between 1886 and 1895 it was reconstructed by Emperor Guangxu and renamed the Summer Palace, for use by Empress Dowager Cixi. It was badly damaged in 1900 by the international expeditionary force during the suppression of the Boxer Rising, in which Cixi had played a significant role, and restored two years later.

The Summer Palace became a public park in 1924 and has continued as such to the present day.

Description

The Summer Palace covers an area of 2.97 km², three-quarters of which is covered by water. The main framework is supplied by the Hill of Longevity and Kunming Lake, complemented by man-made features. It is designed on a grandiose scale, commensurate with its role as an imperial garden.

It is divided into three areas, each with its particular function: political and administrative activities, residence, and recreation and sightseeing.

The political area is reach by means of the monumental East Palace Gate. The central feature is the Hall of Benevolence and Longevity, where matters of state were dealt with by Guangxu and Cixi; it is an imposing structure with its own courtyard garden.

This area connects directly with the residential area, which is made up of three complexes of buildings. The Hall of Happiness in Longevity was the palace of Cixi and the Hall of Jade Ripples that of Guanxu and his Empress, whilst the Hall of Yiyun housed his concubines. They are all built up against the Hill of Longevity, with fine views over the lake, and are connected to one another by means of roofed corridors. These communicate with the Great Stage to the east and the Long Corridor (728m), with more than 10,000 paintings on its walls and ceilings, to the west. In front of the Hall of Happiness in Longevity there is a wooden quay giving access by water to their quarters for the imperial family.

The remainder of the Summer Palace, some 90% of the total area, is given over to recreation and sightseeing. The steeper northern side of the Hill of Longevity is a tranquil area, through which a stream follows a winding course. From the gentle slopes of the southern side there is a magnificent view over the lake and the rest of the Garden.

There are many halls and pavilions disposed within the overall frame provided by the lake and the low hills around them, in accordance with the basic principle of Chinese garden design - “man-made yet natural.”

The Tower of the Fragrance of Buddha forms the centre of the structures on the south side of the hill. It is octagonal in plan and its three storeys rise to a height of 41m. It is supported on eight massive pillars of lignum vitae and roofed with a great variety of glazed tiles. East of the Tower is the Revolving Archive, a Buddhist structure with a pillar on which is carved an account of the creation of the garden. To the west are the Wu Fang Pavilion and the Baoyun Bronze Pavilion, the latter 7.5m high and constructed entirely in bronze. Between the Tower and the lake is the complex known as the Hall that Dispels the Clouds. Other pavilions and halls cluster around these main features.

Kunming Lake has many of the features of the natural scenery of the region south of the Yangtze River. It contains three large islands, corresponding with the traditional Chinese garden element, the “faery hill within the sea.” The South Lake Island is linked to the East Dike by the stately Seventeen Arch Bridge. The West Dike consciously follows the style of the famous Sudi Dike built in the West Lake at Hangzhou during the Song Dynasty in the 13th century; six bridges in different styles along its length lend variety to the view as seen up against the background of the West Hill, which is an essential feature of the overall design of the Garden.

Other notable features are the temples and monasteries in Han and Tibetan style on the north side of the Hill of Longevity and the Garden of Harmonious Pleasure (familiarly known as “The Garden within a Garden”), built in imitation of private gardens in Wuxi, in the north-eastern part of the Garden. There are more than three thousand buildings within the total area of the Garden.

Management and Protection

Legal status

The Summer Palace is protected by various legislative measures, notably the 1982 Law on Protection of Cultural Relics (amended 1991); this is elaborated in the 1992 Operational Guidelines for the Implementation of the Law of the People’s Republic of China on Protection of Cultural Relics. Certain provisions of the Laws on Environmental Protection and on City Planning are also applicable. Violations are punishable under the provisions of the Criminal Law of the People’s Republic of China.

On 4 March 1961 the Summer Palace was included by the State Council of the People’s Republic of China on the first group of important monuments and sites to be protected at national level. It had already been declared a key cultural monument under protection by the Beijing National Government on 20 October 1957.


Management

The Garden is owned by the People’s Republic of China. Overall management is the responsibility of the State Bureau of Cultural Relics and the Ministry of Construction of the People’s Republic of China. At local level, management is in the hands of the Summer
Palace Management Office (created in 1949), an agency of the Beijing Municipal Bureau of Parks and Gardens, which works in collaboration with the Municipal Bureau of Cultural Relics. The Management Office, which employs over 1500 people, 70% of them professional and technical staff, has a number of departments covering, inter alia, relics protection, gardening, park administration, construction and protection, and archives.

The Management Office has a general management plan which includes a number of management rules and regulations for different aspects of its work. These measures are kept under constant review. The plan provides for the active involvement of three centres, for computer networks, research and training, working in collaboration.

The Summer Palace itself, which is the area nominated for inscription, forms the centre of three protection zones. Outside this there is a second protection zone, which provides the green landscape background for the Summer Palace and within which no buildings may be altered or constructed with authorization. In the outermost zone there is control over the height and colour of any new constructions. The two outer zones constitute an effective buffer zone, as required by the Operational Guidelines for the Implementation of the World Heritage Convention (1997).

Conservation and Authenticity

Conservation history

The Summer Palace was administered by the Ministry of Internal Affairs of the Qing Dynasty government from 1750 to 1924. During this period it was twice severely damaged by foreign military expeditions, both times being reconstructed and restored with scrupulous respect for its original design. From 1924 to 1949 by the Government of the Republic of China, which continued the policy of meticulous conservation and restoration. The effects of a period of neglect during World War II were remedied after 1949 when the Management Office was set up. Since that time there has been an ongoing programme of systematic conservation of the buildings, the lake and the associated water systems, and the vegetation of the Palace. Research and development projects are continuing for improving the protection of stone and metal components and monitoring techniques for climatic conditions and water quality.

Authenticity

The authenticity of the ensemble of the Summer Palace - the overall landscape and the relationships between its topographical and man-made components - is high, since the original design has been faithfully preserved over more than two centuries despite the severe damage resulting from the foreign incursions of the 19th century.

Most of the buildings were destroyed following the repression of the Boxer Rising in 1900. However, the detailed archives maintained over the preceding century made it possible for these to be rebuilt to the original design using appropriate materials and techniques. This is keeping with the traditional Chinese conservation policy which may be expressed as “not altering the original appearance.” Against this cultural background, therefore, and in keeping with the Nara Declaration, the buildings and other structures may be adjudged to possess a high level of authenticity.

Evaluation

Action by ICOMOS

An ICOMOS expert mission visited the property in February 1998.

Qualities

Chinese garden design is universally recognized to be one of the most significant manifestations of this form of art. It may be divided into two groups. The first is the urban garden, in which natural landscapes are created in miniature. This type is already represented on the World Heritage List by four of the historic gardens in Suzhou (No 811, inscribed 1997).

The second type of Chinese garden is the large-scale “imperial” garden, in which an existing landscape is adapted so as to harmonize with manmade elements such as temples, palaces, pavilions, bridges, etc. and plantings of trees, shrubs, and flowers. The Summer Palace falls within this category of Chinese garden.

Comparative analysis

The nearest comparative garden of this type is the West Lake Scenic Zone (Xihu) at Hangzhou. This is considerably larger than the Summer Palace (70km²), the West Lake itself stretching over an area of 33km by 2.8km. It was also subject to human intervention earlier, since it was originally embellished with manmade features in the Southern Song Dynasty (1127-1267). It is acknowledged to have been used as the model for the Summer Palace by the Qing Emperors Kangxi and Qianlong, who also made important additions to the West Lake.

The West Lake Scenic Area is on the Tentative List of the People’s Republic of China. It may be argued that its qualities are in some ways superior to those of the Summer Palace. However, ICOMOS is of the opinion that there is a case for the inscription of the latter, since its smaller size and the concentration of buildings gives it a greater quality of artificiality than Hangzhou West Lake. It epitomizes more explicitly the principles of Chinese garden design and in many ways may be seen as being more representative.

ICOMOS recommendations for future action

The ICOMOS expert mission recommended an extension of the buffer zone, so as better to protect the ambience of the site. This proposal was accepted by the Chinese authorities, and a revised map was handed to a second ICOMOS expert mission to the property in September 1998.
**Brief description**

The Summer Palace in Beijing, created in the 17th century and extended and embellished for over two hundred years, is a masterpiece of Chinese landscape garden design, integrating the natural landscape of hills and open water with manmade features such as halls, palaces, temples, and bridges into a harmonious and aesthetically outstanding whole.

**Recommendation**

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

**Criterion i:** The Summer Palace in Beijing is an outstanding expression of the creative art of Chinese landscape garden design, incorporating the works of humankind and nature in a harmonious whole.

**Criterion ii:** The Summer Palace epitomizes the philosophy and practice of Chinese garden design, which played a key role in the development of this cultural form throughout the east.

**Criterion iii:** The imperial Chinese garden, illustrated by the Summer Palace, is a potent symbol of one of the major world civilizations.

ICOMOS, October 1998
Le Palais d'Été, jardin impérial de Beijing / The Summer Palace, an imperial garden in Beijing:
Carte de la zone de protection et de la zone tampon autour du Palais d'Été /
Map of the protection area and buffer zone around the Summer Palace
Le Palais d'Été, jardin impérial de Beijing / The Summer Palace, an imperial garden in Beijing:
Vue aérienne du complexe du “Hall qui dissipe les nuages” et de la “Tour de la fragrance du Bouddha”/
Aerial view of the complex of the Hall that Dispels the Clouds and the Tower of the Fragrance of Buddha
Le Palais d'Eté, jardin impérial de Beijing / The Summer Palace, an imperial garden in Beijing:
Palais des Nuages / Palace of the Clouds
The Hall of Prayers for Abundant Harvests is imposing and impeccably constructed. The hall rises in levels of decreasing size, creating a strong sense of upward rhythm and solemnity, with a balanced contrast of colours, all combining to give the observer the feeling of ascending into heaven.

The Temple of Heaven is of great historic, scientific, and artistic value, embodying the culture and philosophy of ancient China. **Criteria i, ii, iii, and iv**

**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**

The Altar of Heaven and Earth, together with the wall surrounding the garden, was completed in 1420, the eighteenth year of the reign of the Ming Emperor Yongle. The central building was a large rectangular sacrificial hall, where sacrifices were offered to heaven and earth, with the Fasting Palace to the south-west. Pines were planted in the precinct of the Temple to emphasize the relationship between humankind and nature.

In the ninth year of the reign of Emperor Jiajing (1530) the decision was taken to offer separate sacrifices to heaven and to earth, and so the Circular Mound Altar was built to the south of the main hall, for sacrifices to heaven. The Altar of Heaven and Earth was renamed the Temple of Heaven. Concurrently, temples to the earth, the sun, and the moon were built in the north, east, and west of the city respectively.

The large sacrificial hall was dismantled fifteen years later and replaced by the round Hall of Daxiang, used for offering prayers for abundant harvests. In 1553 an outer city, which included the Temple of Heaven, was created around Beijing.

In 1749, the fourteenth year of the reign of the Qing Emperor Qianlong, the Circular Mound was enlarged, the original blue-glazed tiles being replaced with white marble. Two years later renovation work took place at the Hall of Daxiang, and it was given the new name of the Hall of Prayers for Abundant Harvests. This was the heyday of the Temple of Heaven, when it covered 273ha.

Ceremonial sacrifices to heaven were banned by the government of the Republic of China in 1911. By that date, 490 years after its foundation, the Temple of Heaven had witnessed 654 acts of worship to heaven by 22 Emperors of the Ming and Qing Dynasties. It was opened as a public park in 1918 and has been so ever since.

**Description**

The Temple of Heaven was built on a site located 3.5km to the south-east of the Zhengyang Gate of Beijing. The area that it occupies is almost square, the two southern corners being right-angled and those on the north rounded. This symbolizes the ancient Chinese belief that heaven is round and the earth square. It is a spatially
representation of the Chinese cosmogony on which the political power and legitimacy of the imperial dynasties was based for more than two millennia.

There are two circuits of enclosing walls: the outer wall, which defines the “Outer Altar,” measures 1650m north-south and 1725m east-west, the corresponding dimensions for the inner enceinte (the “Inner Altar”) being 1243m and 1046m respectively. The three principal cult structures are disposed in a line on the central north-south axis.

The sacrificial buildings are mainly in the Inner Altar, which is sub-divided into two by a wall running east-west. The southern sector, known as the Circular Mound Altar, covers 44.66ha and the northern, the Altar of the God of Grain, is larger (72.34ha). The two altars are connected by an elevated brick path 360m long, known as the Red Stairway Bridge.

The main Temple of Heaven, the Circular Mound, repeats the symbolism of the walls, since the central round feature (heaven) is inside a square enclosure (the earth). It consists of three circular platforms of white marble, decreasing in diameter, surrounded by balustrades in the same material. Entry to the enclosure is effected by means of a series of monumental gates, also in white marble, known as the Lingxing Gates. There are 360 pillars in the balustrades, representing the 360 days of the ancient Chinese lunar year. The imperial throne would have been set up in the centre of the uppermost platform, symbolizing the role of the Emperor as the Son of Heaven and hence the link between heaven and earth.

To the north of the Circular Mound is the Imperial Vault of Heaven. This is a circular structure, roofed with blue glazed tiles and elaborately painted inside and out. It was here that the Emperor made offerings before retiring to the Fasting Palace (or Palace of Abstinence). Other structures within the Circular Mound Altar are the Divine Storehouse, the Divine Kitchen, and the Sacrificial Butchering Pavilion.

In the north enclosure, the Altar of the God of Grain, the main feature is the Hall of Prayers for Abundant Harvests, which is linked with the Temple of Heaven by the Long Corridor, 440m long and 25m wide. The Hall is situated inside a square walled enclosure. In form and materials it repeats the three-tiered circular structure in white marble of the Temple of Heaven. It is surmounted by the Hall itself, once again circular in plan, and with three superimposed roofs in blue glazed tiles, from which the Emperor offered up prayers for good harvests. It is supported on a massive wooden framework and its interior is richly decorated.

There are several ancillary buildings within this group, the most important of which is the Hall of Imperial Heaven, a small rectangular building to the north of the Hall of Prayers for Abundant Harvests on the main north-south axis.

Two important religious ceremonies at which the Emperor officiated took place in the Temple of Heaven each year. At the winter solstice he proceeded in stately procession, escorted by dignitaries, guards, musicians, singers, dancers, and flag-bearers, and carried in a litter, to the Circular Mound, where he offered up prayers and sacrifices to heaven. In March there was a similar ceremony, but this time with less pomp, in the Hall of Prayers for Abundant Harvests. These ceremonies came to an end in 1911.

In the south-west quadrant of the Altar of the God of Grain is to be found the moated complex known as the Fasting Palace. It was in this 4ha compound that the Emperor would perform his ritual fast before presiding over the ceremonies in the Temple. There is an imposing main hall, an elegant sleeping palace, and a two-storeyed bell tower within the enclosure. Nearby, between the walls of the two enceintes, there are two functional buildings, the Imperial Music Office and the Office of Animal Offerings.

The entire enceinte is surrounded by remains of the ancient pine forest, which is carefully maintained and where there have been new plantings to complete the symbolic link between humankind and nature.

Management and Protection

Legal status

The Temple of Heaven is protected by various legislative measures, notably the 1982 Law on Protection of Cultural Relics (amended 1991); this is elaborated in the 1992 Operational Guidelines for the Implementation of the Law of the People’s Republic of China on Protection of Cultural Relics. Certain provisions of the Laws on Environmental Protection and on City Planning are also applicable. Violations are punishable under the provisions of the Criminal Law of the People’s Republic of China.

On 4 March 1961 the Temple of Heaven was included by the State Council of the People’s Republic of China on the first group of important monuments and sites to be protected at national level.

At municipal level, the Regulations of Beijing Municipality of the Protection of Cultural Relics (1987) reinforce the national protection.

Management

The Temple of Heaven is owned by the People’s Republic of China. Overall management is the responsibility of the State Bureau of Cultural Relics and the Ministry of Construction of the People’s Republic of China. At local level, management is in the hands of the Management Office of the Temple of Heaven Park, an agency of the Beijing Municipal Bureau of Parks and Gardens (established in 1949), which works in collaboration with the Municipal Bureau of Cultural Relics. The Management Office, which employs over 700 people, 70% of them professional and technical staff, has a number of sections covering, inter alia, management, engineering, cultural research, scientific research, and archives.

The Management Office implements the Overall Plan for the Protection of the Temple of Heaven, which includes detailed arrangements for the protection and use of the property, the maintenance of the surrounding wooded area and its ancient trees, and general environmental monitoring and control. This plan, which is kept under constant review, is reinforced by a series of regulations on different aspects of maintenance, protection, fire precautions, etc.

The Temple of Heaven Park, which is the area nominated for inscription, forms the centre of three
The symbolic layout and design of the Temple of Heaven had a profound influence on architecture and planning in the Far East over many centuries.

**Criterion ii:** The symbolic layout and design of the Temple of Heaven had a profound influence on architecture and planning in the Far East over many centuries.

**Criterion iii:** For more than two thousand years China was ruled by a series of feudal dynasties, the legitimacy of which is symbolized by the design and layout of the Temple of Heaven.

**Comparative analysis**

The Beijing temple complex is the largest and most complete surviving example of this symbol of the legitimacy of imperial rule, located in the city that has been the capital of China since the early 15th century.

**ICOMOS recommendations for future action**

The ICOMOS expert mission recommended an extension of the buffer zone, so as better to protect the ambience of the site. This proposal was accepted by the Chinese authorities and a revised map has been received by ICOMOS which takes account of the points made by its expert mission.

**Recommendation**

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

- **Criterion i:** The Temple of Heaven is a masterpiece of architecture and landscape design which simply and graphically illustrates a cosmogony of great importance for the evolution of one of the world’s great civilizations.
- **Criterion ii:** The symbolic layout and design of the Temple of Heaven had a profound influence on architecture and planning in the Far East over many centuries.
- **Criterion iii:** For more than two thousand years China was ruled by a series of feudal dynasties, the legitimacy of which is symbolized by the design and layout of the Temple of Heaven.

ICOMOS, October 1998
Le Temple du Ciel, autel sacrificiel impérial à Beijing / The Temple of Heaven, an imperial sacrificial altar in Beijing:
Carte de la zone de protection et de la zone tampon autour du Temple du Ciel / Map of the protection area and buffer zone around the Temple of Heaven
Le Temple du Ciel, autel sacrificiel impérial à Beijing /
The Temple of Heaven, an imperial sacrificial altar in Beijing:
Vue aérienne / Aerial view
Le Temple du Ciel, autel sacrificiel impérial à Beijing /
The Temple of Heaven, an imperial sacrificial altar in Beijing:
Hall des Prières pour des Moissons Abondantes / Hall of Prayers for Bumper Harvests
WORLD HERITAGE LIST

Holasovice (Czech Republic)

No 861

Identification

Nomination  Holasovice historical village reservation
Location  South Czech Region
State Party  Czech Republic
Date  30 June 1997

Justification by State Party

Holasovice belongs to the folk architecture of southern Bohemia, more specifically to that of Hlubocká Blatská. There was a large increase in building activity in the region at the end of the 19th century. The traditional local technology reacted to the building and craft expression in the new manorial and town architecture, which was copied by the village people at a time when material conditions were improving.

This was not the only formal resemblance. Village craftsmen were more often in contact with the manorial building techniques and those in the dense network of towns in both Bohemia and Austria, which have had long-lasting trade and employment contacts. The result was the gradual adoption of construction techniques and modes of expression by master bricklayers, who created the magic of the folk architecture of the region, using a logic of structure and form of which they had little understanding to produce buildings for their customers in the villages.

The cultural tradition and its survival within the village area and the entire region can be documented on several levels. Detailed analysis of buildings demonstrates an inertia in the use of decorative forms and the change from older to new technologies. In so far as the volumes and details of the new buildings are concerned, there was a consistent respect for tradition.

History and Description

History

Archaeological investigation has shown that this area was settled by humankind as early as the 2nd millennium BC, in the Neolithic period. It was settled by Slavonic peoples in the 9th and 10th centuries AD. It came under Premyslid rule at the end of the 10th century, but Holasovice was not founded until the period of large-scale colonization of the border regions of Bohemia in the first half of the 13th century. The first written record is in a 1292 document of Wenceslas II, who gave the village, along with several others, to the Cistercian monastery at Vyssí Brod, which retained possession until 1848.

Until the beginning of the 16th century the area was settled by Czechs, but the plague that ravaged Bohemia in 1521 left only two inhabitants alive. The Cistercians brought in settlers from other possessions of the Order in Bavaria and Austria: all the family names listed in a monastic record of 1524-30 were German. There followed a period of prosperity that came to an end with the Thirty Years’ War (1618-48), but the village quickly recovered.

The numbers of farmsteads remained steady at seventeen from the early 16th century onwards, and the village did not begin to grow until the 20th century. The ethnic makeup remained predominantly German up to the creation of the Czechoslovak Republic in 1918: in 1895 there were 157 inhabitants of German origin and only 19 of Czech origin. By the time the ethnic Germans were expelled at the end of World War II Czechs remained in a minority.

The Definitive Cadaster of 1827 reveals that all the farmsteads (with the exception of the barns) in “Holschowitz” were built of masonry, not timber-framed, as was the case in most of the villages of Bohemia at that time. This tradition of masonry building for domestic structures is a characteristic of South Bohemia, no doubt brought in from Austria and Germany.

Between 1840 and 1880 there was considerable rebuilding in the villages of North Bohemia. This process

Most of the settlements in the area were founded after a vast area of wetland had been drained. The result is a picturesque countryside of fields, meadows, and ponds around the villages. This is a highly organized cultivated landscape centred on picturesque villages and their architecture. The whole district has in recent years become a favoured tourist area.

Criterion v

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. In terms of paragraph 39 of the Operational Guidelines for the Implementation of the World Heritage Convention it may also be considered to be a continuing cultural landscape.

Criterion ii

In terms of the categories of cultural property set out in the 1972 World Heritage Convention, this is a group of buildings. In terms of paragraph 39 of the Operational Guidelines for the Implementation of the World Heritage Convention it may also be considered to be a continuing cultural landscape.

Criterion iii

In comparison with other villages in the region, Holasovice is a remarkable example of mature local building practice (South Bohemian “Folk Baroque”) in terms of the state of conservation of individual buildings and their layouts, dating back to the 13th century.

Criterion iv

The fish-ponds of South Bohemia are good examples of man-made late medieval and Renaissance landscapes.
was later in South Bohemia, and the style adopted, known as “Folk Baroque,” is characteristic of this region.

**Description**

Holasovice is situated in the heart of South Bohemia, 15km west of České Budejovice and 18km north of Český Krumlov (inscribed on the World Heritage List in 1992).

The village consists at the present time of 120 buildings arranged around an elongated village square, with a small chapel and cross on it, and some more recent buildings on the outskirts. The historical reservation that forms the subject of this nomination consists of the original village as surveyed in the Definitive Cadaster, which includes 23 farmsteads that are protected architectural monuments, along with their attached farm buildings (barns, stables etc) and gardens or tofts.

The farmsteads are all built with their gable-ends facing the square. Only some typical examples will be described in this evaluation. Farmstead No 3, a three-sided group, has a classic South Bohemian double-gabled front elevation with a large entrance gate and a smaller gate in the wall. On entering the main gate the visitor finds a two-storey granary on the left, with an attic larder. Beyond the granary is a block with stables and a vaulted cellar. The farmhouse, consisting of two rooms, is to the right. The entrance hall is partitioned by a staircase which gives access to the attic space; the block contains the large main living room and a traditional “black kitchen.”

Both the main gables are finished with Baroque voluted curves and with stucco pilaster strips. The configuration of the main buildings has hardly changed since they were recorded in the early 19th century, although artistic changes were made on the gables, dated to 1857 and 1863 by inscriptions on the granary and farmhouse gables respectively.

Farmstead No 8 is the largest in the village. The main farmhouse, to the left on entering, is a modest chamber-type structure with two rooms, and this adjoins a long cow-house, divided into two vaulted rooms; this wing is dated on the facade to 1861. To the right of the entrance is a massive three-storey granary, the present form of which probably dates from the mid 19th century. The courtyard is closed at the rear by a spacious stone barn, built towards the end of the 19th century to replace an earlier timber structure.

Another large farmstead, this time on the eastern side of the square, is No 15, again on three sides of a central courtyard. Seen from the square it is a classic double-gabled structure with an arched entrance gate. It has undergone a number of alterations over the past two centuries, which have led to the replacement of the Baroque gables by less ornate triangular ones. Historically the most important component of the ensemble is the granary, situated to the left on entering. It preserves its original form and decoration (which was relatively simple) more faithfully than most of the other buildings in the village.

In a number of cases, elements of farmsteads (granaries and barns) were converted in the years preceding and following World War II into retirement dwellings; this process involved substantial reconstruction. In addition to the farmsteads there are several farm labourers’ cottages that are much smaller and simpler in design.

The village smithy and the smith’s house are located in the middle of the village square. A facility of this kind is know to have existed in Holasovice since the beginning of the 18th century. It was originally located on the west side of the square, but was moved to its present position in 1885 (the date “1841” on the smithy itself probably relates to that of the building that was relocated). Both buildings are single-storey structures with saddle roofs, and the smithy has a characteristic arched opening on the square (now closed, since it has been converted for residential use).

The other architectural feature in the village square is the small Chapel of St John of Nepomuk. This is a slender structure with a tall bell-shaped front. The rectangular interior is vaulted, with two lunettes closing it. The chapel has a saddle roof hipped at one end and with a four-pillar lantern spire containing a bell in its centre. It appears to date from the mid 18th century.

**Management and Protection**

**Legal status**

Under the provisions of Law No 20/87 on State Care of Historical Monuments, implemented by Decree No 66 of the Ministry of Culture of 26 April 1988, 23 buildings around the village square of Holasovice are designated as protected monuments. The whole village was designated by State Decree No 127/1995 as an historic preservation site, in accordance with Article 5 of the 1987 Law. All interventions must be authorized by the relevant authority.

The District Committee in České Budejovice declared the area round the village a conservation zone in September 1996. This means that all proposals for building, reconstruction, or other forms of intervention must be submitted to the District authorities for approval.

**Management**

Most of the buildings in the area proposed for inscription are owned by private individuals (six of them are in use as holiday homes). The Jankov Village Municipality owns two of the buildings, and the chapel and other religious objects (cross, shrines) belong collectively to Holasovice village.

Management and administration of the nominated property is shared among several bodies at different levels of government:

- Jankov Village Municipality: responsible for overall care of its territory and coordination of regeneration plans;
- The District Administration in České Budejovice: the executive body for implementing state historic protection legislation through its regional development and cultural departments;
- The Ministry of Culture: responsible for designation and inspection of protected monuments and sites.
The Institute for the Care of Historical Monuments in Ceské Budejovice and the State Institute for the Care of Historical Monuments in Prague provide professional services in support of the bodies listed above.

The 1996 decision of the Ceské Budejovice District Committee (see above) creates an effective buffer zone around the protected site. It makes provision for strict control over such aspects as change of use, roofing materials, street lighting and furniture, etc, so as to preserve the environment of the historic ensemble. This is reinforced and expanded by the territorial plan for the village of Holasovice of April 1997.

Conservation and Authenticity

Conservation history

There was no policy for the conservation of Holasovice until the individual buildings were first designated in 1960 under the provisions of Law No 22/1958 on Protection of the Cultural Heritage (now superseded by the 1987 Law).

Financial help has been made available to owners of individual buildings to assist them in meeting their statutory obligations to maintain and conserve their properties to the standards laid down by the State Institute for the Care of Historical Monuments. The sums disbursed increased more than fourfold between 1995 and 1996, as did the grants made to the village under the Land Use Plan.

Authenticity

The authenticity of the layout of the village is very high, as shown by the early maps produced by cadastral surveys. A number of the individual farmsteads have conserved a substantial measure of authenticity in their internal layouts and external features. However, others have undergone radical changes, especially to their interiors, which have severely reduced their overall authenticity; this is especially applicable to the buildings rehabilitated for use as retirement homes.

Evaluation

Action by ICOMOS

An ICOMOS expert mission visited Holasovice in January 1998. Comments were also received from the ICOMOS International Committee on Vernacular Architecture.

Qualities

The historic centre of Holasovice has preserved its overall layout and general appearance to a considerable extent, making it an excellent illustration of traditional village architecture in central Europe.

Comparative analysis

The State Party has provided a scholarly comparative study by a Czech expert on “The position and interactions of folk architecture of Holasovice within the framework of Bohemia and contiguous areas.” This makes a strong case for attributing unique qualities to the “Folk Baroque” architecture of this region, best represented by Holasovice, and sets it within the broader framework of vernacular architecture in a large region of central Europe.

Holasovice does not figure on the short list of vernacular settlements recommended for consideration for inclusion on the World Heritage List in the comparative study of traditional villages in the Carpathian basin and its immediate surroundings prepared by its International Committee on Historic Towns and Villages in 1993.

ICOMOS comments

ICOMOS recommended at the meeting of the Bureau in June 1998 that this property should not be inscribed on the World Heritage List, on the grounds that it did not possess the qualities of "outstanding universal value" and authenticity prescribed in the Operational Guidelines. However, the Bureau decided to refer the nomination back to the State Party to supply additional information relating to the authenticity and current usage of the village and its buildings.

Having studied the supplementary submissions from the State Party and carried out extensive consultations within its own membership, ICOMOS has revised its evaluation.

Brief description

Holasovice is an exceptionally complete and well preserved example of a traditional central European village, containing a number of high-quality vernacular buildings from the 18th and 19th centuries.

Recommendation

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

Criterion ii: Holasovice is of special significance in that it represents the fusion of two vernacular building traditions to create an exceptional and enduring style, known as South Bohemian Folk Baroque.

Criterion iv: The exceptional completeness and excellent preservation of Holasovice and its buildings make it an outstanding example of traditional rural settlement in central Europe.

ICOMOS, October 1998
Reserve du village historique d'Holasovice / Holasovice historical village reservation:
Plan indiquant la zone proposée pour inscription et la zone tampon / Map showing nominated property and buffer zone
Réserv du village historique d’Holasovice / Holasovice historical village reservation:

Vue aérienne d’Holasovice / Aerial view of Holasovice
Réservé du village historique d'Holasovice / Holasovice historical village reservation:
Façade de la ferme n° 3 / Façade of farmstead n° 3
WORLD HERITAGE LIST

Urbino (Italy)

No 828

Identification

Nomination  The historic centre of Urbino
Location     Province of Pesaro, Marche Region
State Party  Italy
Date         1 July 1996

Justification by State Party

During the Renaissance period Urbino reached a very high cultural level because many scholars and artists lived and worked there. Some of the leading humanists of the time, such as Leone Battista Alberti, Marsilio Ficino, and Giovanni Bessarione, and mathematicians like Paul van Middelburg, came together at the court of the Montefeltro Duke Federico III, who ruled Urbino from 1444 to 1482, to create and implement outstanding cultural and urban projects.

Federico, the “New Prince,” was a military commander and a patron of the arts. He surrounded himself with distinguished artists, such as Maso di Bartolomeo, Luciano Laurana, Francesco di Giorgio Martini, Luca della Robbia, Paolo Uccello, Piero della Francesca, Melozzo da Forli, Antonio del Pollaiolo, Ambrogio Barocci, and Giovanni Santi. During his reign the city became a centre of European importance: Federico, whose court became a favoured staging post between Rome and other European cities, maintained diplomatic relations not only with the other Italian rulers but also with Louis IX of France and with Ferdinand II of Aragon and Naples. Urbino became a cultural and architectural model for other courts, and so elements from Federico’s palace can be recognized in the castles of Mathias I Corvinus in Hungary and that of Stanislas II in Prague. Urbino, the ‘ideal city,’ was the birthplace of Raphael, Bramante, and Barocci, and among the celebrated figures who lived there were Luca Pacioli, Leonardo da Vinci, and Pietro Bembo.

The ducal palace, designed as a city within a city, is a monumental building of uncommon beauty; it has retained all the elements associated with the life of the court and is now the Galleria Nazionale delle Marche. It provides an exceptional overview of Italian art from the Middle Ages to the Renaissance. The decoration of its rooms has a distinctive character, from its inlaid doors, bas-reliefs, friezes, and portals, and is a museum in itself. They contain tapestries, wooden sculptures, and paintings by, among others, Piero della Francesca, Paolo Uccello, Giusto da Gand, Luca Signorelli, Giovanni Santi, Federico Barocci, Raphael, and Titian. In the Diocesan Museum are displayed painted panels and precious religious furnishings from the churches of the city and the diocese. Raphael’s birthplace, an example of 14th century domestic architecture, contains paintings and a fresco of the Madonna and Child, originally attributed to Giovanni Santi and later to Raphael. These make up the outstanding heritage of painting and sculpture that constitute the nucleus of Urbino’s monumental secular and religious heritage.

The university was founded in 1506 by Duke Guidobaldo as the Collegio dei Dottori. Its original function was to house the administration and the judiciary of the city and to create an economic basis for the state. It is housed in the Palazzo Bonaventura, an ancient residence of the Montefeltro family.

Urbino stands comparison with other Italian and European “cities of art” such as Rome, Florence, and Venice by virtue of the cultural and artistic supremacy that it enjoyed during the Renaissance and the richness of its urban fabric, its architecture, and the works of art to be found there. Urbino established productive relationships with these cities, by diplomatic means and through the movement between them of artists and craftsmen, with the result that its own artistic elements were significantly influenced. This led to the spread of the so-called “court culture,” typical of the Renaissance, which transcended national frontiers and created a European koine.

Criteria i, ii, iv, and vi

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

The 3rd-2nd century BC Roman fortifications here enclosed an urban area with an irregular street layout. Up to the 11th century the city remained within these limits, but it began to expand at the end of that century, requiring the construction of a new system of defensive walls.

In the mid 15th century Federico II da Montefeltro, under the rule of whose family the city and duchy of Urbino had passed at the end of the 12th century, undertook a radical rebuilding campaign in the city, though without disturbing its overall urban structure. The walls were rebuilt according to the designs of Leonardo da Vinci. The new Duke Palace, the work of Luciano Laurana and Francesco di Giorgio Martini, was inserted with the minimum of disturbance, incorporating existing medieval structures. Along with the adjacent Cathedral (to the designs of Francesco di Giorgio), the Palace became the focus for the urban
fabric and its design the model for the new buildings in Renaissance style such as the Palazzo Luminati erected by the noble families of the ducal court. In other cases, the facades of both private houses and churches were reconstructed in the new style.

On the death of Duke Guidobaldo in 1508 Urbino passed to the Della Rovere family, and from 1631 to 1860 it was incorporated into the Papal States. During this period it experienced a general economic decline. However, the elevation of Gianfrancesco Albani, who was born in Urbino, to the papacy in 1700 as Clement XI saw a major campaign of restoration, especially on the churches and other religious buildings.

In the first half of the 19th century there were some changes to the street pattern, resulting in the demolition of a few old houses to permit the extension of some of the squares. At the same time a new theatre was built alongside Francesco di Giorgio's tower, designed by Vincenzo Ghinelli in a style and proportions that did not conflict with its surroundings.

**Description**

The fortified Roman settlement at Urbino was on the hill where the Ducal Palace now stands. The city was later expanded to a second hill lying to the north, giving the area now enclosed by the medieval walls (and proposed for inscription on the World Heritage List) an elongated outline.

The walls, with their ten bastions, survive virtually intact. There are several gates, notably the Porta Valbona, reconstructed in the 18th century. Dominating the whole town is the complex of the Ducal Palace and the Cathedral.

The west facade of the Ducal Palace (Palazzo Ducale) consists of two slender turrets flanking three loggias rising one above another. The main fabric is in brick, the window frames, the two upper loggias, and some decorative features being in stone. Elsewhere, the exterior is more austere, mainly in brick; on the side facing the Piazza del Risorgimento can be seen the facades of two medieval palaces skilfully incorporated by the Dalmatian architect Luciano Laurana into the Renaissance Palace.

The interior is more lavishly decorated, in particular the main courtyard, with its elegant arcading and carved ornamentation and inscriptions. The main floor (piano nobile) is reached by means of a fine monumental staircase, the work of Barocci. Most of the rooms, now occupied by the National Museum, make judicious but effective use of carved and painted decoration on walls, door-frames, friezes, chimney-pieces, and elsewhere.

The Throne Room, the largest in the Palace, contains a bas-relief of the Lion of St Mark. The Room of the Angels, one of the ducal private apartments, takes its name from the dancing putti on the fine chimney-piece. Its wooden doors are decorated with trompe-l’œil marquetry inlay, designed by Sandro Botticelli, as are the walls of the Duke's Study (which has a ceiling decorated by Florentine artists).

Also worthy of special mention is the Sala d'Iole in the Duchess's apartments, which takes its name from the carved caryatids on the chimney-piece.

The Cathedral (Duomo) was largely rebuilt in the late 18th century, during the papacy of Pius VII, completing the reconstruction left unfinished during the reign of Clement XI. The work of Giuseppe Valadier, Architect of the Holy See, it is in a restrained and elegant Neo-Classical style and contains some important works of art.

The 14th century Oratory of St John the Baptist contains some outstanding frescoes by the Signorelli. Also from the 14th century is the Church of San Francesco, the interior of which was redesigned in the 18th century. The Church of San Domenico is basically a 13th century structure, but an articulated portal was added in the Renaissance period, surmounted by an oriel window, the work of Luca della Robbia. The Santa Chiara and San Bernardino monasteries are good examples of Renaissance conventual architecture.

The birthplace of Raphael is a small 14th century building with a charming small interior courtyard; what was probably the artist’s first important work, a Madonna and Child, is in the first-floor room where he was born in 1483.

Among the other secular buildings, the medieval Palazzo Odasi has an upper loggia with a wooden coffered ceiling decorated with coats of arms and the courtyard of the Palazzo Palma is notable for its arcaded courtyard with decorated columns. A bronze statue to Raphael stands in the small Piazzale Roma, from which the 16th century Albornoz Fortress is reached.

**Management and Protection**

**Legal status**

The historic centre of Urbino, nominated for inscription on the World Heritage List, has been protected under the basic Italian Law on Environmental Protection (No 1497/1939) since 1969. In addition, some seventy of the buildings in the historic centre and the fortifications are also covered individually by the basic Law on Cultural Protection (No 1089/1939). Any interventions are thereby subject to Ministerial approval. There is also special legislation (Laws No 124/1968, 462/1985, and 103/1993) devoted to the restoration and rehabilitation of the city and its surrounding landscape in the territory of Montefeltro.

**Management**

Overall responsibility for ensuring the protection and management of the historic centre is with the Ministero per i Beni Culturali ed Ambientali, working through its regional Soprintendenza per i Beni Ambientali e Architettonici, working closely with the relevant agencies of the Marche Region, the Pesaro Province, and the Commune of Urbino.

The only indication in the nomination dossier of any form of overall management plan for the city or the historic centre was a brief reference to a plan drawn up by the architect Giancarlo di Carlo in 1964. No details were supplied beyond a statement that this architect had carried out restoration work on some monumental structures. A map was supplied showing a proposed
buffer zone, running only a short distance away from the nominated area, but without supporting documentation.

Conservation and Authenticity

Conservation history
The nomination dossier contains very little information on this point. The architect Giancarlo di Carlo (see above) is reported as having carried out restoration work on the ramp of Francesco di Giorgio and the Mercatale area. The Soprintendenza is involved in work in progress in various parts of the city, using ordinary and special funding: this is taking place on the fortifications, the Ducal Palace, the Albornoz Fortress, the Cathedral, and a number of other historic buildings.

Authenticity
The level of authenticity may be deemed to be high. Apart from work on certain monuments in the 18th and 19th centuries, little has changed since the flowering of the Renaissance period during the reign of Federico III.

Evaluation

Action by ICOMOS
An ICOMOS expert mission visited Urbino in January 1998. The ICOMOS International Committee on Historic Towns and Villages was also consulted on the cultural significance of Urbino.

Qualities
Urbino is a small Italian hill town that was for a short period one of the major cultural centres of Europe. As a result it was endowed with many buildings of very high quality, the work of the internationally regarded architects and artists attracted there by Duke Federico III and his son and successor Guidobaldo. The economic stagnation of the long period of Papal rule meant that the town did not undergo any radical changes, and so it has preserved its Renaissance appearance to a remarkably high level to the present day. Because of the ruler’s political policies, the architects and artists of Urbino were in contact with many other parts of Europe, and their influence can be seen in other countries, especially in central Europe.

Comparative analysis
Unlike other major cultural centres, such as Florence or Venice, Urbino flourished for only a short time in the 15th century. It was this short flowering, when it attracted artists and scholars from all over Italy, that shaped its present-day form. This phenomenon cannot be duplicated elsewhere, either in Italy or other parts of Europe.

ICOMOS comments
The nomination dossier provided by the Italian authorities was, to say the least, exiguous. Lacking from it were details of the relevant legislation, even in summary form, nor was there any information about a master plan for the city, if this exists. The buffer zone originally proposed was wholly inadequate, comprising as it does a very narrow area around the walls of the city. Since very large areas around the city have been protected by Italian Law No 1497/1939 on Environmental Protection, it would seem more appropriate to extend the formal buffer zone, as required by the Operational Guidelines for the Implementation of the World Heritage Convention, to at least the area that has been protected in this way since 1964.

The nomination was referred back to the State by Party by the Bureau at its meeting in June, requesting a. information on any urban plan(s) that may be in force, b. further information on conservation and restoration projects since the end of World War II, and c. a redefinition of the buffer zone, as proposed above. This information was supplied to ICOMOS, and found to be fully in accordance with the requirements of the Operational Guidelines.

Brief description
Urbino is a small hill town that experienced an astonishing cultural flowering in the 15th century, attracting to it artists and scholars from all over Italy and beyond, and influencing cultural developments elsewhere in Europe. Its Renaissance appearance has been remarkably well preserved, owing to its economic and cultural stagnation from the 16th century onwards.

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

Criterion ii: During its short cultural pre-eminence, Urbino attracted some of the most outstanding humanist scholars and artists of the Renaissance, who created there an exceptional urban complex of remarkable homogeneity, the influence of which carried far into the rest of Europe.

Criterion iv: Urbino represents a pinnacle of Renaissance art and architecture, harmoniously adapted to its physical site and to its medieval precursor in an exceptional manner.

ICOMOS, October 1998
La centre historique d’Urbino / The historic centre of Urbino:
Carte indiquant le bien proposé pour inscription et les zones de protection qui l’entourent.
(Note : l’Etat Partie a fourni des cartes indiquant la zone tampon proposée mais il est difficile de les reproduire ici en raison de leur échelle)

Map showing nominated property and protected areas around it. (Note: the State Party has supplied maps showing the proposed buffer zone, but these are at a scale that makes them difficult to reproduce here).
Le centre historique d'Urbino / The historic centre of Urbino:
Vue aérienne / Aerial view
Le centre historique d'Urbino / The historic centre of Urbino:
Théâtre et Palais Ducal / Theatre and Ducal Palace
WORLD HERITAGE LIST
Qadisha (Lebanon)
No 850

Identification
Nomination Ouadi Qadisha (the Holy Valley) and the Forest of the Cedars of God (Horsh Arz el-Rab)
Location Northern Region, Qadisha Valley and Bécharré District
State Party Lebanon
Date 22 January 1997

Justification by State Party
- The Qadisha Valley
The Qadisha Valley represents the combined work of nature and humankind. Over the centuries monks and hermits have found in this austere valley a suitable place for the development of the eremitic life. It bears unique witness to the centre of Maronite eremitism.

Its natural caves, carved into the hillsides - almost inaccessible, scattered, irregular, and comfortless - provide the material environment that is indispensable to contemplation and the life of mortification. In this way a specific spiritual relationship can be built up between this rugged landscape and the spiritual needs of hermits.

Caves laid out as hermitages or chapels and monasteries, with interiors covered with frescoes and facades added, flights of stairs cut into the rock, and hillsides transformed into terraced fields are techniques specific to the practical use of the Qadisha Valley by these hermits.

Here is to be found the largest concentration of hillside hermitages and monasteries, going back to the very origins of Christianity. It is here also that the Holy River, Nahr Qadisha, flows, its source being in a sacred mountain celebrated in the Scriptures. The Qadisha Valley therefore has an outstanding universal value as great as that of northern Syria, the Egyptian Desert, or Mount Athos.

- The Cedar Forest
The forest contains 3000-year-old trees, the last witnesses to Biblical times. They are mentioned 103 times in the Bible, and the Prophet Ezekiel said of the Cedars of Lebanon “God planted them, and it is He who waters them.” These giant trees, contemporary with the kings Hiram of Tyre and Solomon of Jerusalem, know the history of humankind and are worthy of international protection.

Pilgrims have been coming since the 17th century from all over the world to admire this forest, which is unique for the beauty both of its location and its vegetation.

The cedar is so much the symbol of the devotion of the Lebanese people to their land and to their country that it has been adopted as the emblem on the national flag.

Notes
1. The property is also nominated under natural criteria ii, iii, and iv. However, in discussion with the ICOMOS/IUCN mission, the Lebanese authorities drew attention to the title of their nomination document, "Proposal for the Inscription of the Cultural Landscape ... of the Qadisha Valley and the Forest of Cedars, and said that they wished the nomination to be considered as a cultural landscape. IUCN's comments are therefore included in this technical evaluation.

2. The 646ha forest reserve within the current nomination was proposed by the State Party in 1991 for its natural values and was the subject of a field mission by IUCN in April 1993. IUCN recommended that the nomination as a natural site be deferred with the suggestion that the State Party consider either the revision of the nomination to include other key but separate areas with significant stands of cedars or the recasting of the nomination as part of a cultural landscape nomination of the Qadisha Valley as a whole. At its 17th Session in Cartagena (Colombia) on 6-11 December 1993 the World Heritage Committee decided not to inscribe the property on the World Heritage List, with the following observation: “The Committee recognized the sacred importance of the Cedars of Lebanon. However, the nominated site is too small to retain its integrity and therefore the Committee was of the view that it did not meet natural World Heritage criteria. The Delegate of Lebanon informed the Committee that steps were being undertaken for the preparation of a future nomination of a cultural landscape being considered for the Qadisha Valley, including one grove of the Lebanese Cedars.” This nomination is the outcome of this.

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
Many of the caves in the Qadisha occupied by the Christian anchorites had been used in earlier as shelters and for burials, back as far as the Palaeolithic period.
Since the early centuries of Christianity the Holy Valley served as a refuge for those in search of solitude. Syrian Maronites fled there from religious persecution from the late 7th century onwards, and this movement intensified in the 10th century following the destruction of the Monastery of St Marun. The Maronite monks established their new centre at Qannubin, in the heart of the Qadisha, and monasteries that combined eremitism with community life quickly spread over the surrounding hills.

At the end of the Crusades the Qadisha caves witnessed dramatic actions against their supporters, the Maronites. The Mameluk Sultans Baibars and Qalaoun led campaigns in 1268 and 1283 respectively against these fortress-caves and the surrounding villages. Despite these attacks, the Deir Qannubin monastery was to become the seat of the Maronite Patriarch in the 15th century and to remain so for five hundred years. In the 17th century the Maronite monks' reputation for piety was such that many European poets, historians, geographers, politicians, and clergy visited and even settled in the Qadisha.

The Holy Valley was, however, not merely the centre of the Maronites. Its rocky cliffs gave shelter to other Christian communities over the centuries - Jacobites (Syrian Orthodox), Melchites (Greek Orthodox), Nestorians, Armenians, even Ethiopians.

The cedar (Cedrus libani) is described in ancient works on botany as the oldest tree in the world. It was admired by the Israelites, who brought it to their land to build the First and Second Temples in Jerusalem. Historical sources report that the famous cedar forests were beginning to disappear at the time of Justinian in the 6th century AD.

Description

The long, deep Qadisha (Holy) Valley is located at the foot of Mount al-Makmal in northern Lebanon. Through it the Holy River, Nahr Qadisha, runs for 35km, from its source in a cave a little way below the sacred cedars. The slopes of the valley form natural ramparts, and their steep cliffs contain many caves, often at more than 1000m and all difficult of access. Around them there are the terraces made by the hermits for growing grain, grapes, and olives. The hermitages, consisting of small cells no more than the height of a man and sometimes with walls closing them off, take advantage of irregularities in the rock, which explains their uneven distribution. Some have wall paintings still surviving.

There are four main monastic complexes. The Qannubin Monastery is on the north-east side of the Qadisha. It is the oldest of the Maronite monasteries; although its foundation is often attributed to the Emperor Theodosius the Great in 375, it is more likely that it was established by a disciple of St Theodosius the Cenobite. For the most part it is cut into the living rock - monastic cells, church, cloister, and accommodation for travelers.

The Monastery of St Anthony of Quzhaya is on the opposite flank of the Qadisha. Tradition has its foundation in the 4th century by St Hilarian, in honour of the Egyptian anchorite, St Anthony the Great, though the earliest documentary records date back only to around 1000. It was destroyed in the 16th century but quickly restored: it comprises a corridor, meeting room, and chapel, with a mill and a number of hermitages, cut into the rock, nearby.

The Monastery of Our Lady of Hauqqa (Saydet Hauqqa) is situated at an altitude of 1150m between Qannubin and Quzhaya, at the base of an enormous cave. The hermitage appears to have been located on a wide platform at mid-level, where there is a water reservoir fed by channels. The upper level, only accessible by ladder, is a cave some 47m long, where the wealth of medieval pottery and arrowheads that have been found suggest its use as a refuge. It was founded in the late 13th century by villagers from Hauqqa.

Traces of fortifications have also been found in the Aassi Hauqqa (cave) at 1170m altitude. Archaeological finds show that this cave was in use in Palaeolithic, Roman, and medieval times.

The Monastery of Mar Licha (Mar Lisa or St Elisha), mentioned first in the 14th century, is shared by two communities, a Maronite solitary order and the Barefoot Carmelite order. It consists of three or four small cells, a refectory, and some offices; the communal church includes four chapels cut into the rock-face.

Other monastic establishments in the Qadisha are the Monastery of Mar Girgis, with the Chapel of Mar Salita, the Monastery of Mar Yuhanna, and the Monastery of Mar Abun, with the Hermitage of Mar Sarkis.

There is another group of monasteries in the adjoining Hadshit Valley (Ouadi Houlat). These were founded by Ethiopian Monophysite monks expelled from the neighbouring town of Ehden and occupied by them before their communities scattered elsewhere. They include the hermitage-monastery complexes of Deir es-Salib, Mar Antonios, Mar Semaane, and Mar Assia, along with the isolated chapels of Mar Bohna and Mar Chmourne.

A 646ha forest reserve contains what remains of the great cedar forest concentrated in the Forest of Bécharre extending over no more than 2ha. It is said to contain 375 individual trees, two claimed to be over 3000 years old, ten over 1000 years, and the remainder at least centuries-old.

Management and Protection

Legal status

The whole group of buildings and other constructions in the Qadisha Valley is protected by having been entered on the General Register of Historic Monuments on 22 March 1995 by Decree. The Cedar Forest is classified under the provisions of the 1993 Law on Natural Sites and Views. It is also a classified forest reserve.

Both forms of designation impose constraints on interventions of all kinds without authorization.

Management

The structures in the Qadisha Valley come under the definition of waqf (religious property) and are con-
trolled by the relevant church authorities: the Maronite Patriarchate, the Maronite Oudaï Esshaya Order, and the Lebanese Mariamite Order. Professional supervision is the responsibility of the General Directorate of Antiquities, Ministry of Culture (Direction Générale des Antiquités, Ministère de la Culture).

The Cedar Forest is the property of the Maronite Patriarchate. It is managed in collaboration with the Municipality of Bécharre and the Ministries of the Environment and Tourism. Associated with the official bodies are two non-governmental organizations, the Association des Amis de la Forêt des Cèdres and the Comité International de Sauvegarde du Cèdre du Liban.

The nomination dossier gives no indication of any form of management plan for the Qadisha Valley. For the Cedar Forest details are given of a planting and fencing programme carried out by the Association des Amis. There is also brief mention of a project of the local branch of the Comité International to create a natural park around the site.

Conservation and Authenticity

Conservation history

There would appear to have been no conservation in the Qadisha Valley beyond maintenance on currently operating monasteries. Mention is made of natural degradation of walls, wall-paintings, etc observed in a number of the caves by a Lebanese underground research group (Groupe d’Études et de Recherches Souterraines du Liban).

The situation of the Cedar Forest is that there have been relatively recent efforts to protect the remaining trees and to undertake replanting.

Authenticity

The authenticity of the religious structures within the Qadisha Valley is high, not least because they have been relatively isolated for a long time, with caves difficult of access, and so have not been subject to unsympathetic or inappropriate conservation or restoration work.

Evaluation

Action by Advisory Bodies

A joint ICOMOS-IUCN mission visited the property in April 1998.

Qualities

The Qadisha Valley and the remnant Cedar Forest on the western flank of Mount Lebanon form a cultural landscape of outstanding universal value. The steep-walled valley has long been a place of meditation and refuge and it contains an exceptional number of Christian eremitic and cenobitic monastic foundations, some of them from a very early phase of the expansion of Christianity. Traditional land-use in the form of dramatic terraces continues. The valley’s cultural values are complemented by its Jurassic origin, including caves with limestone features, and the valley supports a wide range of flora and fauna, contributing to biological diversity. The trees in the Cedar Forest are the survivors of a great forest that was renowned in antiquity.

Comparative analysis

Other regions of early monasticism include the Sinai peninsula, the Egyptian desert, and Ethiopia. The Qadisha group is probably the most extensive and most densely distributed. The cedars are, of course, unique because of their significance as a cultural feature rather than as a natural one, as there are other stands of Cedrus lebani elsewhere in Lebanon (e.g. the Al-Shouf cedar reserve), and especially in Turkey in the Olympus Beydağlari National Park.

Comments by Advisory Bodies

In their report, the members of the joint ICOMOS-IUCN expert mission commented that the monastic sites in the Qadisha Valley and the cedar grove at its head are undoubtedly of outstanding cultural importance. They are, however, not covered by any form of management plan or conservation programme.

The mission recommended that the management plan for this property should take account of the cultural values and also of the natural values, clearly identifying the indigenous flora and fauna and addressing, inter alia, their conservation, the approach to visitor use in the Valley, especially in relation to vehicle use, visitor access within the cedar grove, and plans to establish an expanded area of Cedrus lebani in as near a natural manner as possible. Because of the vulnerability of the natural elements and the visual impact of buildings on the Valley rim, it was essential that there should be an effective buffer zone around the nominated area.

In view of the multiple ownership of the components of the nominated property, it was essential that some form of commission should be set up, composed of representatives of the key government agencies, local government, and the owners, with adequate scientific and technical backup, to coordinate and oversee planning and management of the property.

At its meeting in June 1998 the Bureau referred the nomination back to the State Party, requesting details of an overall management and conservation plan for the monastic sites and monuments of the Qadisha Valley and for the Cedar Forest (including the establishment of a committee to coordinate the activities of the different owners and agencies involved and the definition of an effective buffer zone).

The State Party supplied a document containing the guidelines for the preparation of a management plan. This took into account all the points made by the expert mission with the exception of the delineation of the buffer zone, which is the subject of a special study by the Lebanese General Directorate of Planning.

Brief description

The Qadisha Valley is one of the most important early Christian monastic settlements in the world, and its monasteries, many of great age, are set dramatically in a rugged landscape. Nearby are the remains of the great forest of the Cedars of Lebanon, which were highly
prized for the construction of great religious buildings in the ancient world.

**Recommendation**

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

*Criterion iii*: The Qadisha Valley has been the site of monastic communities continuously since the earliest years of Christianity. The trees in the Cedar Forest are survivors of a sacred forest and of one of the most highly prized building materials of the ancient world.

*Criterion iv*: The monasteries of the Qadisha Valley are the most significant surviving examples of this fundamental demonstration of Christian faith.

ICOMOS and IUCN, October 1998
Ouadi Qadisha ou Vallée sainte et Forêt des Cèdres de Dieu (Horsh Arz el-Rab) / Ouadi Qadisha (the Holy Valley) and the Forest of the Cedars of God (Horsh Arz el-Rab) : Monastère / Monastery
Ouadi Qadisha ou Vallée sainte et Forêt des Cèdres de Dieu (Horsh Arz el-Rab) / Ouadi Qadisha (the Holy Valley) and the Forest of the Cedars of God (Horsh Arz el-Rab) / Forêt de Cèdres du Liban / Forest of Cedars of Lebanon
WORLD HERITAGE LIST

Tlacotalpan (Mexico)

No 862

Identification

Nomination  The historic monuments zone of Tlacotalpan

Location  State of Veracruz, Tlacotalpan Municipality

State Party  Mexico

Date  26 June 1997

Justification by State Party

Tlacotalpan is a river port close to the coast of the Gulf of Mexico, only accessible by means of the Papaloapan river. It is a unique example of a type of town and architecture characteristic of the Caribbean region. Elsewhere these survive only fragmentarily, but Tlacotalpan has been preserved to an exceptional degree, with all the wealth of its authenticity.

Criterion ii

The universal value of Tlacotalpan is demonstrated by the selection and development of a form of architecture determined by special climatic conditions, such as light and shade, rain, and wind. This has resulted in solutions concerning roof coverings, the disposition of internal spaces with their courtyards and gardens, and above all the porticoes on the façades of each house which make this the highest expression of an architecture and an urban fabric already used elsewhere during the 19th century.

Criterion iv

Tlacotalpan is an outstanding example of a traditional human settlement. It has been preserved to a remarkable degree because it has been excluded from the main communication routes established in the course of the last century and from the contraction of economic activities during the present century. In addition to the originality and the wealth of colour in its architecture, the town has also preserved its character as a cultural centre by means of its open spaces for music, dancing, and poetry and its customs and traditional festivals, which make up the cultural tradition known as jarocha, now vulnerable to external influences and intrusions.

Criterion v

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

The ethnic origins of the prehispanic people inhabiting the region to the north and north-east of Tlacotalpan are not fully understood. However, the names of the river Papaloapan (Butterfly River) and other settlements nearby are Nahualt, which suggests that it was under Aztec domination. The present name of the town is a Spanish version of Tlaxcotaliapan ("Land between the Waters), the name of the island where the initial settlement was established; following modification of the north bank of the river, it was joined to the mainland.

The mouth of the Papaloapan river was discovered by Juan de Grijalba in 1518. Pedro de Alvarado sailed up it and in 1521 Cortés sent Gonzalo de Sandoval to find gold.

The site of Tlacotalpan formed part of an enormous grant of land made around 1550 by the Spanish King to Gaspar Rivadeneyra, on which he kept livestock. He was unable to prevent the establishment of a village of fishermen on the site of the present-day town, but he obliged them to build a chapel dedicated to La Virgen de la Candelaria.

This was a region that was slow to be colonized by the Spanish. Census returns show that there were only twelve Spaniards there in 1544 and the figure had not risen above 320 by 1777. There is less precise information on the growth of the non-Spanish population, but in 1808 there were 1156 Indians and 1616 pardos (mixed-race descendants of Indians and blacks).

The town was largely destroyed by fire in 1698, 1788, and 1790, and the last of these fires led to local government to impose controls that were to change its character radically. The roofs of the houses had to be tiled and they had to be separated by open spaces planted with trees. For those who did not possess the means for costly reconstruction in conformity with these regulations, plots were made available for purchase “at reasonable prices” in the eastern part of the village on which they could build cottages.

It was around this time at the turn of the 18th century that French, German, and Italian immigrants settled in the area to plant and weave cotton, which was despised by the Spanish but prized by the English.

It was not until 1821 that Tlacotalpan experienced any economic expansion. It became the port for the products of Oaxaca and Puebla destined for Veracruz and beyond to New Orleans, Havana, and Bordeaux. By 1855 its fleet had grown to eighteen steam-ships and one large sailing ship, used to transport timber, tobacco, cotton, grain, sugar, brandy, leather, salt meat, crocodiles, heron feathers, furniture, and soap.

The year 1849 saw the building of the Nezahuacoyotl Theatre and the Municipal Palace, the latter one of only ten two-storeyed buildings at that time. Tlacotalpan was granted the status of a town by the central government in 1865, and other public buildings, such as the Hospital and the New Market were completed as the century continued. By the opening years of the 20th century it was a thriving town with eight schools, three hotels,
nine factories, 100 houses with a single storey, 25 with two, and one with three storey, as well as 54 cottages. However, economic activities declined during the first half of the century and the town has been relatively stagnant in this respect ever since. Its population, which was 5613 in 1859, was only little larger in 1950. It now stands at 8850, a level that it has maintained since 1980.

Although its economic role has diminished, Tlacotalpan is an important cultural centre. It is especially renowned for the way in which it celebrates the feast of its patron, the Virgen de la Candelaria: whilst the official feast day is 2 February, the celebrations begin at the end of January and continue with dancing and other spectacles in the plazas and streets for a whole week.

Description

As an interior riverine port, Tlacotalpan is a somewhat rare form of urban settlement in Latin America. It is laid out on a chequerboard pattern, covering an area of c 1550m by 520m. The historic zone nominated for inscription on the World Heritage List covers 75ha, comprising 153 individual blocks. The town is divided into two distinct sectors, each laid out in checkerboard form. The larger of these, to the west, is the “Spanish” quarter and the smaller, to the east, is the “native” quarter. At their junction there is an irregularly shaped area, on the site of a dried-up river bed, which constitutes the “public” sector, and where the public open spaces and official and commercial buildings are located.

The plan of the western part of the town is orientated on seven main streets (calles) running east-west parallel to the right bank of the river, and these are intersected by narrow lanes (callejones). Four of these follow the curve of the river into the eastern part of the town, three of them being broken in the centre by the “public” area.

The exceptional character of Tlacotalpan, in addition to the unusual density of high-quality historic buildings that survive, derives from its architectural harmony and homogeneity, coupled with its striking mixture of colours. It is outstanding because its houses, of a Caribbean type known elsewhere on the Mexican Gulf Coast, exhibit a richly imaginative variety in the solutions that are applied than in comparable settlements.

The principal streets in the checkerboard layout have a special quality that is unique to Tlacotalpan. This results from the three elements of which they are composed, in addition to the central roadway: the narrow stretch of pavements formed by the colonnaded porticoes of each house, an open pavment, and a stretch of greenery 1-2m broad, formerly planted with plants and shrubs but now mostly grassed over. By contrast, the narrow cross-lanes are often without pavements and in some cases without paved roadways, the open space being given over to grass.

The porticoes are mostly arched, though in some places they are formed of wooden lintel beams supported on plastered wooden columns or pillars. These two forms permit a great variety in decoration, ranging from simple upright beams to fluted columns with elaborately ornamented bases and capitals and moulded cornices. The arcading is equally eclectic in its inspiration, utilizing round, ogival, multi-lobed, and even more fantastic forms. The overall appearance is given even greater variety by the lavish use of colour.

The greater proportion of the houses in Tlacotalpan are single-storey and most of them retain their internal layouts and structural features intact, and in many cases also their original internal furnishings and decoration. A special characteristic is the fact that the dining room is usually to be found in the second row of rooms away from the street, one side being open to internal gardens or courtyards. Like the public open spaces, these contain trees of various species, especially palms, whose branches spread over the roofs of the houses. Those roofs are another special feature of Tlacotalpan since, unlike those in other similar towns, they are still preponderantly composed of curved terracotta tiles.

Management and Protection

Legal status

The historic centre of Tlacotalpan was declared a Historic Monuments Zone by Presidential Decree in December 1986. It is therefore protected by the 1972 Federal Law on Archaeological, Artistic, and Historical Monuments and Zones, which imposes strict control over any form of intervention that may change the qualities for which the property was designated.

The State of Veracruz designated Tlacotalpan a “Typical Conservation Town” under the provisions of the relevant State Law of 31 December 1969.

Management

Ownership of the properties included within the nominated site is for the most part private. The religious and public buildings are Federal-owned, and certain others belong to the State of Veracruz and the Municipality of Tlacotalpan.

Overall responsibility for conservation of the historic centre is vested in the National Institutes for Anthropology and History (INAH) and for Fine Arts (INBA), which are agencies of the National Council for Culture and the Arts (CNCA) of the Ministry of Public Education (SEP).

The INAH Regional Centre in Veracruz has a staff of 161 people, including professional architects, planners, conservators, and archaeologists.

The Ministry of Social Development (SEDESOL) is concerned with the conservation of the Federal-owned properties, with urban development issues, and with ecological protection. Its Veracruz section has over 200 professional and other staff.

The Veracruz State Government and the Municipality of Tlacotalpan are actively associated with all aspects of planning and conservation projects within the nominated area.

The Veracruz Cultural Institute, established in 1976, the Agustín Lara House of Culture, and the Salvador Ferrando Museum also play important roles in conservation and presentation work in the historic town.

An Urban Development Plan was established in 1985 and was revised and approved in 1997. This complements and develops the conservation measures prescribed when the historic town was designated an
Historic Monuments Zone in 1986. It lays down detailed regulations for all forms of intervention within the protected area. It also defines a “transition zone,” which extends to the opposite bank of the Papaloapan river, which fulfils the requirements for a buffer zone.

**Conservation and Authenticity**

**Conservation history**

Active measures have been taken since the 1950s to protect the historic centre and improve the living standards of its inhabitants since the 1950s. These have involved defences against flooding from the river, an effective system of drainage, and cleaning of adjacent areas of marshland.

Within the town itself, the first restoration campaign at the beginning of the 1990s. Further work was undertaken at the Theatre, and this is still in progress, and other projects have been carried out on the Kiosk in the main square, the cemetery, the municipal archives building, and the Teodoro Dehesa Market. Some of this work has been made possible as a result of a Spanish financial assistance programme.

**Authenticity**

It is the urban fabric of Tlacotalpan as a whole rather than individual buildings that is the subject of this nomination. In this respect the authenticity is high, since the street pattern and the overall appearance of the town faithfully preserve the original form. Since this is a town that has been occupied continuously since its foundation it is inevitable that there will have been modifications over time.

However, designation as an Historic Monuments Zone in 1986 has ensured that Tlacotalpan has been spared unsightly and inappropriate interventions, so that the outstanding domestic architecture survives virtually intact, both externally and internally. Restoration projects have also greatly improved the appearance of some important public buildings.

**Evaluation**

**Action by ICOMOS**

An ICOMOS expert mission visited Tlacotalpan in January 1998. The International Committee on Historic Towns and Villages also commented on the nomination.

**Qualities**

Tlacotalpan is an exceptionally well preserved example of an unusual type of Spanish colonial settlement in the Caribbean, a river port. It retains its original urban fabric to a very high degree, and the quality of its buildings, which belong to the Caribbean vernacular tradition rather than to the more general Spanish colonial style, is exceptional in its exuberant variety of form, decoration, and colour. The presence of many trees in public spaces and in private gardens and courtyards lends a special appeal to the townscape.

**Comparative analysis**

The only Spanish colonial town in the Caribbean region that may be compared with Tlacotalpan is Santa Cruz de Mompox (Colombia), which was inscribed on the World Heritage List in 1995. Superficially the two towns are very similar in their situation, function, and plan. There are, however, significant differences. Tlacotalpan is exceptional among Spanish colonial towns for the fact that it does not possess the wealth of churches, monasteries, and other religious foundations that are such a prominent feature elsewhere in Latin America: it possesses only three relatively modest churches. It is also exceptional by virtue of its unique townscape of wide streets and many trees, which is not to be found elsewhere.

Finally, there is the exuberant ornamentation and use of colour in its many domestic buildings which sets it apart from other Spanish towns.

The comparative study on *The urban architectural heritage of Latin America* (1998) prepared for ICOMOS by Arq. Ramón Gutiérrez does not include a detailed treatment of Tlacotalpan. It is, however, in the handlist of key sites in the Annex to that study, where it is considered to be a site on the tentative lists of the Latin-American countries considered to be worthy of consideration for the World Heritage List.

**ICOMOS recommendations for future action**

The ICOMOS expert mission report stressed the need for the approval and implementation of the Regional Plan for the Development and Conservation of Tlacotalpan as a matter of urgency, with the establishment of a coordinating team for conservation within the town. It also recommended the preparation of a specific detailed plan for cultural and ecological tourism. Proposals were made for the extension of the buffer zone so as to include part of the river, which is an essential part of the setting of the nominated site.

At its meeting in June 1998 the Bureau referred this nomination back to the State Party, requesting adjustment of the buffer zone, as proposed by ICOMOS. New maps were provided which met the ICOMOS requirements.

**Brief description**

Tlacotalpan is a Spanish colonial river port on the Gulf coast of Mexico, founded in the mid 16th century, which has preserved its original urban fabric to an exceptional degree. Its qualities are to be found in its outstanding townscape of wide streets, colonnaded houses in an exuberant variety of styles and colours, and many mature trees in public open spaces and private gardens.

**Recommendation**

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

**Criterion ii:** The urban layout and architecture of Tlacotalpan represent a fusion of Spanish and Caribbean traditions of exceptional importance and quality.
**Criterion iv:** Tlacotalpan is a Spanish colonial river port on the Gulf coast of Mexico which has preserved its original urban fabric to an exceptional degree. Its outstanding character lies in its townscape of wide streets, modest houses in an exuberant variety of styles and colours, and many mature trees in public and private open spaces.

ICOMOS, October 1998
Zone de monuments historiques de Tlacotalpan / The historic monuments zone of Tlacotalpan:
Vue panoramique du square principal / Panoramic view of main square
<table>
<thead>
<tr>
<th>WORLD HERITAGE LIST</th>
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<tr>
<td>Panauti (Nepal)</td>
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<td>No 869</td>
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**Identification**

**Nomination**
The early medieval architectural complex and town of Panauti

**Location**
Kabhre Palanchok District, Bagmati Zone, Mid Eastern Nepal

**State Party**
Nepal

**Date**
30 June 1997

**Justification by State Party**
The nomination dossier does not contain a justification text, but simply cites criteria ii, iii, and vi.

**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**
It is clear from archaeological finds (artefacts and architectural remains) that Panauti was settled as early as the Lichhavi Dynasty (1st-8th centuries AD). In the early medieval period records show that it was the religious centre of the kingdom of Bhonta, the capital of which was the neighbouring town of Benepa; Panauti was also an administrative and commercial centre for eastern Nepal.

Bhonta was gradually absorbed into the kingdom of Bhaktapur, in the Kathmandu valley. For an initial period the two kings alternated as rulers of the two kingdoms, but by the end of the Middle Ages (16th-17th century) Bhonta has ceased to exist as a separate kingdom.

Panauti retained its importance as an administrative and commercial centre throughout successive periods of foreign domination, up to and after the unification of Nepal in 1768.

**Description**

Panauti is situated in a small valley in which forest succeeds rice terraces up the slopes of the mountains. The town is laid out in the form of an elongated triangle, the apex of which is the sacred confluence of the Roshi, Pumayamati, and Lilavati rivers (the last-named being visible only to sages, not to laymen).

The main architectural complex is at the confluence of the Roshi and Pumayamati. There are 75 religious and secular monuments within the town. Among the most important are:

- The *Indreswhor Mahadev Temple* is the oldest in Nepal, built according to legend in 1294 on the instructions of the Benepa Princess Viramadevi. It is a three-storey brick building, square in plan and in conventional Nepalse form; its deity is a stone Shiva lingam. The three massive wooden roofs, the lower two tiled and the upper of gilded copper, are supported on sixty carved brackets. Within the temple enclosure there are three smaller temples dedicated to lesser deities.

- The 16th century *Unmatta Bhairava Temple* is a large stone agama house, with an elaborate entrance and images of meditating sages in the three windows of the upper storey.

- The large three-storeyed *Brahmayani Temple* on the bank of the Pumayamati was built in traditional Nepalese style in 1717. The carved tympanum over the main entrance depicts Brahmayani.

- Also in traditional style is the *Vamsa Gopal*, erected in 1663. The ground floor is enclosed in an arcade of carved wooden pillars, and the brackets supporting the roof are also elaborately carved.

- The late medieval *Kathan Kumari Ganesh*, again in traditional style, is a small but elegantly carved brick-built two-storey structure which houses in a fine sculpture of the god Ganesh.

- The *Lam Pati* is a late medieval (16th-17th century) public resting place, notable for its exquisitely carved wooden balcony. The *Devi Ghat Pati* is an L-shaped structure of brick and timber with carved wooden columns and brackets, also built in the medieval period as a public resting place. The finest in Panauti is judged to be the 17th-18th century *Sorhakhutte Pati*, open on all four sides, with fine carvings on the columns and brackets.

- The *Ghat Sattal* is a more elaborate structure, built in the 19th century for the use of devotees coming to perform their rituals at the ghat. The first floor windows are carved with flower designs and a lattice pattern, and there are paintings of the ten Incarnations of Vishnu on the exterior of this storey.

- Among the many dyochhen, which were built to house statues of deities, the *Bhadrankai Dyochhen* (16th-17th century) and the *Brahmayani Dyochhen* (17th century) are outstanding. They are both three-storey brick and timber buildings with...
tiled roofs, surmounted by a second, much smaller roof.

- A 16th-17th century two-storey brick sattal was later converted into the Panauti Primary School, but retains the elegantly carved that support the overhanging first floor.

### Management and Protection

#### Legal status

The core area proposed for inscription on the World Heritage List is in the process of being designated as a protected Monument Zone, as provided for in the 5th Amendment to the 1996 Ancient Monuments Protection Act. The buffer one is at a similar stage in the process of designation as a Conservation Area under the terms of the Municipalities Act.

#### Management

The main architectural complex belongs to the Guthi Sansthan, the national trust established for the maintenance of religious monuments.

The monuments are under the supervision of the Department of Archaeology, Ministry of Youth, Sports and Culture. The Department is responsible for the conservation of all designated monuments. It is also responsible for advising municipal authorities on planning issues within protected monument zones, and so it works in collaboration with the Municipality of Panauti, established in 1996.

There is as yet no management plan which relates specifically to Panauti. However, it figures prominently in the Kabhre Integrated Project, a joint project between His Majesty’s Government of Nepal and the French Government. It is a five-year project that began in 1996 and which covers wider matters relating to infrastructure development, tourism, etc in addition to the conservation of the historic heritage.

### Conservation and Authenticity

#### Conservation history

Conservation as a conscious scientific activity began in the town in 1992 as part of the Panauti Integrated Project, which preceded the Kabhre Project. The first monument to be restored was the Indreshwor Mahadev Temple, and since 1992 work has been carried out on a total of 35 monuments.

#### Authenticity

The general authenticity of the complex is high, although there are some earlier interventions that are not fully in keeping with current conservation and restoration principles and practice.

### Evaluation

#### Action by ICOMOS


#### ICOMOS comments

On 21 July 1997 the World Heritage Centre wrote to the Permanent Delegate of His Majesty’s Government of Nepal to UNESCO, requesting copies of the official documents designating the core area of Panauti under the Ancient Monuments Protection Act and the buffer zone as a Conservation Area under the Municipalities Act, referred to above. Details of the site management believed to be included in the Kabhre Integrated Project. This documentation, which is fundamental to an evaluation of the nominated property, had not been delivered to ICOMOS at the time of the meeting of the Bureau in June 1998.

At that meeting, the Bureau referred the nomination back to the State Party, again requesting that this information be provided. At the time of the preparation of this evaluation, nothing had been received by ICOMOS.

#### Recommendation

That further consideration of this nomination be deferred, to await the receipt of the information requested and its evaluation by ICOMOS.

ICOMOS, October 1998
Le complexe architectural et la ville du début du moyen âge de Panaoti /
The early medieval architectural complex and town of Panauti :
Vue aérienne / Aerial view
Le complexe architectural et la ville du début du moyen âge de Panaotí / The early medieval architectural complex and town of Panauti: Temple de Indreswor Mahadeve / Indreswor Mahadeve Temple
Le complexe architectural et la ville du début du moyen âge de Panaoti /
The early medieval architectural complex and town of Panauti:
Ghat Sattal
WORLD HERITAGE LIST

Oviedo (Spain)

No 312bis

Identification

Nomination The historic centre of Oviedo (extension of World Heritage site 312 - Churches of the Kingdom of the Asturias)

Location Principality of Asturias

State Party Spain

Date 1 July 1997

Justification by State Party

The City of Oviedo has in its immediate vicinity two monuments inscribed on the World Heritage List in 1985: Santa María del Naranco and San Miguel de Lillo. These two buildings, constructed between 842 and 850, are the greatest examples of early medieval Asturian architecture, and are among the masterpieces of European architecture of all time.

In the heart of Oviedo three other monuments are preserved from the period when the city was the capital of the Kingdom of Asturias (791-910): the Holy Chamber of San Salvador of Oviedo, the Basilica of San Julián de los Prados, and La Foncalada. Together with the two buildings of Naranco, the remains of San Tirso and the unequalled treasure of early medieval gold and silver articles preserved in the Holy Chamber make up an artistic and architectural ensemble with no equal in the rest of Europe. No other European city can present, as a group, five buildings of the 9th century, integrated in the urban centre, in such an enviable state of preservation.

The exceptional concentration of these buildings in Oviedo is undoubtedly due to the role that the city played as capital of the Kingdom of Asturias. Founded by royal decision in the middle of the 8th century and marked from its beginning by the stamp of the ecclesiastical buildings around which it developed, Oviedo has an urban layout in which the urban planning of an early medieval capital can be seen at first glance. The bishop’s quarter, made up of the Cathedral of San Salvador, the Basilica of Santa Maria, the Holy Chamber, San Pelayo, and San Vicente, the hydraulic system of La Foncalada (a monument in itself), the suburban Basilica of San Julián de los Prados, and the residential buildings of the Naranco mountain form an urban complex which is truly exceptional because of its authenticity and uniqueness.

For these reasons alone the historic centre of Oviedo deserves to be inscribed on the World Heritage List, as it constitutes an adequate urban framework and the historical reason for which the two monuments of the Naranco have already been inscribed. This nomination is therefore an extension of the inscription to the central part of the city to which the two monuments already inscribed belong, so that a more complete and logical historical and artistic understanding of the monuments of the Naranco is achieved. In this way the city of Oviedo is the privileged framework allowing pre-Romanesque itineraries, which bring together the elements of this unique group of buildings, from the ecclesiastical centre to La Foncalada, from here to San Julián de los Prados, and from this suburban basilica to the Naranco. This is possible thanks to the fact that the urban layout has faithfully preserved the road network that originally linked them together. It is therefore possible to walk the same routes that allowed communication between the first citizens of Oviedo in the 9th century.

Furthermore, the fact that the three pre-Romanesque buildings that are included are monuments in themselves fully justifies the extension of the existing inscription. The Holy Chamber, an internationally venerated sanctuary from the 11th to the 18th century and parallel in its development and power of attraction to the great apostolic sanctuary of Santiago de Compostela, is unique in its structure, and bears witness to the effect of Palaeochristian architecture in the 9th century. In the 12th century it was furnished with one of the most outstanding examples of European Romanesque sculpture, the Apostles of the Chapel of San Miguel, and it is now home to the most important treasury of gold and silver objects in Europe. The Foncalada is a unique example in Europe of the hydraulic architecture of the 9th century, majestic in its megalithic construction and totally faithful to the corresponding classical Roman typology, in the form of nymphaea and fountains. Finally, San Julián de los Prados, majestic testimony to Palaeochristian basilican forms, parallel to the Carolingian revival of the same architectural forms, has in its interior the widest and best preserved ensemble of European pre-Romanesque wall painting, incomparable in terms of its date (beginning of the 9th century) and subject matter. It is a unique example in the European artistic heritage, deserving maximum world-wide recognition.

From its very beginning the capital of the Kingdom of Asturias has been a bastion of the survival of the classical European style. Asturias shared with contemporary Carolingian Europe an interest in recovering Roman features as a foundation upon which to build the new European reality. However, Oviedo differed from the Carolingian Empire in the way it assumed this common classical inheritance. In continental Europe there was a conscious effort to revive the past, reintegrating it into a society that to a great extent had lost its memory. In the Kingdom of Asturias, and especially in Oviedo, this classical inheritance was the sub-stratum of all new creation.
There was no rupture, only continuity, with complete awareness assumed in a political programme. It was precisely from the Oviedo of Alfonso I, the Oviedo of San Julián del los Prados, that the “order of the Goths,” the gothorum ordo, of the Asturian chronicles became a material and a spiritual reality at the same time.

For decades historical investigation has shown the diplomatic relations and cultural exchanges between Oviedo and the Carolingian capital, Aix-la-Chapelle; the exchange of ambassadors between Alfonso II and Charlemagne is well known. The European repercussion of the theological “adoptionist” debate is known. The last great debate about the figure of Christ in Catholic theology was resolved in the Councils of Ratisbon (792) and Frankfort (794).

Origins and parallels for the gold and silver objects of Asturias have been traced to Lombard and Rhenish styles. The decisive work of Hispanic intellectuals of those of Hispanic origin in the Carolingian Renaissance and the preceding Hiberno-Saxon flowering of the 8th century, nourished by the wisdom of St Isidoro, is increasingly receiving the credit it deserves. The current significance of these questions has called for the organization of international scientific meetings, in which the inexhaustible wealth of opinion and interest in the origins of the building of Europe are evident, attributing the deserved merit to the Carolingian political initiative.

The architecture of the Kingdom of Asturias is evidence of the greatest quality, homogeneity, and wealth, which has survive from this transcendental moment in history. The city of Oviedo is the historical reason for the preservation and appearance of this type of architecture, which is only understandable in the context of the city, the principles and efforts of which made it possible. In this sense, such cities as Aix-la-Chapelle, Lorsch, Reichenau, or others that are presented as parallel to Oviedo cannot withstand comparison with the Asturian capital, where the architectural heritage and urban layout faithfully reflect and permit enjoyment of the urban plan of its foundation.

Furthermore, the fact that it was the seat of the throne of Asturias for over a century and that it contains the oldest pantheon in Spain, in the Basilica of Santa María, next to the Cathedral, gives Oviedo a special relevance, which puts it alongside the great Imperial cities, such as Speyr, Mainz, or Worms. The difference, which is in Oviedo’s favour, is the degree of preservation of its legacy of monuments, which in other cities have all been destroyed with the exception of their Cathedrals.

[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. However, the earlier inscription was under criteria i, ii, and iv.]

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
Fruela I, King of Asturias from 757 to 768, founded a basilica dedicated to the Saviour at a place then known as Ovetao, with a royal residence alongside, where his son Alfonso II was born. At about the same time a monastic community established itself in the same place and built a monastery dedicated to San Vicente.

The new settlement was destroyed during the campaign of the Cordoban Emirate in 794-95; however, it was rebuilt by Alfonso II and served as his capital. During his long reign (791-842) Oviedo was provided with many new ecclesiastical and secular buildings; these included the rebuilt basilica and monastery, a second basilica dedicated to San Tirso, a church dedicated to the Virgin, palaces, and baths inside the walls and a third basilica, dedicated to San Julián and Santa Basilisa extra muros.

The two religious establishments on the southern side of the Naranco, Santa María del Naranco and San Miguel, were built during the harsh reign of Ramiro I (842-50). It is not known why he chose to locate these some miles outside the capital of his predecessor, The contribution of Alfonso III, last and greatest of the Asturian kings (866-910), was the construction of a fortress to the north-east, outside the walls. Below the castle, in a quarter known from its location as Socastielo, was the Jewish quarter in late medieval times.

It was around this time that the remains of the Cordoban martyrs Eulogius and Leocricia were brought to Oviedo. A treasury was built at the Cathedral to house them, the Cámara Santa (Holy Chamber), which was to become a place of pilgrimage in the later Middle Ages.

On the death of Alfonso, the Royal court moved to León and Oviedo had a setback, since it lost its important royal connections. However, it continued to hold a high place in religious and ecclesiastical affairs, rivalling Santiago de Compostela as a place of pilgrimage. It also attracted a number of Frankish immigrants, to such an extent that two separate jurisdictions were set up, one for the Castilian and the other for the Frankish part of the population. This connection with south-western France continued throughout the Middle Ages.

Oviedo was given its first legal regulations, the Fuero Charter, during the reign of Alfonso VI of León and Castille (1065-1105). These clearly excluded those citizens who paid allegiance to the Bishop of Oviedo and not to the Crown. The city was given the right to build new fortifications around its extended urban area by Alfonso IX (1188-1230). It quickly expanded beyond these limits, and communities of mendicant friars were established outside. During this time the influence of the religious foundations - the Cathedral and the monasteries of San Pelayo and Santa María in particular - grew considerably, and much of the urban land was in their possession.

This medieval order came to an end with the disastrous fire on Christmas Day 1521. In the subsequent
reconstruction the townsfolk freed themselves to a considerable extent from ecclesiastical overlordship. Secular public buildings were erected, such as the Town Hall, the Magistrates’ Court (Audiencia), and the University, and the 17th and 18th centuries saw many fine bourgeois palaces and houses built.

Description

The area proposed for inscription on the World Heritage List is that bounded by the 13th century city wall, plus two monuments lying outside, but still within the limits of the modern city - the Basílica of San Julián de los Prados and La Foncalada.

The eastern part of the medieval wall itself is preserved. Inside there are the three quarters into which the medieval city was divided - the episcopal quarter to the north-east, with the Cathedral and its associated buildings, the Socastillo in the north-west, and the civil settlement in the south.

The original street plan consists of three main axes running north-south and crossed by a main east-west axis and another slightly to the north, interrupted by the Cathedral complex. These are linked by smaller streets, forming blocks that preserve the long medieval building plots with their narrow frontages to a considerable extent.

Most of the buildings in this area go back to the 17th-19th centuries; the only exceptions are the religious structures and two older residential buildings. They are of two or three storeys with commercial premises on the ground floors and reasonably homogenous facades, the more luxurious having balconies.

The Cathedral of San Salvador is in late Gothic style, dating mostly from the 15th century but not completed by its west facade until 1587. It is a basílica with a nave and two side aisles, a polygonal chancel, and a spacious transept. The roof of the nave, 20m high, is divided into five cross-vaulted sections. The interior elevation consists of arcades on clustered pillars, triforium, and clerestory. There are rose windows at each gable end of the transept.

On the north side of the Cathedral is the Basílica of Santa María del Rey Casto, the pantheon of the Asturian dynasty. The present structure dates from the early 18th century and replaced the ruinous Romanesque structure. Three other chapels, all of 17th century date, dedicated to San Sebastián, Santa Barbara, and Santa Eulalia, are also in the Cathedral complex.

The original Romanesque Monastery of San Vicente, which adjoins the Cathedral, was demolished in the 16th century and replaced by the present structure. The elegant church is the parish church of Santa María de la Corte. The monastic buildings, with a spacious cloister, now house the Asturias Archaeological Museum.

The most ancient part of the Cathedral complex is the Holy Chamber, which consists of two distinct elements. The Crypt of Santa Leocadia is rectangular in plan, divided into a nave and a presbytery. In the nave there are three tombs cut into the rock. The crypt is covered by brick vaulting.

The Chapel of San Miguel is similar in plan to the Crypt, which it overlies, and was constructed at the same time. The nave was originally roofed in wood and the presbytery barrel-vaulted. Some time in the latter part of the 12th century the upper part of the nave was substantially remodelled. The walls were lowered and the entire structure was covered by a barrel vault, with three transverse arches decorated with vegetable motifs on elaborate impost resting on pedestal columns with statues of the Apostles carved into the shafts. The precise function of the Cámara Santa has been discussed at considerable length. It is now generally thought that the Crypt was an episcopal pantheon, grouped around the martyrs’ tombs, and the Chapel reserved for the private use of the bishop.

The Basílica of San Julián de los Prados (also known as Santullano) was built, as its name implies, on land that lay outside the early walled town. In plan it has a nave and two side-aisles, tripartite chancel, transept, and porticoes on either side of the transept. With the exception of the three chapels of the chancel, which are barrel-vaulted, the whole structure is roofed in wood. The transept is separated from the nave by a wide triumphal arch, with a large central window and two small side openings. The sculptural decoration is minimal, being no more than a series of arches with eight capitals, probably re-used from a Visigothic structure. The interior walls are covered with paintings. Most of those on the north and south walls have disappeared over time, but sufficient remains to permit the iconography, much of it of classical architectural origin, to be deciphered (though not entirely interpreted). The timbers of the roof are also carved and painted with circles and other motifs.

Also outside the walls is La Foncalada, a unique survival of early medieval hydraulic technology, only properly interpreted following excavations in 1991-95. It consists of three distinct elements: a pond, a small temple or chapel, and a channel. The pond consists of a platform of enormous limestone blocks with side walls of masonry faced externally with slabs. It is 4m wide, and so far 40m of its length have been uncovered. The chapel is trapezoidal in plan, built in dressed stone and approximately 4m by 3m in external size; the walls are 90cm thick, so the interior is very small. Its stone roof has a triangular pediment. Only part of the supply channel has been brought to light; it is made up of very large limestone blocks. The whole structure is very reminiscent of water-supply systems known from classical sites such as Pompei.

In its present-day form the Monastery of San Pelayo is entirely in 17th and 18th century style. Covering nearly 1ha, it is organized around five courtyards, one of which is a large cloister. There is a dignified main facade on the east, the workmanship of which is exceptionally fine. The tower, which imitates that of the Cathedral, is from the 17th century.

Other important historic buildings in the centre of Oviedo are the La Ruá House, from the end of the 15th century with a fine sandstone main facade; the Palace of Mallezca from the late 17th century; and three imposing 18th century aristocratic houses: the Palace of Bernaldo de Quirós (now the Tribunal Superior de Justicia), the Palace of Miranda-Heredia (now the seat
of the Audiencia Territorial de Asturias), and the Palace of Velarde (now the Fine Art Museum).

Management and Protection

Legal status

In 1955 the area proposed for inscription was covered by a Decree of the Ministry of National Education which declared it a monumental area, and this was confirmed by a Resolution of the General Directorate of Fine Arts in 1974. Subsequent orders in 1983 and 1984 defined levels of protection and control of works. With the promulgation of Law No 16/1985 on the Spanish Historic Heritage 23 buildings and monuments within Oviedo were declared to be of national importance.

The Autonomous Community of Asturias has issued a number of decrees relating to the protection and conservation of Oviedo and its historic monuments. There are also municipal regulations in force, related to the urban planning regulations (see below).

Management

Ownership of properties in the nominated area is distributed between public authorities, the Catholic Church, and private individuals and institutions.

A Special Plan for the Artistic Complex of the City of Oviedo (Plan Especial del Conjunto Artístico de la Ciudad de Oviedo) and a General Plan for the Urban Regulation of Oviedo (Plan General de Ordenación de Oviedo) approved by the City Council of Oviedo provide the framework for control over all activities within the historic centre. This is implemented by a series of detailed regulations, bye-laws, and plans.

An agreement was signed by the Ministry of Culture and the Principality of Asturias in 1990 on the restoration of the historical heritage, which allocated responsibilities and the provision of funds between the two levels of government.

Conservation and Authenticity

Conservation history

The historic fabric of Oviedo suffered grievously during the workers’ uprising of October 1934. Work had hardly begun on restoration and rehabilitation in July 1936 when the Civil War began, during which the city suffered fifteen months of siege, when 75% of the buildings were damaged. Its restoration was therefore one of the main projects of the National Institute for Reconstruction (Instituto Nacional de Reconstrucción) and the National Directorate for Devastated Regions and Repairs (Dirección Nacional de Regiones Devastadas y Reparaciones), and work was carried out for two decades under the direction of Luis Menéndez Pidal y Alvarez and his collaborators.

Authenticity

The authenticity of the street plan of the historic centre of Oviedo is high, preserving the medieval pattern almost intact. Most of the historic buildings have an acceptable level of authenticity, despite the need for restoration after the 1934 uprising and the Civil War.

Evaluation

Action by ICOMOS

An ICOMOS expert mission visited Oviedo in January 1998. The views of the ICOMOS International Committee on Historic Towns and Villages were also obtained.

ICOMOS comments

ICOMOS considers this to be a somewhat misguided and confused nomination, and one that should be reconsidered by the State Party.

The proposal is made as an extension to the existing inscription of the Churches of the Kingdom of Asturias, made in 1985. That inscription covers the Churches of Santa María del Naranco and San Miguel de Lillo, both close to Oviedo, and Santa Cristina de Lena, some 37km to the south. The proposed extension includes the whole area within the 13th century enceinte of the city walls of Oviedo, along with two monuments outside (but within the present-day urban area of Oviedo) - the Basílica of San Julián de los Prados and La Foncalada.

The addition of the entire historic centre, with its buildings largely dating from the 15th century and later, to the existing group of Romanesque churches would change its character completely. Of the structures in the area at present proposed, only the Cámara Santa and the Basílica of San Julián would be appropriate as extensions to the existing group of churches, along with La Foncalada, which is a relatively minor monument, but of considerable archaeological interest.

ICOMOS does not consider the historic centre of Oviedo per se to be of World Heritage quality. It does, however, believe that the Cámara Santa, the Basílica of San Julián de los Prados, and the Foncalada to be worthy of adding to the existing inscription. This proposal was approved by the Bureau at its meeting in June 1998, and the State Party was requested to reformulate its nomination. At the time this evaluation was sent to the printer, no response had been received from the State Party.

Recommendation

That this nomination be deferred to await the agreement of the State Party to the proposal to reformulate the proposal for extension to cover only the Cámara Santa, the Basílica of San Julián de los Prados, and La Foncalada.

ICOMOS, October 1998
Le centre historique de la cité d'Oviedo / Historical part of the City of Oviedo :
Vue aérienne du sud-ouest / Aerial view from south west
Le centre historique de la cité d’Oviedo / Historical part of the City of Oviedo :
Cathédrale du Sauveur, façade ouest / Cathedral of the Saviour, western facade
Le centre historique de la cité d'Oviedo / Historical part of the City of Oviedo:
Camara Santa, façade nord / Holy Chamber, north facade
Le centre historique de la cité d’Oviedo / Historical part of the City of Oviedo :
Foncalada, façade est / Foncalada, east facade
Le centre historique de la cité d'Oviedo / Historical part of the City of Oviedo:
San Julian de los Prados
**Identification**

- **Nomination**: Truva/Troia/Troy
- **Location**: Province of Çanakkale
- **State Party**: Turkey
- **Date**: 14 November 1996

**Justification by State Party**

The archaeological site is unique in providing an unbroken sequence of more than 3000 years in which a succession of civilizations of great antiquity can be seen and studied. Of special importance is the role of Troy in documenting relations between Anatolia, the Aegean, and the Balkans, since it is located at a point where the three meet.

Troy II and Troy VI in particular are characteristic examples of the ancient city, with a majestic fortified citadel enclosing palaces and administrative buildings, surrounded by an extensive lower town, also fortified. Troy is a unique example of the oriental city in an Aegean context. It is also probably the most famous archaeological site in the world, excavated by the great archaeologist, Heinrich Schliemann. It may be considered to represent the starting point for modern archaeology and of its public recognition.

Troy is directly associated with the universally significant literary works of Homer (**The Iliad**) and Virgil (**The Aeneid**), which have provided, and continue to provide, lasting inspiration for literature and the arts, and as such it lies at the roots of western civilization.

The surrounding landscape, known as the Troad, is a unique creation by Hellenistic and Roman rulers, who developed it as a memorial to the Trojan War and its heroes, for pilgrimage, festivals, and tourism. Hellenistic tumuli were erected over the supposed burial places of these heroes, such as Achilles, Ajax, Hector, and Patroclus, whilst the town of Ilion became a centre for this activity.

The landscape is a rare example of the natural and the cultural heritage having been preserved in their full diversity, and it includes sites of great antiquity. As such it illustrates in a characteristic manner the continuity of an historical landscape with its cultural, social, and economic relationships and diversity throughout antiquity and beyond. It also demonstrates the changing relationships over time between humankind and the environment.

Most importantly, it is associated with the events described in **The Iliad**, in which it is described in detail. As a result of the profound and widespread influence of this work, the Troad has become arguably the most famous non-urban landscape in the world after the Holy Land.

[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. The area surrounding the archaeological site may also be considered to be a cultural landscape.

**History and Description**

**History**

Human occupation on the site of Troy (Ilion) began in the Early Bronze Age (late 4th millennium BC). The first defensive wall round the citadel was built around 3000 BC and expanded twice, attaining a diameter of c. 110m at the end of Phase I, around 2500 BC.

There was steady development and regularization of the settlement plan in the following five centuries (Troy II-V) to the end of the Early Bronze Age. Around 2000 BC there was a dramatic cultural change, with reconstruction of houses and walls in stone. The town expanded considerably outside the original walled settlement, and Troy VI (from c. 1700 BC) may have covered the entire plateau, making it one of the largest towns in the Aegean region. Goods imported from Mycenae and elsewhere in Greece give an indication of its important trading role.

An earthquake in c. 1350 BC caused grave damage to Troy VI, with defensive walls and houses collapsing, but the town quickly recovered and was rebuilt in a more orderly layout. The evidence of widespread fire and slaughter around 1250 BC, which brought Troy VIIA to an end, has led to this phase being identified with the city besieged by the Greeks during the Trojan War, immortalized in **The Iliad**. What is known of the economic and political history of the Aegean region in this period suggests that the real cause of the Trojan War was intense commercial rivalry between Troy and the mercantile Mycenaean kingdom, the prize being control of the Dardanelles and the lucrative trade with the Black Sea.

The town was to be rebuilt once again, but Bronze Age Troy, having most likely lost its commercial supremacy, had been abandoned by the end of the 2nd millennium BC. The site was reoccupied by Greek settlers from Lemnos in the 8th century BC (Troy VIII), and it
assumed considerable importance in 306 BC as the capital of a league of cities in the Troad.

In 188 BC it was identified by the Romans as the lion of Homer and recognized as the mother-city of Rome (Ilium Novum), being granted exemption from taxes. It was sacked in 85 BC during the Mithridatic War and not rebuilt until around 20 BC, following a visit by Augustus. The town prospered under Roman rule, despite being devastated by Herulian raiders in AD 267, and survived a severe earthquake in the early 6th century. Abandoned once again in the 9th century, it was reoccupied in the later Byzantine period and not finally deserted until well into the Ottoman period.

Description

The site of Troy is located on the mound of Hisarlik, which overlooks the plain along the Turkish Aegean coast 4.8km from the southern entrance to the Dardanelles. In antiquity much of this plain was submerged and so there was access by boat to the settlement (although the main harbour seems likely to have been at Besik Bay, south-west of the town).

Excavations over more than a century have revealed many features from all the periods of occupation in the citadel and the lower town. These include 23 sections of the defensive walls around the citadel, eleven gates, a paved stone ramp, and the lower portions of five defensive bastions. These date for the most part from Troy II and VI; however, a section of the earliest wall (Troy I) survives near the south gate of the first defences.

Especially well preserved is the east wall, built of dressed limestone blocks and inclined slightly inwards. It originally stood to a height of 6m and was more than 4m thick. The north-east bastion (Troy VI) was 18m wide and 8m deep and originally stood to a height of 9m, 7m of which survive to the present day. The upper section, now disappeared, was built of mud brick, surmounting the lower courses in stone; there was a 10m deep well inside the bastion.

The long stone-flagged ramp on the west side of the site led up to one of the gates of the early fortifications. However, this was not the main entrance to the settlement, which lay further to the east and was probably also reached by means of a ramp, which was removed during later development of the town.

Within the enceinte there are the remains of many structures. The great residential complex from Troy II consists of five parallel long buildings with porches (the so-called megaron). The largest of these, 29m by 14m in plan, is considered to represent the prototype of the Greek temple. The ensemble is considered to have constituted some form of palace.

The remains of a number of long rectangular houses from Troy II are to be seen at the bottom of one of the most striking features off the site, the so-called “Schliemann Trench,” dug by the famous 19th century excavator in search of the “Citadel of Priam,” the object of his search. The lower courses of the walls of these houses were built in stone, presumably capped with courses of unfired brick and with flat roofs made of wooden beams covered with branches plastered with clay.

The most outstanding survival from Troy VI also probably served as a palace. The lower parts of the walls are in very carefully dressed drystone masonry. The interior is divided into several rooms, and the vestiges of a staircase indicate that there was at least one higher storey.

The Greek and Roman cities at Troy are represented by several monuments. Construction of the sanctuary complex probably began in the 8th century BC, and they were extensively refurbished and enlarged, first by Alexander the Great and later by Augustus. They consist of a series of altars, wells, and sacrifice pits, together with a viewing platform, reminiscent of the Sanctuary of Demeter at Pergamon.

Roman urban organization is reflected by two major public buildings on the edge of the agora (central market place). The odeion (concert hall) has the traditional horseshoe-shaped plan and tiers of seats made of limestone blocks. The nearby bouleuterion (council house) is smaller but similar in plan.

The surrounding landscape contains many important archaeological and historical sites. These include prehistoric settlements and cemeteries, Hellenistic burial mounds, Greek and Roman settlements, Roman and Ottoman bridges, etc.

Management and Protection

Legal status

The archaeological site was designated as an historic site by Decree 3925 of the Superior Council of Immovable Cultural and Natural Property of the Ministry of Culture on 13 May 1968. It is thus protected under the provisions of Law No 2863 of the Republic of Turkey on the Conservation of Cultural and Natural Property (21 July 1983, amended by Law No 3386 of 17 June 1987).

Under this legislation, sites and the movable properties discovered on them are State property. No work may be carried out on them without the authorization of the appropriate Regional Council. There are severe penalties for breaches of these controls.

Management

The citadel is wholly owned by the Turkish State and it is managed by the Çanakkale Archaeological Museum in consultation with the University of Tübingen excavation project (directed by Prof. Dr. Manfred Korfmann), as decreed by the Council of Ministers of the Republic of Turkey in April 1988. The Tübingen project is responsible for the scientific conservation of the citadel and the lower town.

Following the compulsory purchase of a number of holdings in 1994, 75% of the lower town and the cemeteries is now in State ownership, and measures to expropriate the remainder are currently in progress. The entire State-owned property in both the citadel and the lower town is fenced off and under 24-hour guard. The land remaining in private ownership is under cultivation.

In the surrounding landscape there are fifteen sites under full legislative protection. The remainder of the
properties in the area are in individual private ownership.

Overall responsibility for the protection and conservation of the designated sites rests with the General Directorate of Cultural and Natural Heritage and the General Directorate of Monuments and Museums of the Ministry of Culture. Collaborating institutions at regional level are the Edirne Regional Council for the Preservation of the Cultural and Natural Heritage, the Governmentor of Çanakkale, and the Çanakkale Museum.

A development plan for the site was published in 1991 by the General Directorate of Cultural and Natural Heritage of the Ministry of Culture. This defines the boundaries of the site, those still to be taken into State ownership, areas for public access, potential primary and secondary excavation facilities, the locations of tourist facilities and installations, the rerouting of roads, and the removal of a nearby rubbish dump. This is not yet being implemented.

The National Parks Department of the Ministry of Forests collaborates in this work in relation to the surrounding landscape. A plan for its preservation was prepared by the Department in 1971. This involves the creation of the Troy Historical Park, with the construction of a tour road and a branch road to the site, a camp site, limited development on the coast, and relocation of the existing villages of Tevfikiye and Kalafat. Following a long delay, this plan is currently being implemented by the Turkish Government.

Conservation and Authenticity

Conservation history

The contemporary history of the site and its subsequent exploration and conservation dates from 1793, when it was first discovered. It was identified by scholars, first as Ilion in 1810 and then as Troy in 1820. Heinrich Schliemann first visited the site in 1868 and began his historic excavations there in 1870. Between then and his death in 1890 he carried out seven major campaigns, completed in 1893-94 by his assistant, Wilhelm Dörpfeld. It was in 1873 that he found the famous gold hoard (known erroneously as “King Priam’s Treasure,” since it came from Troy II, not Troy VIIA).

Between 1932 and 1938 more scientific excavation was carried out by Carl W Blegen of the University of Cincinnati, when the complicated stratigraphy was unravelled and some limited conservation and reconstruction works carried out.

The present campaign by the University of Tübingen, with international participation, began in 1988 and has involved substantial conservation and restoration projects.

The conservation work has largely been sympathetic and unobtrusive. It has involved the construction of mud-brick walls to stabilize vulnerable sections, the revetment of unexcavated blocks with stone, some backfilling of especially delicate features, drainage measures, and the restoration and partial reconstruction of masonry features such as walls and bastions after meticulous documentation. Electricity and water supplies have been introduced into the citadel to aid future investigations and conservation activities.

Survey work in the surrounding landscape (which has been little impacted by contemporary intrusions because of its status as a military exclusion zone) has been carried out by Schliemann, Dörpfeld, Blegen, J M Cook, A Akarca, and the Tübingen team.

Authenticity

The authenticity of the archaeological site is high, since there have been very few reconstructions. Those that have taken place, on the defences, have been in strict accordance with the principles of anastylosis.

The authenticity of the surrounding landscape is also high. It represents an organic development from prehistory to the present century that has not been subject, like so much of Turkey’s Mediterranean coastline, to obtrusive tourist construction by virtue of its status as a military exclusion zone.

Evaluation

Action by ICOMOS


Qualities

Troy is outstanding for several reasons. First, it is a major archaeological site that vividly illustrates the meeting of Near Eastern and Mediterranean cultures in the Early Bronze Age. The excavations there over the past century have established a relative chronology that is fundamental to the understanding of this seminal period of Old World cultural development.

Secondly, the struggle for commercial supremacy between Troy and Mycenae that culminated in the siege of Troy in the 13th century BC was immortalized by Homer in The Iliad, one of the greatest literary masterpieces of all time. It has inspired great writers, sculptors, painters, and composers since antiquity and continues to do.

Thirdly, it was the scene of the activities of one of the giants of the emerging modern scientific discipline of archaeology, Heinrich Schliemann. Although his techniques may seem crude to modern practitioners, he was instrumental in creating a public awareness of the heritage that helped to lay the foundations of the contemporary conservation ethic.

Comparative analysis

It is impossible to conceive of another site that compares with Troy in terms of the three qualities listed above.

ICOMOS recommendations for future action

It is very important that the 1971 plan for the development of the Troy Historical Park should be implemented fully and rapidly. The site already receives a quarter of a million visitors each year, and this figure is likely to rise significantly with the opening of Çanakkale International Airport and the construction of the Dardanelles Bridge there. Only in this way can the landscape around the archaeological site be safeguarded.
Similarly, it is essential that the 1991 development plan for the site itself should be implemented without delay. There have been substantial improvement to the immediate environs of the site over the past decade, but increased visitor numbers will create intense pressures on a relatively fragile archaeological site.

Study of the nomination dossier by ICOMOS does not reveal precisely what is proposed for inscription on the World Heritage List nor what constitutes the buffer zone. These are implicit in the material provided, the former being the historic site protected under Turkish antiquities legislation and the latter the area proposed in the 1971 plan for the establishment of the Troy Archaeological Park.

Before making a firm recommendation regarding inscription on the World Heritage List, ICOMOS needs to have the opportunity to study a map showing the precise areas proposed for inscription and the buffer zone and to relate this to the report of its expert mission. At its meeting in June 1998 the Bureau accepted this proposal and requested the State Party to provide the information required. At the time this evaluation was sent to the printer nothing had been received from the State Party.

**Brief description**

Troy, with its four thousand years of history, is one of the most famous archaeological sites in the world. In scientific terms its extensive remains are the most significant and substantial demonstration of the first contact between the civilizations of the Near East and the burgeoning Mediterranean world. Moreover, the siege of Troy by Mycenaean warriors from Greece in the 13th century BC, immortalized by Homer in *The Iliad*, has inspired great creative artists throughout the world since that time.

**Recommendation**

That this nomination be **deferred**, the State Party being requested to provide precise cartographic information regarding the area proposed for inscription and that proposed as a buffer zone.

In the event of this information being provided and found acceptable, ICOMOS recommends that this property be inscribed in 1999 on the World Heritage List on the basis of **criteria ii, iii, and vi**:

The archaeological site of Troy is of immense significance in the understanding of the development of European civilization at a critical stage in its early development. It is, moreover, of exceptional cultural importance because of the profound influence of Homer’s *Iliad* on the creative arts over more than two millennia.

ICOMOS, October 1998
Plan indiquant la zone proposée pour inscription et la zone tampon / Map showing nominated property and buffer zone
Troie / Troy:
Vue aérienne du sud / Aerial view from south
L’viv (Ukraine)  
No 865

Identification
Nomination L’viv - the ensemble of the historic centre
Location Halychyna, L’viv Oblast’
State Party Ukraine
Date 30 June 1997

Justification by State Party
The nominated property is:
• a unique example of an urban building environment, both for the region and for eastern Europe;
• the result of the common influences of architectural traditions with different origins and of deliberate urban activities;
• an example of the effective conservation of an historic environment and the harmonized development of a large city.

There is a unique concentration of architectural and artistic masterpieces of the highest value, resulting from the symbiosis of styles and traditions from local (the Halychyna school of Old Rus architecture), oriental (Byzantine and Armenian), and western European (mainly Italian and German) cultures. Among the most important of these are temples from the Old Rus period, magnificent Renaissance ensembles, Baroque and Rococo architecture and sculpture, and influences from the Art Nouveau, Sezession, and Modern Ukrainian schools.

Many of the historic buildings preserve in their interiors monumental paintings and historic relics.

The historic centre of the city of L’viv belongs not only to the Ukrainian culture but also to the national heritage of the Armenian, German, Jewish, Polish, Italian, and Austrian peoples.

The nominated property is the historic quarter of a living city, as defined in the Operational Guidelines for the Implementation of the World Heritage Convention. The historic centre of L’viv is much better preserved than that of any other town in Ukraine. It qualifies under criteria i, v, and vi of the Operational Guidelines.

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
The settlement on the banks of the Poltava river below Zamovka hill began in the mid 5th century AD, at the crossing point of important trade routes linking the Baltic, central Europe, the Mediterranean, and Asia. It gradually developed by the 13th century into an organized and well fortified town known as L’viv. It was the main town of the lands of the Eastern Slavs on the Bug, Sian, and Dniester rivers (Halychyna/Galicia), which entered history as a political entity in the 10th century, when it became a vassal state of the kingdom of Kiev (Kyiv). Kniaz (King) Roman Mstyslavovych, who inherited the lands in 1199, united the territories of Halychyna and Volyn’ in a single state, which continued after the collapse of the Kievan kingdom.

L’viv was rebuilt and extended by Kniaz Lev Danylovych (1264-1301).
L’viv had become the capital of the joint kingdom in 1272 and remained so until that, too, disappeared in 1340, when it was annexed to Poland by Casimir III the Great. However, the town maintained its paramountcy in western Ukraine, and its strategic and commercial importance brought it many privileges that ensured a monopoly over trade with the east. It was made the seat of a Catholic archbishopric in 1412.

The city attracted a multi-ethnic population, and the different groups lived in separate communities. The Ukrainian, Armenian, and Jewish communities were self-governing, unlike the Catholic (German, Polish, Italian, and Hungarian) groups. There was intense rivalry between them, which resulted in the creation of many architectural and artistic masterpieces.

The prosperity of L’viv was not materially harmed by frequent epidemics, fire, or wars. However, it was badly hit by the Ottoman siege in 1672 and had not recovered when it was captured and sacked by Charles XII of Sweden in 1704. Notwithstanding, some important religious buildings, especially monasteries, were built during the 18th century.

Under Austrian rule (which continued until 1918), the fortifications were dismantled and many religious foundations were closed down, their buildings being used for secular purposes; there was also considerable reconstruction of medieval buildings. The revolutionary year of 1848 saw serious damage in the centre of the city as a result of military action. In 1918 L’viv became part of the new Republic of Poland, but it returned to Ukraine after World War II.

Description
The area of the historic centre of L’viv proposed for inscription on the World Heritage List is 120ha.
The heart of the city is the High Castle (Vysokyi Zamok) and the area around it (Pidzamche), which developed in the later Middle Ages. Only the castle mound still survives, on its dominating site. In the 13th and early 14th centuries Pidzamche was the site of ten Orthodox churches and monasteries, three Armenian churches, two Catholic cathedrals, a mosque, and a synagogue. Of these only five churches remain:

- The Church of St Mykola was first mentioned in 1292 and was the family church of the Halychyna kings. This cruciform domed structure, which still retains its 13th century stone walls, is typical of the unique style of Halychyna architecture.
- The Church of St Paraskeva Piatnytsia was also built in the 13th century, and was reconstructed in the 1640s. In plan it consists of a nave and a small chancel; there is an important 18th century iconostasis. The tower, crowned by a dome, was rebuilt in 1908.
- The Church of St Onufri began as a wooden structure in the 13th century, and this was replaced in the 16th century by a new stone church which was extended and reconstructed in the 18th and early 20th centuries. Adjoining it is the Basilian Monastery, built and expanded in the 16th-19th centuries, with defensive walls dating from the 17th century.
- The small Cathedral of St John the Baptist was built in the mid 13th century and underwent many reconstructions, culminating in 1887, when it was rebuilt in Neo-Romanesque style.
- The Church of Maria Snizhna was established by German colonists in the 14th century as a stone basilica with apse. Despite substantial renovation in the late 19th century it retains many original features, including fine Baroque wood carvings in the interior.

The Seredmistia (Middle Town) was created in the mid 14th century. It preserves intact its original layout, which is an exceptional example of town planning in eastern Europe at that time. Its urban fabric was determined by the public, religious, and residential buildings of the different communities settled there in their own quarters, but this did not prevent the achievement of an overall harmony in the townscape.

Renaissance buildings predominate, many incorporating elements from earlier structures. In the 19th and 20th centuries new buildings were inserted, without adversely affecting the general picture. The central area is encircled by gardens on the site of the demolished medieval fortifications and with monasteries and aristocratic residences, mainly in Baroque style. Among the notable features are:

- The Rynok Square, which lies at the heart of Seredmistia, has in its centre a tower built in the 14th century, restored in the early 19th century. Around it there are many fine houses in Renaissance, Baroque, and Empire style, many of them retaining their original medieval layout, with a two-window living room and a side room with a single window facing the square. There is a fountain with figures from classical mythology at each corner of the square, dating from 1793.
- The Usynska (Assumption) Church complex, consisting of the church itself (1591-1629), the Chapel of the Three Prelates (1578-1590), and Korniakt’s Tower (1572-78), is exceptional in that it combines Renaissance styles of building in stone with the local tradition of tripartite wooden places of worship, consisting of narthex, nave, and chancel. The church, with its 65m high bell tower, originally had a hipped roof, but this was replaced with the present Baroque helmet roof after a fire in 1695.
- The Armenian Church complex consists of the church itself (1363), the bell-tower (1571), the column of St Christopher (1726), the building of the former Armenian bank (17th century), the Armenian archbishops’ palace (17th-18th centuries), and the Armenian Benedictine convent (17th century). The church combines Armenian and local design and techniques; fine 14th and early 15th century wall-paintings are preserved in the interior.
- The Latin Metropolitan Cathedral was built in the 14th-15th centuries in Gothic style, with a nave, two side-aisles, and long chancel; some Baroque features were added when it was restored in 1760-78. There are two chapels associated with it: Boims’ Chapel (1609-15) and Kampians’ Chapel (1629). The former of these is a cubic structure, surmounted by an octagon supporting a Renaissance dome; both the exterior and the interior are richly carved.
- The fortified complex of the Bernardine Monastery comprises the main church (1600-30), the monastic proper, the bell-tower, and a commemorative column. The church is basilican in layout and in style it combines Italian and German Renaissance elements with Mannerist details.
- There are other monastic ensembles in Seredmistia These include the Jesuit Church (1610-30) and its college of 1723, and the 18th century Dominican Church, one of the most grandiose Baroque buildings in L’viv, with its 16th-17th century monastery complex and mid 19th century bell-tower.
- Some fragments of the 14th century defensive walls survive on the eastern and western sides. The City Arsenal, an austere building of 1574-75, the Baroque Royal Arsenal of 1639, and the mid-16th century Gunpowder Tower (one of the bastions of the lower defensive wall) all formed part of the eastern defences.

Also included in the area nominated for inscription on the World Heritage List is the Ensemble of the Church of St Yuri the Dragon Fighter, which lies outside the medieval city on a hillside terrace. This began with the construction of a wooden church and monastery in the late 13th century. The existing church was built of stone and brick in 1744-70, combining Italian Baroque with the traditional Ukrainian spatial layout. It is richly decorated with monumental sculpture and carvings. The crypt contains the tomb of the Halychyna king.
Yaroslav Osmomyys and dignitaries of the Ukrainian church. Associated with the church are the Palace of the Metropolitan (1772-74), the bell-tower (1828), in which is hung a bell cast in 1341, and other monastic features.

**Management and Protection**

**Legal status**

An area of 3000ha, with the 120ha of the nominated property at its centre, was designated as a National Historical and Architectural Reserve on 12 June 1975 by Resolution No 297 of the UkrSSR Council of Ministers, under the provisions of the 1970 Law on Monuments of History and Culture. It is further covered by the 1978 UkrSSR Law on the Preservation and Use of Monuments of History and Culture.

The designated Reserve includes 2007 historic monuments; 214 of these have been designated National Landmarks by resolution of the Council of Ministers (209 of these are located within the nominated area) and the remainder have been declared as being of local importance by resolution of the Oblast Administration. This legislation imposes strict controls on any activities proposed within the protected area which may have an adverse impact on the qualities for which it was designated.

**Management**

The entire nominated property is state-owned.

Overall supervision is the responsibility of the Directorate for the Protection and Restoration of Architectural Monuments of the National Committee on Urban Building and Architecture of Ukraine. At local level management is devolved to the L’viv Oblast State Administration and the L’viv City Executive Committee, the latter working through its Directorate for the Protection of the Historic Environment.

The overall General Programme of Regional Development has as one of its main features the functional reorientation of L’viv: it will be converted from a basically industrial city into a centre for tourism, culture, and education. This programme involves the creation of zones in the historic centre to attract foreign investment, and hence rehabilitation and restoration of historic buildings and upgrading of the infrastructure. Public utilities are to be privatized, thereby providing an additional source of funding for restoration work.

**Conservation and Authenticity**

**Conservation history**

Conservation work began in L’viv in the mid 19th century under the aegis of the Austro-Hungarian Central Commission on Historic Monuments. Soon after that the Grono Organization of Conservators of Eastern Galicia was set up, followed by the Department of Conservation in the early years of the present century to deal with the protection and conservation of historic buildings in L’viv.

A national inventory programme for historic properties began in 1930, leading to the concept of designating historic monuments. In 1937 Seredmistia was declared an historic monument because of the exceptional character of its urban fabric, and the Directorate for Building Control of L’viv Municipality assumed responsibility for the protection and restoration of historic buildings. This passed in the 1940s to the Division of Protection of Historic Buildings in the Office of the City Chief Architect and the Architectural department of the Oblast Executive Committee. Major restoration projects were carried out on the Gunpowder Tower, the Royal Arsenal, and the Dominican church and monastery in the 1950-70s.

With the creation of the National Historical and Architectural Reserve in 1975, the Directorate of the Reserve carried out further inventory and research on the historic buildings. Restoration and conservation projects were carried out on the Carmelite and Bernardine churches and monasteries, the Cathedral of St John the Baptist, the Church of Maria Snizhna, and the Church of St Onufrii, whilst the facades and interiors of a number of the buildings around Rynok square were renovated and conserved. Work is currently in progress on the Jesuit and St Yuri churches and monastic complexes.

**Authenticity**

The authenticity of the urban layout is very high, since the medieval street pattern and the relationship of the town to the castle and to the religious complexes, with their ethnic communities, has survived intact. In terms of materials there is an acceptable level of authenticity, taking into the account that some restoration work was carried out in the 19th and early 20th centuries before the current standards of conservation and restoration had been laid down.

**Evaluation**

**Action by ICOMOS**


**Qualities**

L’viv is an exceptionally well preserved example of an eastern European historic town, which has retained its medieval urban topography and street pattern almost intact. It also contains religious and secular buildings of high quality from the Middle Ages onwards.

**Comparative analysis**

L’viv is exceptional among the group of central and eastern European towns of medieval origin by virtue of the fact that it emerged almost unscathed from World War II. The only town in the region with which it may be compared is Krakow (Poland), which is on the World Heritage List. Its historical trajectory was, however, significantly different from that of Krakow, and this is reflected in its urban structure, and in particular in its heritage of churches and other places of worship.
ICOMOS recommendations for future action

The ICOMOS expert mission was informed that the conservation programme was awaiting final approval before being put into operation, and that action was being taken to remove the mast and antenna, which was now redundant, that dominates the skyline. Certain modifications to the nominated area were also agreed.

At its meeting in June 1998 the Bureau referred this nomination back to the State Party, requesting confirmation of points raised by ICOMOS. This information has been received and is found by ICOMOS to be satisfactory.

Brief description

The city of L'viv, founded in the later Middle Ages, flourished as an administrative, religious, and commercial centre for several centuries. It has preserved its medieval urban topography, and in particular evidence of the separate ethnic communities who lived there, virtually intact, along with many fine Baroque and later buildings.

Recommendation

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

Criterion ii: In its urban fabric and its architecture, L’viv is an outstanding example of the fusion of the architectural and artistic traditions of eastern Europe with those of Italy and Germany.

Criterion v: The political and commercial role of L’viv attracted to it a number of ethnic groups with different cultural and religious traditions, who established separate yet interdependent communities within the city, evidence for which is still discernible in the modern townscape.

ICOMOS, October 1998
L'VIV - The Ensemble of the Historical Centre
Nominated Property Location Map, L'viv

The Nominated Property

The buffer zone

Lviv, ensemble du centre historique / L'viv, the ensemble of the historic centre:
Plan indiquant la zone proposée pour inscription et la zone tampon / Map showing nominated property and buffer zone
Lviv, ensemble du centre historique / L'viv, the ensemble of the historic centre:
Panorama de la partie centrale de la ville historique /
The current panorama of the central part of the historical city
Lviv, ensemble du centre historique / L’iviv, the ensemble of the historic centre:
Eglise St Yuri / St Yuri’s Church
Lviv, ensemble du centre historique / L'viv, the ensemble of the historic centre:
Panorama de la partie centrale de la ville historique /
Eglise St Paraskeva Platnytsia / St Paraskeva Platnytsia's Church
Identification

Nomination: The Semmering Railway (Semmeringbahn) - cultural site

Location: Provinces of Lower Austria and Styria

State Party: Republic of Austria

Date: 27 September 1995

Justification by State Party

The 41km long railway built across the Semmering Pass between 1848 and 1854 was the first noteworthy mountain railway the world had seen up to that point. It had a lasting influence on the technical development of this relatively new system of transport. Nowhere is the wish to take technical control over nature more clearly shown than in the Semmering Railway. The pioneering achievement of its architect, Carl Ritter von Ghega, was above all the solution of three technical problems. As marking out the terrain was impossible with the means available at the time, new surveying methods and instruments had to be developed. For the planning of the route, hitherto unused parameters with respect to gradient and the radii of the curves were employed. Finally, there was the actual construction of the line, with its fourteen tunnels, sixteen viaducts, and over a hundred arched passageways and the kilometres of retaining walls in extremely difficult and largely mountainous terrain. All these represent an extremely daring architectural and organizational undertaking for the period. The wide variety of aesthetically outstanding buildings can be seen as a Gesamtkunstwerk whose technology and architecture are subtly and harmoniously integrated into an important mountain landscape. Hence this 19th century masterpiece of Austrian engineering can be regarded as a synthesis between nature and architecture that was entirely new to the period.

In spite of its 150 years of operation, the changes that the maintenance and functional adaptations of the line required remained within acceptable boundaries from the point of view of monument preservation, thanks largely to its solid construction. This means that the original appearance of the site could be retained to a large degree up to the present day. The first completely artificial recreation area developed at the Semmering as a consequence of its new accessibility, as it could be comfortably and rapidly reached by train. Grand and palatial hotels, country houses, and villas were designed by the most famous architects of the period, in the so-called “Semmering style,” heralding the modern age in alpine building.

The Semmering was soon frequented by both the nobility and the grande bourgeoisie, particularly of Vienna and Budapest, and it became a meeting place for notable and important personalities of the Austro-Hungarian monarchy. The varied landscape, the favourable climate, the easy accessibility, and the luxurious accommodation of the area drew a large influx of guests.

Thus, the history of the Semmering reflected the events of economic and political history as a whole. In its heyday during the fin de siècle and after World War I it remained a rendezvous for high society. Although the halcyon days of the Semmering were over by the end of the 1920s and the beginning of the 1930s, it became fashionable again as a holiday resort after World War II. After another low period that continued until the late 1980s, the cultural landscape that had been so indelibly marked by the architecture and the concepts of early tourism during the late 19th century met with new public interest. For varied reasons easily accessible recreation areas are being more highly valued once more. In order to revitalize the area through tourism, many villas and country houses were restored during recent years and many hotels and guest houses were modernized to meet present-day standards of comfort. With the help of the Bundesdenkmalamt these changes were carried out so as to cause as little damage as possible to the building fabric, by retaining the external appearance of the old buildings and thereby of the entire Semmering area.

Category of property

In terms of the categories of property set out in Article 1 of the 1972 World Heritage Convention, the Semmering Railway is a site. It may also be considered to be a linear cultural landscape, as defined in the Operational Guidelines (1995), paragraphs 35-39.

History and Description

History

The transport route from the valley of the Mürz to the Vienna Depression has been used since prehistoric times. In the Middle Ages it was considered to be one of the few secure Alpine crossings. Transport was possible using
pack animals and wagons drawn by oxen. It had become one of the most important international land routes from Venice by the 12th century. However, the Semmering had lost much of its trade by the 15th century owing to the opening up of the Brenner and Radstätter Trauern routes further south. In 1728 the Emperor Karl VI ordered it to be improved as both a commercial and a military road, joining Austria with Trieste rather than Venice, hence its name, the "Trieste Route." In 1841 the steep northern approach was relaid, reducing the gradient by some 5%. The new accessibility of the region brought artists and poets there, to admire the wild scenery, as well as attracting considerable commercial traffic, as the Industrial Revolution developed in the region.

The first railway line (horse-drawn) of any significance on the European continent was opened in 1824-32 between Linz and Budweis (České Budejovice) and 1837 saw the installation of the locomotive-hauled line between Floridsdorf and Deutsche Wagram. The southbound Vienna-Gloggnitz line opened in 1841 and the section from Mürzzuschlag to Graz was added in 1844, leaving a gap over the difficult Semmering stretch. The line was later extended southwards to Cilli in 1846, Laibach (Ljubljana) in 1849, and finally, over difficult karst terrain, to Trieste in 1857.

The first plan for crossing the Semmering, involving a 1:30 gradient, was drawn up in 1841 but not followed up for technical reasons. The project was taken up again in 1842, when Carlo Ghega was appointed Chief Inspector for the southern line, linking Vienna and Trieste. He began by visiting the USA, where he studied 39 railway lines covering 2413km. This showed him that the technical difficulties seen in the first plan were not insuperable, and he began to survey possible routes over the Semmering. Since no reliable maps were available, he had to carry out a complete survey of the area; the difficult terrain led him to develop new surveying instruments, notably the Stampfer'sche Nivelier-Höhen- und Längenmessinstrument, used to measure height and distance, which was to become an important tool in geodetics.

He worked out several routes before settling on one in 1846. It was 42km long, with 22 major bridges and viaducts and a tunnel 1200m long, situated just below the pass; although not the simplest route, it was the most feasible in the light of the technological limitations of the day, notably the lack of powerful explosives for tunnelling. His project plan was completed in 1847, but work did not start immediately, because Ghega was engaged in the construction of the line between Cilli and Laibach.

His project met with considerable opposition, but it was accepted in June 1848 by the new Minister for Public Works, Andreas Baumgartner, who wanted projects offering substantial long-term employment prospects. Despite a storm of protest, from both specialists and the press, work began in August 1848. The entire stretch of line was divided into fourteen sections, each of which was entrusted to a separate firm. At the start 1007 men and 414 women were employed, to increase to over 20,000 as the work progressed.

The maximum gradient of 1:25 and the exceptionally small-radius curves called for a new type of locomotive, and four firms entered a public competition in 1850. None of the entries was considered to be suitable for production in series, although they met the technical requirements, and so Wilhelm von Eggerth was commissioned to combine the best features of all of them in a new design. The result was triumphantly successful and 26 engines were immediately commissioned.

Construction work on the line and the manufacture of locomotives and rolling stock progressed well, with the result that the transport of passengers and goods over the line was able to start, on schedule, on 17 July 1854.

Description
The Semmering railway begins at Gloggnitz Station, at an altitude of 436m, and reaches its highest point, 895m above mean sea level, after 29km in the tunnel over the pass itself, ending after a further 12km in Mürzzuschlag Station, at 677m.

The line can be divided into four sections:

i In the first 7km, to Payerbach Station, it follows the left-hand slopes of the Schwarza valley, with a gradient of 1:10 and numerous abutments and cliff revetments.

ii It then changes to the other side of the valley by crossing the Schwarza viaduct (276m long, 25m high), with a gradient of 1:40, to reach Eichberg Station after 6km at 609m altitude. It skirts the Eichberg and enters the Auerbach valley to continue through dense forest to Klamm-Schottwien Station.

iii After passing through the Klamm Tunnel it reaches the Adlitzgraben and Alpine terrain proper. A series of tunnels and viaducts are followed by transit through the Weinzettelwand, the Krauseklause, and the Pollerowand through several sections of tunnel. Next comes the most dramatic section of the whole route, the two-storey curving viaduct over the Kalte Rinne. The Lower and Upper Adlitzgraben are crossed at a continuous gradient of 1:40; finally, after passing through the Wolfsberg and the Kartnerkogels, Semmering Station is reached after 11km.

iv Immediately after the station the line passes through the 1431m Semmering Tunnel, and then descends gradually along the right-hand slope of the Rösschnitz valley, through Stienhaus and Spital am Semmering to Mürzzuschlag.

The total length of the fourteen tunnels is 1477m, ie nearly one-tenth of the entire line. A new single-track tunnel was bored parallel to the 1431m Semmering Tunnel between 1949 and 1952 because the old tunnel had become so constricted from the pressure from above that it had to be refaced. The sixteen major viaducts also total 1477m in length; four of them are two-storeyed, the Kalte Rinne...
The Southern Railway Company, operators of the line at that time, began development in 1880, at the urging of the court sculptor, Franz Schönthaler, with the construction of the Semmering Hotel. It was, however, Schönthaler's own villa south of the hotel that had the strongest influence on architectural design along the Semmering line. The use of traditional Alpine wooden frame construction by his architect, Franz von Neumann, was eagerly seized upon by other patrons, and the "Semmering style" predominated in the buildings erected in the latter part of the 19th century.

Management and Protection

Legal status

Many of the historic buildings within the designated area are protected under the provisions of the Austrian Monument Protection Act (Federal Act of 1923, as amended in 1978 and 1990), as is the entire length of the Semmeringbahn. Interventions that may affect their condition, historical appearance, or aesthetic impact require the written permission of the Bundesdenkmalamt; this also covers the sale of a protected monument. The Bundesdenkmalamt may apply to local authorities protection measures to be taken in cases where serious breaches of these conditions are threatened. The Bundesdenkmalamt has funds for subsidizing the preservation and safeguarding of monuments.

The cultural landscape of the Semmering is also protected by two provincial statutes: the 1955 and 1978 Lower Austrian Act for the Preservation of Nature and by the 1977 Styrian Act for Urban Renewal.

Management

The Austrian Federal Railways (Österreichische Bundesbahn - ÖBB) owns the railway line and the buildings associated with it. Non-railway properties are in private ownership.

There is no reference to the existence of a management plan of any kind, but, since this is an active railway route and is also protected by the Federal Monument Protection Act, continuous maintenance is practised, and in particular upgrading to state-of-the-art technology, and all proposed changes are submitted to the Bundesdenkmalamt for approval.

Conservation and Authenticity

Conservation history

Maintenance of the railway line and its associated buildings has been continuous since 1854. The many non-railway buildings have had varied conservation histories. With the decline of the region as a tourist and recreation area in the 1920s and 1930s, there was a good deal of deterioration from neglect, but a policy of revitalization since the end of World War II, with substantial financial aid for restoration from central and provincial government, has resulted in there being a high level of conservation and...
maintenance in the whole region.

**Authenticity**

It is difficult to define authenticity in the case of a railway line that has been in use continuously since it was opened in 1854. The authenticity of the route itself and the remarkable civil engineering projects that made it possible is unquestionable, but the appearance of the line itself has changed, especially since electrification. However, the overall impact of the line on the landscape is indelibly authentic. The same may be said for the cultural landscape created by the construction of villas and hotels in the late 19th and early 20th centuries: this harmonious insertion of architecture into a rugged Alpine landscape retains its integrity.

**Evaluation**

**Action by ICOMOS**

An ICOMOS/TICCIH expert mission visited the Semmering in May 1996.

**Qualities**

The railway line over the formidable Semmering Pass was the first major project of this kind in the world. Building of the line led to the creation of a cultural landscape of villas and hotels over much of its route that is an outstanding example of the sympathetic insertion of buildings of high and consistent architectural quality into a natural landscape of great beauty.

**Comparative analysis**

A comparative study of outstanding railway systems of technological and historical importance has been prepared by TICCIH at the request of ICOMOS. The Semmeringbahn complies with all the criteria for evaluation set out in that study and is identified as one of the most significant developments in railway technology.

**ICOMOS comments**

At the meeting of the Bureau in Paris in June 1996, ICOMOS proposed that further consideration of this nomination be deferred to await the completion of the TICCIH comparative study (see above). This proposal was accepted by the Bureau, which also requested the State Party, at the request of ICOMOS, to supply more detailed maps and information regarding the cultural landscape protection legislation in Lower Austria and Styria. The study has been completed and the State Party has complied with the ICOMOS request for supplementary information.

**Recommendation**

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

**Criterion ii:** The Semmering railway represents an outstanding technological solution to a major physical problem in the construction of early railways.

**Criterion iv:** With the construction of the Semmering railway, areas of great natural beauty became more easily accessible and as a result these were developed for residential and recreational use, creating a new form of cultural landscape.

ICOMOS, October 1998
Semmering:
Nominated area and protection zone / Site proposé avec zone de protection

1:50000 (2cm=500m)
Semmering:
Le viaduc du Kalte Rinne / The Kalte Rinne viaduct
World Heritage List
Classical Weimar (Germany)
No 846

Identification
Nomination: Classical Weimar
Location: Free State of Thuringia
State Party: Federal Republic of Germany
Date: 25 July 1998

Justification by State Party
The nominated cultural property is, in accordance with para 23 of the Operational Guidelines, an ensemble which, on account of its unity, is of outstanding universal value for historical, scientific, and to a large extent artistic reasons. At the same time it is a site, comprising significant parts of an historic city, which is, for historical and aesthetic reasons, of outstanding universal value.

The ensemble known as Classical Weimar bears witness in large measure and in a manner characteristic of the Weimar Classical Period to a significant interchange of human values in respect of architecture and landscape architecture: the exemplary creative-synthetic deployment of ancient interior design, clearly influenced by Goethe (Goethe's House and the City Castle), the deployment of ancient architectural and interior design ideas (the Roman House and the Princes' Tomb), and the creative deployment of English garden design (the four parks).

Criterion ii
In its entirety the ensemble of Classical Weimar bears unique witness to a past and yet still relevant cultural epoch - the Weimar Classical Period - which is a distinctive and special case, and an example of courtly and bourgeoise culture, the way to which was paved by the European bourgeois Enlightenment, in the seat of a small central European principality around 1800. The ensemble impressively represents the legacy of architecture and landscape architecture, as well as the artistic endeavours of the Weimar Classical Period.

Criterion iii
Certain parts of the ensemble - Goethe's House, the City Castle, the Dowager's Palace, the Princes' Tomb, the Park on the Ilm with the Roman House, and the other three park groups - are outstanding examples of a building type (especially regarding their interiors) and landscape which symbolize a significant historical movement, that of European Classicism. Criterion iv

Classical Weimar is clearly and indisolubly linked with artistic and literary works of outstanding universal significance, with the Weimar Classical Period, and with the works of the German Classical writers Goethe, Schiller, Herder, and Wieland.

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
The earliest documentary reference to Weimar dates from 899, when it was the seat of the Weimar-Orlamünde dukedom. It passed in the 14th century to a branch of the royal house of Saxony, becoming the capital of the Duchy of Sachsen-Weimar-Eisenach in 1572. The Ducal Court encouraged Martin Luther, who visited the town on several occasions. For many years the painter Lucas Cranach the Elder worked in Weimar, where he died in 1553. This marked the start of a long period of growing cultural importance. Johann Sebastian Bach was invited to the town by Duke Wilhelm Ernst in 1709 and spent nine years there, a very important formative period in his artistic development.

It was during the lifetime of Duchess Anna Amalia (1739-1809) that its Classical period began. She appointed the poet Christoph Martin Wieland (1733-1813) as tutor to her sons in 1772. It was after Carl August (1757-1828) had succeeded to the Duchy that Johann Wolfgang Goethe (1749-1832) came to Weimar in the following year. The high point of the town’s cultural influence resulted from the creative relationship between Goethe and Friedrich Schiller (1759-1805) that began in 1794 and was intensified when Schiller moved to Weimar in 1799.

Weimar’s cultural importance did not disappear on the death of Goethe there in 1832. It was favoured by Franz Liszt, who wrote a number of his most important works in Weimar. Later it became a seminal centre for the development of new movements in the fine arts and architecture. One of the leading exponents of Art Nouveau, Henry van de Velde (1863-1957), was Director of the School of Arts and Crafts, and it was on his recommendation that Walter Gropius (1883-1969) was appointed to succeed him in 1919, when he gave it a new name, the Bauhaus.

Description
The nomination comprises twelve separate buildings or ensembles, which will be dealt with seriatim.

- Goethe’s House

This Baroque town house was built in 1707-09 and underwent a number of alterations during Goethe’s occupancy (1792-1832). It consists essentially of two two-storey sections round a courtyard which is traversed by a bridge room. The walled garden contains two large pavilions. The original interior furnishings

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are preserved in a number of rooms and a group of three rooms at the rear form a museum.

- Schiller’s House
This simple late Baroque house was built in 1777 and incorporates part of a 16th century outbuilding known as The Mint (Die Münze). It is a two-storey structure with mansard roof and three-storey projecting centre section. Most of the rooms inside are furnished and decorated as they were during the lifetime of the poet.

- City Church, Herder House, and Old High School
This is a three-aisled hall church (dedicated to St Peter and St Paul) with five bays and a pentagonal chancel and a west tower surmounted by an octagonal spire. The earliest church (mid 13th century) was restored by the Teutonic Order in 1424 after a disastrous fire. It was completely rebuilt in 1498-1500 in its present Late Gothic style and underwent some Baroque modifications in 1735-45, including the addition of a portal. It contains an altar triptych by Lucas Cranach the Elder, Gothic pulpit and font, and memorials to members of the ducal family.

The three-storey Herder House was built in the mid 16th century on the foundations of an earlier Renaissance structure, some elements of which survive, notably the portal. The large garden has been re-created in late 18th century style.

The Old High School, commissioned by Duke Wilhelm Ernst, was built in simple Baroque style by Christian II Richter in 1715-16. It is a relatively plain three-storey structure with a hipped roof and a projecting centre; it is entered by means of a double flight of stairs.

- The City Castle
The residence of the ruling family from the 10th century, the original structure was largely destroyed by fire and reconstructed in 1424 in Late Gothic and Renaissance style as a ducal castle. Badly damaged once again by fire in 1618 it was reconstructed in Baroque style. Further work to make it into a three-winged building was carried out in 1651-64, but the west wing was not completed. Goethe was closely involved with the reconstruction after another fire in 1774. The west wing was added in 1820-34 and the south wing in 1912-14. The present ensemble is an imposing slightly irregular four-winged building round a large courtyard. The main entrance is in the south wing. The decorations and furnishings of the interior are in classical style; there is a fine eastern staircase with Doric columns and lantern. The vast banquetting hall has Ionic columns and a gallery.

To the south-west there is a picturesque group of structures with elements in Gothic and Renaissance style. They include a high round castle tower with Baroque cupola adjoining a gatehouse known as the “Bastille.”

- The Dowager’s Palace
This building was constructed as the city residence of the Minister Jakob Friedrich von Fritsche in 1767-69 and incorporated parts of the 16th century dyeworks that preceded it on the site. It was bought by Duchess Anna Amalia in 1775 and she lived there until her death in 1807. The centre of intellectual life at the height of classical Weimar, it consists of a group of relatively plain Baroque two- and three-storey buildings round a courtyard. The interiors are furnished and decorated in late 18th century style.

- The Duchess Anna Amalia Library
In 1761 Duchess Anna Amalia commissioned the State Architect to convert the three-storey Renaissance “Little French Castle” of 1562-9 into a library, of which Goethe was Director from 1797 to 1832. An extension in classical style was added in 1804, and in 1818-25 the neighbouring medieval City Tower was incorporated by means of a new entrance hall. A further extension was added in 1844-49.

It consists of four annexed structures. The main central section is a three-storey building on a rectangular plan in Baroque style. The 1804 extension is lower and set slightly back. The round tower of 1453 is surmounted by a tent roof with dodecagonal lantern.

- The Princes’ Tomb and the Historic Cemetery
Grand Duke Carl August commissioned the construction of a family tomb from Clemens Wenzeslaus Coudray in 1823 and the remains of 27 members of the ducal house were transferred there from the vault beneath the City Castle in 1824. In addition to subsequent members of the family, Schiller (1823) and Goethe (1832) were also buried in this mausoleum.

It is a building in classical style located on a mound at the end of the main avenue of the Historic Cemetery. The structure is built on a square ground plan; the flat tented roof is crowned by an octagonal lantern. It is entered through a portico with a triangular gable over four Roman-Doric columns. Adjoining it is the Russian Orthodox Chapel with five cupolas built in 1859-62 for Grand Duchess Maria Pavlovna.

The Historic Cemetery, covering an area of 370m by 130m, contains many historic grave monuments among its abundant trees.

- The Park on the Ilm with the Roman House, Goethe’s Garden, and Garden House
In the 17th century the Latin Garden and the Star were laid out in this area, and these are partly preserved within the later park. A Baroque riding house built in 1715-18 was redesigned in classical style in 1803-4. The late 16th century vineyard house was Goethe’s main residence in Weimar in 1776-82, and he later used it as a garden house, landscaping his garden. Extensive development work in the park began in 1778, under the influence of the English school. In 1786-98 a second phase of landscaping on classical lines took place under the guidance of Goethe, with as its central feature the Roman House, a summer house for Duke Carl August.

The Park lies south of the town in the valley through which the Ilm flows with many meanders. It covers some 55ha and is dominated in the north by Goethe’s Garden House and in the south by the Roman House. Many features of the Baroque Star and Latin Gardens can still be detected in the north part, whilst the southern part is a characteristic landscape park.

Goethe’s Garden House is a plain two-storey building with a steeply pitched hipped roof. Its interior is furnished in the style of Goethe’s occupancy. The Roman House is built in the form of an Italian country
house; on the west side there is an open entrance hall with four Doric columns; the interior is decorated in superb classical style.

- The Belvedere Castle, Orangery, and Park

Plans to convert the simple “pheasant house” planned in 1724-26 for Duke Ernst August at Tiefurt, 3km south of Weimar, into a lavish Baroque structure were not completely realized, but nevertheless the result was imposing. Clock pavilions and houses for the court round a main courtyard were added in 1728. Work began on the elaborate Orangery in 1739 and its grounds were complete by 1755. Duchess Anna Amalia used it from 1756 to 1775 as her summer residence, and in 1775 Duke Carl August developed the Orangery to house important botanical collections. It was again a summer residence, this time for Grand Duke Carl Friedrich and Grand Duchess Maria Pavlova, from 1806 to 1859, and during this long period the park was extensively developed on romantic lines. A Russian Garden Castle was built in 1817, and many other features were added within the Park.

The Castle is a two-storey Baroque structure; the central section is square in plan and has a small tower surmounted by a cupola. On either side there are connecting buildings leading to oval-plan pavilions with pointed cupolas.

In front is the main courtyard (Court of Honour), flanked by a house for nobles and a clock tower on either side. These are connected with arched single-storey stable wings.

The Orangery is U-shaped in plan, with the house of the head gardener in the centre. Two long plant houses of late 18th century date lead to the Red Tower, a red-brick building in classical style from 1818-21, which commands a fine view over the Park.

The Park covers 44ha on the southern slope of the eminence on which the Castle is set. It has many old trees and is criss-crossed by paths that link features such as the Great Grotto (1815-20), the Rose Hut (1815-25-17), and the Flower Garden with its Tea Pavilion and Sundial.

- Tiefurt Castle and Park

A simple house built for a tenant farmer at Tiefurt, a village 2.5km north-east of Weimar, in 1765 was used after 1776 as a residence for Constantin, brother of Duke Carl August and redesignated as a “castle.” Constantin’s tutor Knebel began to lay out the land around as a park. Duchess Anna Amalia used it as a summer residence from 1781 to 1785 and developed the park in the style of Wörlitzer. It served intermittently as a ducal summer residence in subsequent decades and both park and house underwent episodes of redesign and extension. It has been a museum since 1907.

The castle is a modest two-storey Baroque building linked by a wooden-framed to the former farm building. The group almost entirely encloses a small courtyard.

The park sweeps round the old centre of Tiefurt in a semi-circular bend of the Ilm. Buildings and memorials within the Park include a classical temple of the Muses, the Virgil Grotto, and memorials to Mozart, Wieland, and others.

- Ettersburg Castle and Park

This is the site of an 11th century Augustinian foundation some 7.5km north-west of Weimar, which became royal property in 1525 at the Reformation. A simple Baroque hunting lodge (the Old Castle) was built in 1706-12. This was extended and redesigned between 1722 and 1740, when the New Castle was built. Duchess Anna Amalia used it as a summer residence between 1776 and 1782, creating the small English Garden. Under Grand Duke Alexander (1842-94) both castle and park were very extensively developed.

The Old Castle consists of three wings round a spacious courtyard. The shorter east wing abuts the Castle Church, a neo-Gothic edifice from 1863-65. The New Castle is a more compact four-storey structure: it has projecting centres on both the court and the garden facade.

The Park is relatively small and abuts the surrounding forest. On the main axis of the ensemble, to the south, there is a fine view of the Pücklerschlag, a wide stretch of meadow cut into the forest, with radiating paths around it.

- Ößmannstedt Wieland Manor and Park

In 1757-62 Count Heinrich von Bünau commissioned the building of a small Baroque castle at Ößmannstedt, some 7.5km east of Weimar, which was uncompleted when it became ducal property in 1762. It was purchased in 1797 by the writer, Christoph Martin Wieland, who lived there for six years.

The plain Manor building, in Baroque style, is no more than the west wing of the uncompleted castle. It consists of four wings round a small central courtyard. There is a garden in Rococo style with a fountain as its central feature alongside the house. The small landscaped Park runs down to a bend of the Ilm and still retains significant traces of its original Baroque form.

Management and Protection

Legal Status

All the nominated properties, with the exception of the Historic Cemetery, are listed in the monuments list of the Free State of Thuringia (Denkmaltuch des Freistaates Thüringen) and so are protected under the provisions of the relevant monuments protection law (Thüringer Denkmalschutzgesetz) of 7 January 1992.

In addition, all except the City Church, Herder’s House, the Old High School, the City Castle, and the Historic Cemetery are covered by the law of 8 July 1994 establishing the Foundation for the Weimar Classical Period (Thüringer Gesetz über die Errichtung der Stiftung Weimarer Klassik).

These impose strict controls over all activities in or around the properties that may adversely affect their status or environs.

Management

The City Church and Herder’s House are church property, belonging to the Evangelical-Lutheran
December 1997.


Evaluation

Case by ICOMOS


Conservation and Authenticity

Conservation history

A number of the properties were the object of meticulous maintenance and conservation in the period up to World War II, since they were presented as museums that became places of pilgrimage for admirers of Goethe, Schiller, and the other luminaries of Classical Weimar.

With the exception of the City Castle and the Library, all the buildings were more or less severely damaged by ground or aerial bombardment during the War, and the parks fell into disrepair. In addition, several buildings, such as the Wieland Manor, were used for inappropriate purposes during the DDR period, and suffered from some inappropriate conversion and demolition interventions.

Considerable restoration and conservation work was carried out on the more important monuments, such as Goethe’s House, Schiller’s House, and the City Church, from the late 1940s onwards. Restoration work did not start until the 1970s at the City Castle, which suffered from a long period of neglect after the War.

Work has been in progress on the restoration of all the nominated properties since the late 1980s, and the ICOMOS expert mission commented favourably on the quality of the work being done.

Authenticity

Despite the considerable degree of restoration and reconstruction required as a result of wartime damage, the level of authenticity of these properties is high. Every effort has been made to use the extensive documentation available to ensure the accuracy of reconstruction work, and there has been scrupulous attention to the use of authentic materials in most cases.

Qualities

During its “Classical” period, in the later 18th and earlier 19th centuries, Weimar was, under its enlightened rulers, one of the most influential cultural centres in Europe, through the contributions of artists and scholars such as Goethe, Schiller, and Herder.

Comparative analysis

It is difficult to define the nature of the contribution of Classical Weimar in such a way as to permit any valid comparative study. The Athens of Pericles, Medici Florence, the Paris of the Enlightenment, and Elizabethan London all present the same concentration of artistic and philosophical endeavour, but it is impossible to devise parameters that would permit meaningful comparisons to be made.

ICOMOS comments

At the 20th Session of the World Heritage Committee in December 1996 a significant amendment was made to cultural criterion vi, as set out in paragraph 24(a) of the Operational Guidelines for the Implementation of the World Heritage Convention. This now requires a property to “be directly or tangibly associated with events or living traditions, with ideas, or with beliefs, with artistic or literary works of outstanding universal significance (the Committee considers that this criterion should justify inclusion in the List only in exceptional circumstances and in conjunction with other criteria, cultural or natural.”

The justifications for the individual properties that make up Classical Weimar proposed in the original nomination all quoted criterion vi, but only in the case of the City Castle (criteria i and iv) and the Park on the Ilm criterion iv) were other criteria put forward.

In its evaluation presented to the meeting of the Bureau in Paris in June 1998, ICOMOS recommended that the nominated property should not be inscribed on the World Heritage List, because it felt that the case for inscription depended on the use of criterion vi in isolation. At the request of the State Party, discussion of the nomination was postponed until the extraordinary meeting before the Committee meeting in December; the State Party undertook to revise its nomination and to supply additional information.

The revised nomination (which excludes the 18th-century Wieland Manor and Park) makes an effective case for the inscription of Classical Weimar, which is set out in the "Justification by State Party" section of this evaluation, replacing the earlier one.

Following a detailed study of the supplementary documentation and justification, and after consulting experts from its membership, ICOMOS has changed its recommendation.

Short description

In the late 18th and early 19th centuries the small Saxon town of Weimar witnessed a remarkable cultural flowering, attracting to it many writers and scholars, notably Goethe and Schiller. This is reflected in the high quality of many of its buildings and the parks in its surrounding area.
Recommendation

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

Criterion iii: The high artistic quality of the public and private buildings and parks in and around the town testify to the remarkable cultural flowering of the Weimar Classical Period.

Criterion vi: Enlightened ducal patronage attracted many of the leading writers and thinkers in Germany, such as Goethe, Schiller, and Herder to Weimar in the late 18th and early 19th centuries, making it the cultural centre of the Europe of the day.

ICOMOS, October 1998
Weimar classique / Classical Weimar:
Plan indiquant la zone proposée pour inscription et la zone tampon / Map showing nominated property and buffer zone.
Weimar classique / Classical Weimar :
Le château du Belvédère / The Belvedere Castle

Weimar classique / Classical Weimar :
La maison de Goethe / The Goethe's House
**World Heritage List**

**Pecs (Hungary)**

**No 853**

**Identification**

**Nomination**

Cultural stratification in the historic centre of the city of Pecs

**Location**

Baranya Department

**State Party**

Hungary

**Date**

20 June 1997

**Justification by State Party**

The historic centre of Pecs is unique in Europe and in the entire world because of the traces of great empires that have occupied this part of central Europe over the past two thousand years that are to be found there superimposed in especially great variety. Three of these layers in themselves represent an exceptional value:

- The 4th century Palaeochristian community that lived in the town of Sopianae, Roman precursor of Pecs, erected a large number of funerary monuments (chapels, burial chambers, groups of tombs) of particularly high architectural and historical quality in their cemetery. The Pecs cemetery is the most important in terms of size and quality of all the cemeteries of this 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 Pecs 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.

- The episcopal cathedral of Pecs, built in the second half of the 12th century, was decorated with a group of sculptural elements that is the most important of those from this period in central-eastern Europe. The product of its workshop, which brought together the late Roman and the early Gothic art of the Veneto and southern France, was a unique phenomenon in this region. This architectural decorative group also bears incomparable witness to the high level of medieval Hungarian ecclesiastical art. Although it is in ruins, the 14th century university building testifies to the cultural life of the medieval Hungarian kingdom.

- Among the towns at the extreme northern limit of the 16th century Ottoman expansion Pecs is the one which has retained its important remains from the Turkish period (djamis, minarets, baths, turbehs) relatively intact. Islamic architecture still today makes a considerable contribution to the appearance of the town and forms a significant element of its heritage, since this was a civilization that profoundly influenced the history of the Hungarian people and enriched its culture, despite having disappeared from its lands.

**Criterion iii**

The 1600-year-old Palaeochristian funerary structures, like the survivals from the medieval period 800 years ago or those from the Turkish period 400 years ago, have been subject over the centuries to periods of flowering and of danger from degradation, then being rediscovered and even rehabilitated, and finally restored and conserved.

The ancient funerary chambers, decorated with murals that depict very interesting subjects, are very fragile and vulnerable because of the nature of mural painting itself.

The architectural ensemble of the episcopal castle, built during the early centuries of the Hungarian state but for the most part reduced to ruins by the events of a stormy history, nonetheless provides priceless evidence of European culture and history.

Thanks to a posterity which has appreciated it as a remarkable reminder of a different civilization, the architectural heritage of the 150 years of Turkish rule has survived in Hungary to the present day.

**Criterion v**

Although interrupted, the survival of the spirituality emanating from the Palaeochristian ensemble and its role in the implantation of the Christian church in Hungary have been shown to have had a profound influence as indispensable elements in the integration of the Hungarian people into 10th century Europe. This tradition assisted the young kingdom of Hungary to join the Christian kingdom of medieval Europe and to adopt their culture.

**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**

The part of modern Hungary west of the Danube came into the Roman Empire in the 1st century AD. 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 at this time.

There was a cemetery to the north of the town, with many Christian burials from the 4th century, and 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 Pecs became the administrative centre of a sanjak. 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.

Pecs 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 (hammans) 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.

Pecs 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 Palaeochristian monuments

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 that of the others, has paintings of exceptionally high quality, and contains three sarcophagi. Many other more modest burials were also found in this area.

- The medieval monuments of the episcopal castle

The Romanesque Cathedral, with a nave and two side aisles, a crypt, and four towers, was built in the 12th-13th centuries. It fell into disrepair during the Ottoman period and was extensively restored in the 18th century, but sufficient of the original fabric is still visible to permit a clear picture of early Hungarian church architecture to emerge.

During the excavations carried out in and around the Cathedral the remains of a Gothic building identified as the first Hungarian university were discovered. Nearby were the foundations of the Chapel of the Gilded Madonna, known from archival sources, and in the excavations a fine Gothic statue was discovered, believed to have been that from which the chapel acquired its name. Among other archaeological finds in this area was the undercroft of the Collegiate Church of St John the Baptist, found beneath a Baroque house. Elements of medieval structures have also been found in later buildings, such as the House of the Canons.

- The Turkish monuments

Pecs has more Turkish monuments than any other Hungarian town. Turkish documents of the time describing the beauties of the town have made it possible to identify most of these.

The Djami of Yakovali Hassan Pasha, which was used as a hospital chapel for two centuries, is square in plan and furnished with wooden galleries for women worshippers. Its domed roof is supported on pendentives decorated with stalactites. Its minaret survives almost to the original height.

The Djami of Gaazi Kasim Pasha was built with stones from a Gothic church. Its silhouette forms, along with that of the Cathedral, the main feature of the townscape of Pecs. It has been in use as a Catholic church since the 18th century, but in a restoration carried out in 1930 the Moslem prayer area was brought to light again and integrated into the Christian religious space.

The public baths of Memi Pasha continued in use until the mid 19th century. Archaeological excavation and conservation work have restored their full extent for visitors to appreciate.
The *turbeh* (tomb-chapel) of Baba Idris, built outside the medieval town, is an octagonal structure over a subterranean tomb and crowned by a dome. It dates from 1591.

- The architectural and urban heritage of the 18th and 19th centuries

Once the fortifications on the south side of the castle had been demolished, the present-day Cathedral Square emerged. The Cathedral itself, in its Neo-Romanesque form (the work of the Viennese architect Friedrich von Schmidt in 1882-91), is the dominant feature. It is flanked on one side by the Bishop’s Palace, in Late Classical style, and on the other by the Late Baroque facade of the Chapter Archives.

Below the bronze statue of Bishop Ignác Szepessy that faces the Cathedral is Saint Stephen Square with its fine trees. This is linked by two streets with Széchenyi Square, the main square of the town. The dominant feature here is the Djami of Gaazi Kasim Pasha (see above). Around the square there are 19th century buildings of one or two storeys in Baroque or Eclectic style, along with some larger late 19th century public buildings, such as the Town Hall, the Palace of Justice and the Savings Bank, in *Art Nouveau* or Eclectic style.

In addition to the buildings in these monumental open spaces, Pecs has a number of other fine architectural compositions of the period 1700-1850, among them the Episcopal Library with its monumental facade graced with Doric columns.

Management and Protection

Legal status

The nominated area has formed part of the protected zone (*Müemléki Jelentőségű Terület*) designated by the Ministries of Construction and of Culture by decree in 1966. The area of the historic centre and the Roman cemetery are protected under the provisions of the Hungarian antiquities law of 1964 as archaeological sites, and there are 84 buildings within the area designated as historic monuments under the same legislation.

As a result, any intervention that may in any way affect the appearance or integrity of the protected area must be submitted for Ministerial authorization.

At the present time regulations are before the municipality that will extend specific protection to all buildings not already covered by national designation.

Ownership of properties within the nominated area is spread between central government (6%), departmental and municipal government (40%), the Hungarian Catholic Church (31%), and private individuals or institutions (23%). Responsibility for their maintenance and management rests with these institutions and individuals. (It should be noted in this context that the process of restitution and privatization is still in progress in Hungary.)

A number of individual restoration and rehabilitation programmes are listed in the nomination dossier, but no detailed information is provided of any urban plan for Pecs which takes account of the special considerations relating to the historic area (although it is intimated that such a plan exists and is at the present time being revised).

The area proposed for inscription on the World heritage List is defined on the town plans supplied, but there is no indication of the existence of a buffer zone. This information was, however, supplied to the ICOMOS expert mission (see below).

Conservation and Authenticity

Conservation history

Archaeological excavations to bring to light the Palaeochristian funerary monuments began in 1910 and continued until recently. An intensive study of their conservation and presentation began after World War II and a number of installations have been put in place.

Work took place on the conservation and restoration of historic buildings mainly in the 1970s and 1980s.

Authenticity

Given the vicissitudes that the historic centre and its buildings have experienced in the course of the past five centuries, the degree of authenticity is high. There is admittedly a considerable amount of pastiche in the 19th century Neo-Baroque and Neo-Classical buildings, but this was deliberate, carried out in an attempt (largely successful) to reproduce what had disappeared during the 150 years of Ottoman occupation and destruction.

Evaluation

Action by ICOMOS


Qualities

Pecs is an interesting demonstration in material terms of the persistence of urban settlement and of the Christian faith over two millennia.

Comparative analysis

Whilst there is probably no other town which present precisely the same “cultural stratification” (to quote the nomination dossier), there is a number of historic towns in Europe where a similar sequence is to be observed.

ICOMOS comments

It is difficult to reconcile the concept underlying the nomination, that of “cultural stratification,” with the objectives of the World Heritage Convention or the criteria set out in the Operational Guidelines for the Implementation of the World Heritage Convention.

The ICOMOS expert mission experienced similar problems in evaluating what was being proposed. In its report it offered two alternative suggestions: either the reduction of the area proposed to encompass only the...
Cathedral and the Palaeochristian cemetery or its extension to include more of the historic town.

In the former case, the cultural interest would be reduced to the important Palaeochristian remains and the Cathedral, largely rebuilt in the late 19th century, omitting significant evidence of the long post-Roman history of the town. In the latter the cultural continuity aspect would be diluted to a considerable extent by the post-Ottoman reconstruction. Pecs would have to be presented as an historic town centre, in respect of which it would be difficult to make a case for “outstanding universal value.” In either case it would fail to meet the criteria for inscription.

**Recommendation**

That this property should not be inscribed on the World Heritage List.

ICOMOS, October 1998
Stratification de cultures dans le centre historique de la ville de Pécs / Cultural stratification in the historic centre of the city of Pecs:
Plan indiquant la zone proposée pour inscription et la zone tampon / Map showing nominated property and buffer zone
Stratification de cultures dans le centre historique de la ville de Pécs / Cultural stratification in the historic centre of the city of Pécs :
Vue aérienne de la place de la Cathédrale et de la place Szent István / Aerial view of Cathedral and Szent István Square
Stratification de cultures dans le centre historique de la ville de Pécs / Cultural stratification in the historic centre of the city of Pécs:
Le Djami du Pacha Gaazi Kasim / The Djami of Gaazi Kasim Pasha
Gdansk (Poland)

No 882

Justification by State Party

Gdansk is one of the most fascinating European cities, both for its monuments and its extraordinarily rich and complex cosmopolitan past. Especially since the 16th century it has been a city of many religions and many cultures. Economic and artistic prosperity were to a large extent the result of enterprising merchants and outstanding artists settling there and finding refuge from religious persecution. The art of Gdansk between the 15th and 19th centuries is characterized by traditionalism typical for distinct and wealthy centres of artistic activity.

Gothic churches served both the Catholic and the Protestant denominations, though with a clear majority of the latter. Public architecture (the Main Town Hall, Artus’s Court, the Long Street Gate and the Golden Gate, and the Great Armoury) symbolize the statehood of Gdansk as an ideal Protestant republic modelled on the stoical virtues of ancient Rome.

The city was a distinguished European centre of goldsmithing, minting, and graphics. Gdansk minted its own coins, which demonstrates its high degree of political independence. It was famous for eminent scholars and educated representatives of the citizens sitting in the city council. The famous Academic High School was founded in the mid 16th century and in 1596 Europe’s first public library, the Library of the Gdansk Senate, was opened.

The system of three towns that developed in the Middle Ages, with a castle, the Old Suburb, and the Granary Island, was supplemented in the 16th-17th centuries by the Lower Town and fortifications of almost every type known at that period. This is a unique type of agglomeration.

The Vistula Mouth Fortress, its original form almost untouched, is unique among surviving coastal fortifications. It is a textbook example of a fortress, whilst its location shows strategic thinking: not only defending the centre of a city but also guarding its weakest points, even if these are somewhat distant from the city itself.

Gdansk has retained various forms of defences, from medieval walls to modern brick, with earth and water fortifications modelled on Dutch and Italian styles, especially notable of which is the Motlava Side Channel with its Stone Sluice. The well preserved line of Napoleonic and Prussian fortifications (Grodzisko, Bishop’s Hill) illustrate the development of military engineering over the last two centuries. **Criterion i**

As a monument of architecture and town planning, regardless of the high degree of independence of the technical and artistic solutions, Gdansk is an excellent example of the coming together of artistic influences from the leading centres of artistic activity in Europe, especially the Hanseatic towns. As one of the leading towns of the Hanseatic League, it participated actively in the process of artistic experimentation, fusing together the various artistic impulses that flowed into it to form a harmonious and distinct whole and transmitting this further, to other cities. It offers important historical proof for the existence of the exchange and creative adaptation of artistic experience between various regions of Europe, and is above all material evidence for the existence of a pan-European cultural commonwealth in the Hanseatic cities and its radiation outwards. **Criterion ii**

Gdansk, which celebrated the thousandth anniversary of its entry into the Christian commonwealth of Europe in 1997, dates back to the pre-Christian period of the 1st millennium AD, and is thus a site of great antiquity. **Criterion iii**

The features of the agglomeration as a whole are unique and original, the result of a river and coastal landscape which imposed specific forms of composition, especially of defences (the spatial location of the city in relation to the Vistula Mouth Fortress). The wholly unique, multicultural, multinational, and multidenominational social structure, without equivalent in any other European city, resulted in the evolution by the Gdansk burghers of a local, coherent ideology that had a profound influence on the form of the city and the functions of the public buildings. **Criterion iv**

In its thousand-year history Gdansk witnessed many events of more than local interest and the activities of many outstanding historical figures. In 997 it was the base for the Christianization of pagan Prussia, and it witnessed the martyrdom of the missionary bishop St Adalbert. During the 20th century it was the place where World War II began, and it was here that the independent trade union Solidarity was founded by future Nobel Peace Prize laureate Lech Walesa. From here the fight for liberation from communist dictatorship spread throughout Poland and later to the countries of central and eastern Europe. During its history Gdansk has been a place where religious and ideological tolerance and the creative coexistence of people of different nationalities, cultures, and denominations have been fostered in a
History and Description

History

Gdansk owes its origins to Duke Mieszko I, who gained control over the mouth of the Vistula, then inhabited by the Slavic Pomeranian tribe. It was established on an island between three branches of the Vistula - the Leniwka, the Motława, and the Siedlica. Archaeological excavations have shown that the first settlement of wooden houses was surrounded by defences of earth and timber. Two more settlements were established to the south in the 11th century.

The Teutonic Knights seized the town in 1308 and built a castle on the site of the fortified settlement. German merchants had been settling here since the 13th century, and by 1361 it had become one of the most important trading ports on the Baltic, being admitted to the Hanseatic League in 1361. New settlements developed - the Old Suburb (Vorstadt) around 1320, the New Town (Jungstadt) in 1380, the Granary Island (Speicherinsel) before 1311, and the Long Gardens (Langhäusern) before 1456.

Following the defeat of the Teutonic Order Gdansk returned to Polish rule in 1456, and from the 15th to 17th centuries it was the largest and wealthiest city in Poland; 80% of the country's foreign trade (mainly in grain) passed through it.

The Reformation reached Gdansk early: the first Protestant preachers were there in 1518 and Luther sent a petition to its inhabitants in 1525. Zygmunt I tried to combat the movement with force and, later, legislation, but his successor Zygmunt August sanctioned Lutheranism in 1557. The German-speaking Protestant majority in the city continued to be loyal to the Roman Catholic Polish monarchs, as did the Netherlands, Saxons, English, Scots, and French citizens. All the inhabitants of Gdansk were free to practise their own religions, whether they were Lutherans, Calvinists, Catholics, Mennonites, or Jews.

The city was governed by five mayors and the city senate, forming a Protestant burghers’ republic. The Calvinist elite who ruled until 1612 worked according to the principles of stoicism from Republican Rome. This Protestant humanism provided the intellectual basis for the works of art, commissioned mainly from Dutch artists, with which the city was embellished in the 16th and 17th centuries. Gdansk was known in the 18th century as the city “governed by scholars” (Gelehrtentrei).

With the second partition of Poland in 1793 Gdansk was seized by Prussia (there was a short period from 1807 to 1814 when it was a Free City under French protection), when it entered a period of political and economic decline that lasted until the middle of the 19th century. The advent of the railway led to the modernization of the port and revival of seaborne trade, accompanied by industrialization. At this time much Neo-Gothic and Neo-Renaissance architecture appeared in the city.

Gdansk was to become a Free City once again after the Treaty of Versailles in 1920, but it was annexed by Germany at the outbreak of World War II in 1939. It was recaptured in March 1945 by the Red Army, who destroyed 80-90% of it. At the end of the war it became part of Poland and most of the German population was forcibly expelled, to be replaced by Poles from the eastern lands lost to the USSR.

During the period of communist rule workers’ demonstrations were bloodily repressed in 1970. In 1980 the Gdansk shipyard was the centre of resistance and it was here that the Solidarity trade union was formed.

Description

Gdansk is located on the bay of the same name in northern Poland, where the eastern arm of the Vistula (the “Dead Vistula”) and its tributary the Motława enter the Baltic.

The city is composed of a number of discrete sections, all dating from the Middle Ages. The Main Town, the largest of these components, is on the west bank of the Motława. Its plan is trapezoid and it covers c 42ha. It is traversed by the historical main traffic route, known as the Long Street, which opens out to form the Long Market, the heart of the town. It is straddled by a series of gates - the Highland Gate, the Prison Tower, and the Golden Gate at its western end and the Green Gate on the east. The other main streets run parallel with the Long Street to north and south and all run down to the Motława. They are cut by streets running north-south, almost at right-angles, the layout being interrupted only in the vicinity of the Church of the Virgin Mary.

There are several impressive architectural features in the Main Town, which was surrounded in the medieval period by defensive walls, sections of which still survive. The Green Gate (1564-68) is an imposing structure, resembling a palace, whilst the Golden Gate (1612-14) combines the form of a Roman city gate with a triumphal arch and garden pavilions; it is decorated with symbolic sculptures. The Highland Gate, which was given its present appearance in 1588, incorporates part of the medieval fortifications at the eastern entrance to the city. There are several water-gates at the river end of the main streets; the Crane Gate which closes Broad Street was erected in the mid 15th century to support what was at that time the largest crane in Europe.

The Main Town Hall was built in 1379-82 and extended with a superstructure and spire in 1486-92. Mannerist elements were added in 1556, and the interior was remodelled in 1594-1608. Artus’s Court, a star-vaulted three-aisled hall, was converted to its present form in 1476-81. It is the only building in Europe of this type. It was originally the meeting place for elite fraternities, but by the 18th century it was in commercial use.

The Church of the Virgin Mary is the largest brick church in the world, with an interior area of c 5000m². Work began on it in 1379 and was not completed until
1447. Its plan is three-aisled with a transept; the Late Gothic vaulting of the side aisles (1492-1502) is especially fine. The Church of St John reproduces the style and form of the Church of the Virgin Mary at a reduced scale. The Royal Chapel, now the Parish Church of the Holy Spirit, is the only Baroque place of worship in Gdansk, built in 1678-81 for the Catholic community of the town at the bidding of Jan III Sobieski.

There is a number of fine residential houses in the Main Town. The largest and most luxurious is the English House in Baker’s Street, built in 1569-70 in early Renaissance Mannerism style. Also in the Mannerist tradition is the Golden House in Long Market Street, built in 1609 for Mayor Speyman and similar in decoration to the Main Town Hall of the same period. The interior decoration of Uphagen’s House in Long Street (1776) is an exuberant blend of Rococo and Classicism and reflects the culture of the burghers of the time.

The other elements of the historic city of Gdansk, not included in the nominated property, are grouped around the Main Town. To the north-west is Zamczysko, defined by the river and the Radunia Canal. To the west lie Osiek and then the Old Town. The Lower Town is south-east of the Main Town, with the Long Gardens to the north. The Old Suburb is located immediately to the south of the Main Town, with Bishop’s Hill to the west. Grodzisko is west of the Old Town. Two islands in the Motlawa - Granary Island and Plummet Island - are in the centre of the complex.

The Side Channel of the Motlawa is flanked by impressive fortifications. These comprise five regular bastions, named (in sequence from the most easterly) Gertrude (in Italian style), Aurochs, Wolf, Leap, and Bear (all in Dutch style). The Stone Sluice, built by Dutch engineers in 1619-24, served to regulate the water level in the river and, in cases of dire necessity, to flood the low-lying land nearby, to prevent invading forces from concentrating at this key strategic point. It is an exceptional example of early hydraulic technology. The only dominant feature on these defensive works is the 1626 Lowland Gate, in Dutch style.

The Vistula Mouth (Wisloujscie) Fortress is on the east (left) bank of the “Dead Vistula.” Work began on its construction in 1482, when the main brick defensive tower was built (with a subsidiary function as a lighthouse, the structure for which no longer survives). Low circular walls were added in 1562-63 around the tower. Around 1606 the ensemble was further developed with the addition of four Renaissance bastions in brick backed with earth, to form a fort carré. A ring of five further bastions was added in 1624-26.

Management and Protection

Legal status

In 1948 all those parts of the city enclosed within the 17th century fortifications were inscribed on the register of monuments established by the 1928 Law on the Protection of Historic Monuments. The same area was designated an historic monument in 1994 under the provisions of the 1962 Law on the Protection of Cultural Property and Museums. All interventions require authorization by the competent authorities at local and national level, that is to say, the City Restorer of Monuments for Gdansk and the Voivodship Restorer of Monuments at local level and the Directorate General of Cultural Heritage of the Ministry of Culture at national level.

The historic area is also designated in the regional structure plan, in conformity with the 1994 Planning Law. There is currently a local plan that has been in force since 1969, which provides for the recognition of the historical value of the area. This is recognized as being outdated in many aspects, as a result of economic and social changes in Poland since 1989. Work began in 1996 on the preparation of a new plan, and guidelines have already been formulated and are being implemented.

All three properties proposed for inscription on the World Heritage List are surrounded by buffer zones, the Main Town and the Motlawa Side Channel by the areas designated under the monuments protection legislation and the local plans and the Vistula Mouth Fortress by an individual designated protection zone.

Management

Ownership of the properties included in the nominated area is overwhelmingly vested in national and municipal authorities. Only 3% is owned by private individuals or the Church.

Supervision of the historic area is the responsibility of the municipality, through its Service for Culture and Monuments Protection, and in particular the City Restorer of Monuments.

The report of the ICOMOS expert mission that visited Gdansk in December 1997 (see below) commented very favourably on the comprehensive and effective nature of the management of the historic town.

Conservation and Authenticity

Conservation history

Many elements of medieval and Renaissance Gdansk were demolished in the 19th century. However, the efforts of voluntary groups preserved some of the most important buildings and at the turn of the century, with the appointment of a provincial restorer of monuments for Pomerania, official action was finally taken to protect and preserve the city’s heritage. The Free State of 1919-39 continued this work. In 1945, with the approach of the Red Army, the more important features of the interiors of the public buildings were dismantled and removed to places of safety. After March 1945 most of the historic heritage of Gdansk was destroyed.

There followed a protracted and often heated debate about what action to take. A proposal to leave the Main City in a ruinous state for symbolic reasons was rejected, as was that to re-create the city in modern style. The policy of reconstruction was based on three main principles:
• the street pattern and roof lines would be retained;
• the elevations of houses would be re-created wherever appropriate iconographic evidence and other authentic details survived;
• the churches and public buildings would be completely reconstructed.

Where walls survived these were consolidated and incorporated into the reconstructed buildings. In the case of domestic buildings the interiors were rebuilt so as to conform with modern requirements, only the facades being in historic style. Where this information was not available from archive sources, the facades were reconstructed in a style that harmonized with the historic townscape (“historical pastiche” according to the nomination dossier). In cases where facades had been remodelled in the 19th century in a “romantic” style, the restorations went back to the earlier forms, where these were recorded.

The report of the ICOMOS expert mission commented favourably on the care taken to ensure historical accuracy in this reconstruction work and the spirit with which it was undertaken.

**Authenticity**

It will be clear from the preceding section that the authenticity of the Main City of Gdansk is questionable. The nomination dossier claims that the reconstruction is in the spirit of the Nara Declaration (a view supported by the ICOMOS mission). This is debatable, to say the least; in particular, the conscious recourse to pre-19th century appearance seems to be at odds with that document.

Both the Motława Site Channel and the Vistula Mouth Fortress retain considerable authentic features in terms of materials and design.

**Evaluation**

*Action by ICOMOS*

An ICOMOS expert mission visited Gdansk in December 1997. The nomination was also considered by the ICOMOS International Scientific Committee on Historic Towns and Villages.

*Qualities*

Gdansk was unquestionably a very important commercial and cultural centre in the Middle Ages and the early modern period. The nomination dossier lays claim to uniqueness in respect of the historic evolution of the city, but this is arguable, since the agglomeration of separate units into a single administrative municipal area can be observed in other medieval towns, not least in central Europe. Similarly, the special multinational and multicultural qualities claimed for Gdansk may be paralleled in other Hanseatic League towns.

*Comparative analysis*

The importance of Gdansk rests primarily on its role as a Hanseatic town, and so the obvious comparison must be with other members of the Hansa. It is difficult to place Gdansk on a par with towns such as Riga and Tallinn, inscribed on the World Heritage List in 1997, in terms of influence or authenticity.

*ICOMOS comments*

The claim of Gdansk to be inscribed on the World Heritage List rests on its exceptional nature in historical and cultural terms. This case is not substantiated by a study of the evidence. Its eligibility is also weakened by the fact that it has been almost entirely reconstructed following destruction at the end of World War II. This reconstruction was carried out with considerable care for historical accuracy, but there are several features of the overall action that dilute the authenticity of present-day Gdansk, such as the complete redesign of most interiors and the “historical pastiche” approach in the case of many facades.

At the meeting of the Bureau in June 1998, following the ICOMOS presentation, it was agreed to postpone discussion of this nomination until the extraordinary meeting preceding the Committee meeting in December 1998. The State Party undertook to provide supplementary information in support of the nomination.

This information, relating both to the historical significance of Gdansk and the authenticity of the existing townscape, was studied by the Executive Committee of ICOMOS at its meeting in Stockholm in September 1998. Whilst ICOMOS appreciated the high quality of both the original nomination dossier and the supplementary documentation supplied by the State Party, it felt unable to change its original recommendation.

**Recommendation**

That this property should not be inscribed on the World Heritage List.

ICOMOS, October 1998
Gdansk : Ville Principale, écoulement de la Motława et forteresse de l'embouchure de la Vistule / Gdansk : the Main Town, the Motława Side Channel, and the Vistula Mouth Fortress :
Plan indiquant la zone proposée pour inscription et la zone tampon / Map showing nominated property and buffer zone
Gdansk : Ville Principale, écoulement de la Motława et forteresse de l'embouchure de la Vistule / Gdansk : the Main Town, the Motława Side Channel, and the Vistula Mouth Fortress / Forteresse de l'embouchure de la Vistule / Vistula mouth Fortress
**WORLD HERITAGE LIST**

**Tárraco (Spain)**

**No 875**

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**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 caementicium 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 is 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: 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 Triumphant 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, Tárraco 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 Tárraco (according to legend from 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 Tárraco being the scene of many bloody conflicts in the following centuries. Twice recaptured for short periods, the largely ruined 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 form, 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 Tárraco, two from the River Francoli and the third from the Gaia, 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 Tárraco; it has been estimated that some 50,000m² were extracted during the period of exploitation.
- The “Centcelles” 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 serving 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 Tárraco. 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 Tárraco 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.

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.

It should be noted that the dossier contains information about the provision of protection zones around the different components of the nominations. However, among the town maps supplied there is none on which these zones are accurately delineated.

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; those currently in progress concern the Centcelles villa-mausoleum and the Tower of the Scipios.

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 Tárraco 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 Berà, 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. ICOMOS also consulted a distinguished English specialist on the archaeology of the Iberian peninsula on the cultural value of the nominated property.

Qualities

Tárraco 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 includes a short comparative study in the nomination dossier which concentrates on Tárraco 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 Tárraco, its greater symbolic and political importance in the Roman Empire, and its relatively greater wealth of public buildings, as well as its defensive walls.

In these terms, Tárraco has a greater claim to inscription than Mérida. There is, however, an argument against such a view. The degree of survival above-ground of the Roman buildings in Mérida is greater: only the amphitheatre, the Arc de Berà, the aqueduct, and the Tower of the Scipios in and around Tárraco can be considered to retain their original form and dimensions to any extent.

If a precise comparison is to be made with similar centres of Roman power in its provinces, this should be with Lyon (Lugdunum), which fulfilled a similar function in relation to the three provinces of Gaul as Tárraco did for those in Hispania. Whilst the surviving Roman remains in Lyon are no more impressive than those in Tárraco, the French city had a more distinguished political and cultural history after the Roman Empire disintegrated, which adds to its “outstanding universal value.”

ICOMOS comments

ICOMOS is very conscious of the pride of the inhabitants of Tárraco, of its municipality, and of the Generalitat of Catalonia in the Roman heritage of the town. It also strongly commends the remarkable efforts that have been made over the past two decades to protect, study, and restore that heritage and present it to the public.

At the meeting of the Bureau in June 1998 it was decided to postpone consideration of this nomination until the extraordinary meeting before the Committee meeting in December 1998. The State Party was requested to supply additional documentation in support of the nomination. ICOMOS has received no supplementary material since that meeting, but additional material had been received before the meeting which had been taken into account in making the recommendation to the Bureau meeting in June. ICOMOS therefore does not wish to change that recommendation.

Recommendation

That this property should not be inscribed on the World Heritage List.

ICOMOS, October 1998
Ensemble archéologique de Tarraco / The archaeological ensemble of Tarraco:
Les remparts et la Tour de l'Archevêque / Ramparts and the Tower of the Archbishop
Ensemble archéologique de Tarraco / The archaeological ensemble of Tarraco:
L'amphithéâtre romain / The roman amphitheatre
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