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## **Pampulha Modern Ensemble (Federal Republic of Brazil) No 1493**

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### **Official name as proposed by the State Party**

Pampulha Modern Ensemble

### **Location**

Minas Gerais  
Brazil

### **Brief description**

Designed in 1940 around an artificial lake, the Pampulha ensemble was a centre for leisure and culture within a garden city neighbourhood of Belo Horizonte, the new capital of Minas Gerais State.

Within landscaped grounds, and linked by a boardwalk around the edge of the lake, the Casino (now the Pampulha art museum), the Ballroom (now the Center of Reference in Urbanism, Architecture and Design), the Golf Yacht Club (present Yacht Tennis Club), and the São Francisco De Assis Church, were all designed by architect Oscar Niemeyer, working in collaboration with engineer Joaquim Cardozo, and artists including Cândido Portinari creating bold forms that exploited the plastic potential of concrete, and integrated the plastic arts.

Landscape designer Roberto Burle Marx, created a circuit of walkable spaces reflecting a dialogue with nature that emphasised these buildings as special pictures in a designed landscapes around the edge of the lake.

The ensemble is seen to reflect the way principles of modern architecture and landscape design were freed from rigid constructivism and adapted organically to reflect the Brazilian climate and natural surroundings. The landscape fused the new fluid architectural language with its landscape context. The complex came to be seen as a symbol for Brazilian identity.

### **Category of property**

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

In terms of the *Operational Guidelines for the Implementation of the World Heritage Convention* (July 2015) paragraph 47, it is also a *cultural landscape*.

## **1 Basic data**

### **Included in the Tentative List**

06 September 1996

### **International Assistance from the World Heritage Fund for preparing the Nomination**

None

### **Date received by the World Heritage Centre**

13 January 2015

### **Background**

This is new nomination.

### **Consultations**

ICOMOS consulted its International Scientific Committee on 20<sup>th</sup> Century Heritage and several independent experts.

### **Technical Evaluation Mission**

An ICOMOS technical evaluation mission visited the property from 27 September to 2 October 2015.

### **Additional information received by ICOMOS**

A letter was sent by ICOMOS to the State Party on 23 September 2015 to request clarification and additional information on maps, management of the lake, historical development of the property, restoration of buildings and landscape and the airport. The State Party replied on 29 October 2015 to all these points.

On 15 December 2015 a further letter was sent to the State Party as an interim report from ICOMOS. The State Party replied on 24 February 2016, and submitted a slightly revised nomination dossier as well as further details on protection, restoration, conservation, management and an Intervention Plan.

These further details are reflected in this report.

### **Date of ICOMOS approval of this report**

11 March 2016

## **2 The property**

### **Description**

NOTE: *The English translation of the nomination dossier from the original Portuguese is not easy to read and did not make the task of understanding the scope and value of the nominated property an easy one.*

The Pampulha Modern Ensemble was the centre of visionary urban design for part of a 'Garden City' promoted by a city administration who were responding to emerging international ideas.

The Ensemble lies within the city of Belo Horizonte, which was planned as a new capital of Minas Gerais State in the 1890s, to replace the mining city of Ouro Preto. The new city was built on several hills, surrounded by mountains.

The Pampulha Ensemble was planned as the harmonious centrepiece of a new neighbourhood in

1940. A large, sinuous man-made lake formed the natural focus around which art, culture and sport were to flourish in four main buildings on or near the edge of the water. The Casino, a powerful attraction in many cities at this time, provided fun, the Ballroom was the place for social interaction, the Yacht and golf club offered sport, especially on the lake, while the Church symbolised the strong religious nature of society. A boardwalk around the edge of the lake linked the buildings.

Beyond these nodal buildings and a peripheral avenue, the new neighbourhood was formally laid out with wide boulevards and low-rise residential neighbourhoods – some used as country houses, all interspersed by abundant vegetation.

The four buildings were designed by architect Oscar Niemeyer as an ensemble with interlinked views of each other and of the surrounding wooded mountain landscape. Engineer Joaquim Cardozo translated Niemeyer's sketches into reality. On and in the buildings, murals and tiles of Cândido Portinari and other artists were designed in harmony with the architectural forms. Each building was set in densely planted landscape gardens designed by Roberto Burle Marx, within which tiled walkways provided a connection with Brazilian civic tradition.

Although each of the four building offers a slightly different architectural solution to the challenge of adapting the prevailing formal 'Modernist' vocabulary to the climate and environment of the new city, overall what emerged was a fluid and plastic architecture that embraced views and allowed buildings to add to the 'picturesque' qualities of the lake and mountain landscape.

The four individual buildings are nominated together with most, but not all, of the lake and its surrounding boardwalk, together with the green area beyond between the designed ensemble and the city.

The original scheme envisaged further buildings being added such as an hotel that was not constructed. It also encompassed the whole lake, including Love Island, not included in the nominated area.

The nominated buildings are considered in turn:

#### *The Casino 1940*

The Casino, the first building to be designed and constructed, was the focus of the ensemble. It sits on highest peninsula around the lake, and was the main social centre at the time.

Of the four buildings, it is the one that most closely follows Corbusian principles with its free-standing structures reflected in modulated facades providing views of the lake. Circular and rectangular spaces, richly finished with marble and ceramic tiles, are linked by ramps and elliptical corridors to create a 'promenade' building, a form reinforced by the promenades in the landscaped gardens designed by Burle Marx that culminate in the detached

porte-cochere that shelters a bronze sculpture by Zamoyiski.

The Casino has seen at least three processes of restoration in the last 15 years, in which problems from water penetration have been addressed. In 1997 the gardens were restored, to reflect Burle Marx's concepts. They were further restorations in 2013.

The Casino is now used as the Pampulha Art Museum.

#### *The Ballroom*

The more modest Ballroom sits on a small island close to the shore to which it is linked by a bridge. Its flat roofed, circular form is approached by a curved, covered walkway through the surrounding mostly paved minimalist garden.

The Ball Room has been twice restored in the last twenty years. A new ceiling was inserted in 2003 to make the room more usable and this was approved by Niemeyer. A new entrance that was also inserted is less satisfactory and the original should be recreated. A project to achieve this has been agreed. (See Intervention Plan below.)

The Ball Room is now used as the Centre of Reference in Urbanism, Architecture and Design.

The original Burle Marx plans for the gardens are missing. In 2002, the gardens were restored on the basis of surviving images and interpretations of Burle Marx's concepts by Ricardo Samuel de Lana. A further restoration was undertaken in 2007.

#### *The Yacht golf club*

Designed on pilotis, its two storey rectangular form, with a gently sloping 'butterfly' roof oversailing a veranda, suggests a boat moored on the water's edge. The butterfly roof design was subsequently used in the Juscelino Kubitschek house in the buffer zone and then widely copied by other architects.

The golf course part of this club never materialised and its sole function was to provide access to water sports on the lake and facilities for tennis.

The Yacht Club is the only building that has not been restored. Internal partitions have been added and there has been loss of some features such as blue and white decorative tiles, marble cladding, *brise-soleil*, *Jatobá* ceramic tablets, parquet flooring and metal window frames.

In addition extensions, including a water tower, have modified its original relationship with the landscape, and fences have modified the relationship between the building and the street.

Nothing remains of the Yacht Club's original Burle Marx's landscape scheme, although the plans survive. The gardens were simple and mostly linear in form with shrubs to provide privacy for the tennis players.

There is a commitment to restore the building, remove the additional structures and restore the Burle Marx landscape. This work will include reconstruction of acoustic shell and access stairs, recovery and restoration of marble and tile finishes, and reinstatement of a mural by Burle Marx and a tempera panel by Cândido Portinari. (see Intervention Plan below.)

#### *São Francisco De Assis Church*

Sitting on a peninsula in part of the large gardens designed by Burle Marx, the church is constructed of five adjoining ellipsoid concrete shell structures of different heights. Although concrete shells had been used previously for industrial buildings, their use here marked the first occasion for a religious structure.

The largest shell faces the lake where a slender free standing 'tower' in the shape of an inverted pyramid is linked to the church by the flat roof of the porch. Part of the outer surface of the shell is decorated with tiles by Paulo Werneck, while blue and white murals by Cândido Portinari cover the facades of the lower shells facing the street.

The unusual and innovative design of the church generated much misunderstanding that caused the postponement of its consecration by the Catholic Church – and consequently its opening to the public – until 1959.

São Francisco de Assis Church underwent an extensive restoration in 2005, although some problems associated with water penetration have still to be overcome.

The extensive gardens designed by Burle Marx were in two parts: mainly low rose beds near the building and beyond the Avenue an arboretum and shrubbery, connected by elaborate paving. The rose planting around the building has been restored. The arboretum and shrubbery, now known as Dino Barbieri Square, were abandoned after the dam broke (see History) and the space given to a restaurant (much disliked by Niemeyer). The main restaurant was demolished in the 1990s but a small circular building retained. There is currently a proposal by the Municipality to keep the building and turn it into a Tourism Information Centre. At the time of the nomination was submitted, the gardens were being re-organised with extensive hard landscaping that did not reflect Burle Marx's original design nor was sympathetic to it. In response to ICOMOS's concerns, there is now agreement to prepare a detailed rehabilitation project for Dino Barbieri Square and implement it by 2018. This will involve demolishing the existing building and preparing a design that 'contemplates Burle Marx's style, readjusting it to the current reality' (see Intervention Plan below).

#### *Dalva Simão (formerly Santa Rosa) square*

This small square between the Ballroom and the Yacht Club was originally designed by Burle Marx in 1943. It was only completed in 1973 to a revised design by Marx that made full use of its rocks and the potential for desert plants in its arid environment.

#### *The lake*

The undulating outline of the lake was part of the original design to allow the reservoir to fit into its landscape; the water providing a 'mirror' for the urban ensemble. The eastern part of the lake is included in the boundary.

Around the edge of the lake, five hundred seedlings of royal palms (*Roystonea oleracea*), were planted by Burle Marx and these today are now fully mature. In between the palms, are several landing stages (*embarcaderos*) originally used by boats crossing the lake, and belvederes, one designed by Niemeyer, in the form of a simple, rectilinear shelter.

#### *Other parts of the ensemble not within the nominated area*

Some parts of the original planned ensemble are not included in the nominated area. These are in the Western end of the lake.

Two 'arms' of the lake became silted up and one was turned into an ecological park. The second arm is now about to be re-designed to re-claim some of the lake water and create a new park, but not incorporating the original designs by Burle Marx for Parque Vereda that were never executed.

Love Island, a small island inaccessible except by boat, was originally planted with exotic species to designs by Burle Marx. It is now a nature reserve. The possibility of recovering Burle Marx's designs is being considered as part of an overall tourism plan for Pampulha.

#### *Buffer Zone*

The buffer zone includes the remainder of the lake and an area encircling it to reflect the landscape setting of the urban ensemble.

Within the surrounding residential neighbourhood, in which wealthy families were encouraged to build country houses, are a few that were designed by Niemeyer such as the Alberto Dalva Simão house and the house of Juscelino Kubitschek built in 1942 for the Mayor who promoted the whole urban scheme. This latter house was recently restored together with its Burle Marx gardens, and opened as a Museum in 2013.

#### **History and development**

The construction of a new capital for the Minas Gerais State, the birthplace of libertarian movements against colonial rule, was approved in 1891 and inaugurated in 1897. Planned to accommodate between 200 and 300 thousand people, it was laid out in a grid pattern with added diagonal streets. Beyond this formal core, suburban areas were also planned with less regular structures and wider avenues.

The rapid growth of the city during the next few decades, culminating in an explosion of population in the 1920s, prompted by the rapid industrialisation of the area, overwhelmed the original planning processes for the suburbs.

In response, between 1938 and 1940 a new Urban Plan was developed, which addressed the need to lay down parameters to define the character of new city districts through the identification of planning zones. It was within the framework of this new Plan, that the Pampulha area was developed.

To north of the city the Pampulha Reservoir had been constructed between 1936 and 1938 to provide water for the wider area. It was tripled in size between 1940 and 1942. This major addition to the landscape was seen as the opportunity to plan a new zone that 'beautified' the lake and its surrounding area and promoted its development as a satellite city for leisure and tourism. The mayor, Juscelino Kubitschek de Oliveira, appointed in 1940, wanted to promote ideas of modernity and it was him who discovered and invited the young architect Oscar Niemeyer to design the new neighbourhood.

As well as being a centre for culture and leisure, the idea was to attract the wealthy classes through encouraging them to build country houses. The residential areas were to have wide streets, low density housing and spacious garden plots – all the characteristics of a 'Garden City'. Transport links were improved through new roads and the construction of Pampulha airport.

The main focus for the new zone was an ensemble of individual buildings related to leisure, sport and culture strategically placed around the lake. The Casino, Yacht and Golf Club, Ballroom and Church were constructed near the water within an encircling avenue, beyond which were the low rise detached houses. A boardwalk provided pedestrian links but there were also jetties for boats that crossed the lake. The setting for the ensemble that was built extended beyond what has now been nominated to include the western end of the lake.

For various reasons, the overall scheme was never completed. The Golf course was not developed and today the space is occupied by Belo Horizonte Zoo. The ensemble was also intended to have a hotel on a lake promontory and a restaurant on Love Island but neither of these were built.

And what was built has been modified by social as well as environmental changes. The Casino only functioned for a few years before a ban on public gambling came into force in 1946. In 1954 the lake dam ruptured and caused some flooding as well as changes to the edge of the lake. The idea of attracting wealthy individuals to own country houses in Pampulha also never really caught on. It became apparent that a high value residential area did not sit well alongside a popular leisure resort. Its leisure attractions have been supplemented over the years with a new large football stadium constructed in 1965 and a further multi-sports stadium in 1980. While these have strengthened the leisure facilities, they have added negatively to the original visual concept.

Pampulha is now described as a leisure area 'increasingly suitable for lower strata'. This shift has in turn presented problems with finding owners for the expansive suburban houses that were built for wealthy families.

From the 1960s, enormous pressure began to be put on the reservoir as a result of continuing industrial and urban development, particularly to the north of Minas Gerais. The water courses that feed the reservoir became polluted by sewage and silt.

By the 1990s the problems had escalated to such an extent that local resident began to demand comprehensive solutions. In the past twenty years, work has starting to clean up the lake, and in parallel, conservation work of the buildings has been undertaken.

### **3 Justification for inscription, integrity and authenticity**

#### **Comparative analysis**

The comparative analysis presented in the nomination dossier offers comparisons of both the whole ensemble and of its individual elements, and also considers comparisons with other groups of buildings arising from government initiatives. It first considers comparisons with inscribed properties and then others.

The comparisons with individual elements are not particularly relevant as it is suggested that there are some similarities between the Pampulha ensemble and Parc Güell by of Antoni Gaudí (Spain, Works of Antoni Gaudí, 1984, 2005, criteria (i), (ii) and (iv)), with the Museum of Modern Art (MAM) in Rio de Janeiro, designed by Affonso Eduardo Reidy and inaugurated 25 years later, and with the Sydney Opera House (Australia, 2007, criterion (i)), by Jørn Utzon constructed between 1958 and 1973, as both overlook water.

The various government commissioned buildings that are explored also do not contribute to an understanding of the singularities of the Ensemble in terms of the value that is suggested for it.

ICOMOS considers that it is the ensemble that should be the main focus of the comparisons in relation to the way it has been justified for inscription: that is an ensemble that manifest new approaches to the way modern architectural precepts were modified to create buildings that fused with their designed environment, reflected local cultural traditions, and integrated other arts. It is this combination of the asset and its proposed value that should be the starting point for be comparisons, in order to demonstrate that there are no other sites with a similar combination on the World Heritage List, or others that might come forward.

Thus the Ensemble should be compared with other buildings and ensembles in other parts of the world where modern architectural ideas were tempered by

climatic and cultural traditions in a way that resulted in a new architectural language emerging, as well as within Latin America to ensure it is the best exemplar in its home region.

It would have been relevant to understand how modern movement ideas were fused with local traditions in India and Japan, for instance, or in the African sub-continent, and whether there were or were not similar outcomes in term of new architectural languages emerging that were related to national or regional identities. These comparators have not been considered.

Within Latin America, the comparators are more meaningful in terms of understanding what other developments were emerging in parallel and the impacts they had. The text makes a strong case for considering Pampulha, “In conjunction with the building of MESP (Ministry of Education and Public Health), in Rio de Janeiro, and with the University Cities of UNAM (Universidad Nacional Autónoma de Mexico) in Mexico City [inscribed in 2007 on the World Heritage List, criteria (i), (ii) and (iv)] and University City of UCV (Universidad Central de Venezuela), in Caracas [inscribed on the World Heritage List in 2000, criteria (i) and (iv)], Pampulha represents one of the best examples of the work of the so-called “Vanguards of State” noted in Latin America in the mid-twentieth century”.

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

#### **Justification of Outstanding Universal Value**

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

Developed by the public sector in 1940, as an ensemble of buildings around an artificial urban lake for leisure and culture, at the centre of a new “garden city”, the Pampulha Modern Ensemble, designed by architect Oscar Niemeyer, engineer Joaquim Cardozo, landscape architect Roberto Burle Marx and artists including Cândido Portinari, has:

- Joined various forms of artistic expressions into an integrated whole, with technology and the specific language of each discipline (architecture, landscaping, painting, sculpture, ceramics) relating to each other and to the expressiveness of the whole;
- Represents a *new synthesis* in the Americas of architectural ideas and forms that had evolved in the first decades of the 20<sup>th</sup> century, which can be seen as an important chapter in the world history of modern architecture;
- Symbolizes the merging of universal trends with local traditions and values which, in turn, influenced and changed the course of worldwide trends;

- Through the strength of the Ensemble provided by the shapes of their buildings and the relationship established between them and with the landscape, a new architectural language was inaugurated based on formal freedom, collage of references from multiple sources, use of local nature and values, in addition to the reaction against a strict functionalism. Thus, it expresses a *pioneer contextual approach* within the modern architecture scope, in contrast to the indifference to the surrounding context that was often featured.

ICOMOS considers that this justification is broadly appropriate in the way the ensemble developed a new architectural language based on modern precepts but tempered to provide a more contextual approach that proved highly influential in responding to emerging national identities.

The new architectural vocabulary allowed buildings to respond to and complement their landscape setting and fuse together architecture, the plastic arts and design. The buildings were designed in such a way that there was a dialogue between the structures and their surroundings with strong functional and visual links between the components. They also reflect a dynamic collaboration between various innovative artists in their respective fields of activity.

For this reason, ICOMOS considers that it is essential that what is nominated reflects vividly the way the four main buildings in their landscape were designed as a single entity and one unified concept, and demonstrates a synthesis of architecture, plastic arts, landscape design and the ‘natural’ setting both as a whole ensemble, and through the way each of the individual structures can be seen as specific exemplars of the new multifaceted style.

ICOMOS considers that currently the clarity of this new architectural vocabulary is not sufficiently in evidence throughout the whole property. There is a need to restore some of the components, both built structures and designed landscapes, and to reinstate the clear ‘mirror’ of the lake at the centre of the composition. During the course of the evaluation process, a clear commitment has been made by the State Party to undertake this work supported by the Federal, State and Municipal governments.

#### **Integrity and authenticity**

##### **Integrity**

In terms of the way the nominated ensemble reflects the original design of the cultural centre around the new lake, the four main buildings and most of their surrounding landscapes are included within the boundaries. Currently, though some of the individual attributes are compromised and this impacts adversely on their integrity.

The Yacht Club is compromised by internal alterations, and recent additions, and by the lack of its Burle Marx designed landscape, part of the over-arching idea of fusing buildings with their surroundings.

The commitment by the State Party to carry out the necessary restoration work means, when it has been completed the Yacht Club building, will once more express its original architectural and decorative designs and be reunited with its designed landscape area.

Similarly the church should be reunited with the overall extent of its designed landscape. Currently only part of the Burle Marx landscape around the church has been restored. For this building there is a commitment for the remaining part of the landscape in Dino Barbieri Square to be re-configured to respect Burle Marx's original designs.

In terms of the overall design concept for the ensemble, which gives it a coherence, it is impossible in visual terms to separate the green areas on both sides of the encircling road from the ensemble. The 10 meter green area on the far side of the road and the first row of houses beyond are part of the coherence of the ensemble and need to be managed as such to sustain the integrity of the whole.

Pollution of the lake also remains an issue, in relation to the idea of a beautiful landscape and one that provides leisure activities especially related to the water. The commitment of the State Party to address this issue is essential in order that the lake can be reinstated as the element that binds the buildings and designed landscapes together.

Once the various restoration, reinstatement and conservation projects have been completed, the issues relating to the integrity of the individual elements should have been addressed.

In terms of visual coherence, the presence of two gigantic sport facilities very close to the area impact on views of the Church from the lake. Their impact needs to be minimized through remedial work in the landscape.

#### Authenticity

If the fusion of architecture with other arts is to be fully understood, there is a need for the restoration of the Burle Marx landscapes which are a crucial aspect of the ensemble. In only two of the components (Casino and Ballroom) have the gardens been completely researched and restored. For the other two components, part of the Church garden has been restored but not the arboretum to the rear of the Church in Dino Barbieri square, and no work has yet been done on the Yacht Club landscaping (although documentation survives).

There is a degree of weakness in the authenticity of the overall ensemble in terms of the extent to which evidence of these landscape schemes can be

appreciated. The idea of placing buildings in an overall landscape with those parts nearest the buildings being carefully designed is no longer evident around the Yacht Club or in the square behind the Church. There is now a commitment to address these issues and undertake necessary work on the gardens.

In terms of buildings, the authenticity of the Yacht Club has been weakened by the heavy modification to the design, particularly by additional buildings which need to be removed, by inserted internal partitions and by the removal of some of its decorative elements. And the authenticity of the Ballroom has been impacted upon by the new entrance, which needs to be removed and the original one recreated.

The State Party has now given commitments to undertake necessary restoration and reinstatement project to reverse these changes and this should strengthen the authenticity of the components.

A proposed new building (for which no details have so far been provided and whose status is unclear) could impact adversely on the authenticity of the Casino and more details need to be provided.

The low-rise, low density housing in the surrounding 'Garden city' areas are vulnerable to changing uses and development, such as the large hotel near the Yacht Club, and these could impact adversely on the immediate landscape setting of the property.

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ICOMOS considers that the conditions of integrity and authenticity have not been fully met, but that there is a commitment to address the necessary work that will strengthen authenticity to an acceptable level.

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#### Criteria under which inscription is proposed

The property is nominated on the basis of cultural criteria (i), (ii) and (iv).

Criterion (i): *represent a masterpiece of human creative genius;*

This criterion is justified by the State Party on the grounds that the Pampulha Modern Ensemble, as a new architectural synthesis, is a seminal reference point for world architecture and the architectural and cultural history of humanity.

The Ensemble fuses various forms of artistic expression (sculpture, painting, landscaping and architecture), to make a coherent and harmonious whole. It had a strong influence on the development of Brasilia, the Chapel of Ronchamp and the Opera House in Sydney.

ICOMOS considers that the idea of the ensemble being a "referential moment in the history of mankind" is not substantiated and is anyway more relevant for criterion (iv), whereas its influence is more appropriate for criterion (ii).

In order to demonstrate this criterion, ICOMOS considers that the justification needs to focus on how the collective geniuses of Niemeyer, Burle Marx and Cândido Portinari delivered a landscape ensemble that as a whole was outstanding and can still be considered outstanding in its present form as a masterpiece of human creative genius as an example of extraordinary genius.

ICOMOS considers that the original four buildings in their wider landscape have the capacity to demonstrate this criterion as an exceptional creation once all the key elements of this overall creation have been reinstated and /or restored, for which work there is now a commitment.

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ICOMOS considers that this criterion can be justified.

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

This criterion is justified by the State Party on the grounds that the Pampulha Modern Ensemble was linked to reciprocal influences between European and North America and the Latin American periphery and particularly a poetic reaction to the perceived austerity of modern European architecture.

Pampulha is important for the dynamic interchange between arts and architecture, for the way its fluid forms expressed the landscape, and for the way the new architecture asserted new national identities in recent independent Latin American countries.

Particularly through its free geometric forms, Pampulha had a lasting influence on the work of other architects such as Le Corbusier and those working in later decades, and overall exerted an architectural and cultural influence in many parts of the world.

ICOMOS considers that this justification is in principle appropriate as Pampulha inaugurated a new direction in establishing a synthesis between local regional practices and universal trends. It also made Brazilian modern architecture known in the world, through for instance the exhibition 'Brazil Builds. Architecture new and old (1652-1942)', held at the Museum of Modern Art in New York, in 1943 which consolidated Oscar Niemeyer as the exponent of this new modern path to follow.

However, it cannot support the idea that the curved forms used in the Ensemble were an innovative Brazilian idea as these had been used earlier for instance by Mies van der Rohe in the 1920s. Nor does it consider that the Ensemble had a worldwide influence. Certainly what was created became well-known but it can be seen to have had a mostly regional influence. ICOMOS also considers that the influence is not only emanated from the

architecture but rather from the close links between architecture, landscape design and the plastic arts.

Thus, in order for this criterion to be justified, there is a need to ensure that the ensemble fully reflect the fusion of arts and architecture and the interrelationship between buildings and landscape that underpins its influence. There is now a commitment to undertake this necessary reinstatement/restoration work.

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ICOMOS considers that this criterion can be justified.

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

The criterion is justified by the State Party on the grounds that the significant stage in human history relates to the economic crises of 1929 and the way the masses demanded greater inclusion in nation building. These circumstances enabled the Pampulha Modern Ensemble to propose a change in the direction of Modern architecture and landscaping, so that the State could deliver creative and cultural autonomy.

Pampulha, as a homogenous ensemble, is seen to express innovative architectural form, technological innovations, innovative landscaping and the acknowledgment of the value of public space and the natural landscape.

Also mentioned are its links to innovations such as the curve and the idea of 'freeform'.

ICOMOS considers that this criterion could be justified but for the way the Pampulha ensemble and its innovative architectural and landscape concepts reflects a particular stage in architectural history, which in turn reflects wider socio-economic changes in society, particularly in South America.

The text on the influence of the curve (which has been commented upon above) is not relevant to this criterion, nor is the idea of 'freeform', which anyway is somewhat unclear.

If the ensemble is to carry this strong message, and be seen as an exemplary historic urban landscape ensemble, further work is needed on restoring gardens and squares and the water of the lake, as is detailed elsewhere, and for which a commitment has been made.

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ICOMOS considers that this criterion can be justified.

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ICOMOS consider that the criteria and the conditions of authenticity and integrity can be met.

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## 4 Factors affecting the property

All the component sites except the Yacht club are in public ownership and are not subject currently to direct development pressures. In the case of the Yacht Club, decision-making depends on the members of the club. There are plans to reverse the interventions that have affected the authenticity of the component site.

Development in the buffer zone is a different issue as here there has been some development such as the hotel next to the Yacht Club, which because of its scale destroys the relationship between the Yacht Club and the urban residential areas, and further development is apparently planned near the Casino. Current zoning regulations in the buffer zone allow densification in some areas and large scale community facilities would be allowed in other areas just beyond it in the wider setting.

Zoning regulations alone will not be sufficient to control inappropriate development.

The data in the dossier from the 2010 Census shows that the neighbourhoods surrounding the Pampulha Lagoon have decreased in population over the past twenty years with many houses left unoccupied. This factor combined with Changes in use from single-family residential and non-residential uses related to recreation and leisure activities to multifamily residential use, trade activities and other services of metropolitan coverage, can put pressure on the landscape and the overall rationale and atmosphere of the property at the centre of a 'garden' residential area.

Some of the houses immediately adjacent to the property are now for rent or sale, while some other large single-family houses, are abandoned, a cause for concern considering the feasibility of their conservation. This will need to be addressed as part of the management and conservation plans.

The zone of interaction between the designed buildings and landscape at the edge of the lake and the residential neighbourhoods is of crucial importance and vulnerable to incremental changes. In some places, changes that have already happened and these need reversing such as those places where the grass areas either side of the Avenue and adjoining the boardwalk on the lake side, have been changed to hard surfaces and need restoring to grass, and where the first row of houses have been modified in various ways.

The city of Belo Horizonte has dense traffic along its main road and Pampulha also suffers from an increase of cargo and private vehicular traffic, which affect the road surrounding the lake, adding stress on the visitors crossing to the nominated area. Another factor that deserves further study and further control is the parking facilities for single vehicles and tourism buses along the main road and near the nominated buildings.

One of the biggest problems is the pollution of the Lake brought about by industrial and other development and the lack of adequate sewage schemes. This can at time be so bad that the water gets covered by green algae, no water sports can be contemplated, and residents complain of strong nauseating smells that keep them indoors.

This is a problem that dates back many decades. Although there are many institutions and plans dealing with the eutrophication of the lake, these appear not to have been effective so far. A sewage system collects water before it reaches the lake and directs it to a treatment plant, but there are still some areas with septic tanks percolating into the lake as not all the urban areas within the watershed are connected to the sewage system. Another issue is rainwater, which brings sediment and garbage to the lake in the West. An action plan has been drawn up and its implementation is due to start in 2016. (see details below)

Although tourism is not yet a large negative factor, largely because of lake pollution, there are some concerns about the degree to which it will be encouraged. The tourism plan defines the Pampulha area as one of the main attractions of the city of Belo Horizonte. There is a need for more assessment of the overall development, tourism and leisure plans, as there are some suggested uses that do not appear to be compatible with the value of the property and its buffer zone as an historic, designed urban landscape.

For instance, the suggested sports use could push the nominated area beyond its carrying capacity and be used to justify constructions which could impact adversely on the open landscape around the ensemble.

There is a need to calculate the fluctuating population resulting from proposed sports activities, especially at the Football and Mineirão Stadium. These have different motivations and in some cases could conflict with appropriate uses of the ensemble and its setting.

The use of the lake for nautical sports is a medium-term action, waiting for the environmental issues in the lake to be addressed.

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ICOMOS considers that the main threats to the property are over ambitious tourism development, pollution of the lake, a declining residential population and incremental changes to the key attributes of the property and its setting.

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## 5 Protection, conservation and management

### Boundaries of the nominated property and buffer zone

The Lake is one indivisible element. The western end should be included within the boundary together with Love Island, one of the original components of the



designed ensemble. ICOMOS understands why at this time the west end of the lake has been excluded from the boundaries, but considers that it should be a long term aim to extend the boundaries to include the whole of the water body and its immediate periphery.

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ICOMOS considers that the boundaries of the nominated property and of its buffer zone are adequate but there should be a long term aim to extend the boundary to include the west end of the lake.

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### **Ownership**

The Casino (Pampulha Art Museum), and the Ball Room (Centre of Reference in Urbanism, Architecture and Design), are owned by the Municipality of Belo Horizonte. The San Francisco Church belongs to the Catholic Church of Brazil, while the Yacht Tennis Club is in private ownership.

### **Protection**

The nominated property is protected at national, state and local level.

At the National level, the ensemble of buildings and landscape (which includes parts of the buffer zone) were protected in 1997 by IPHAN (National Historical and Artistic Heritage Institute).

At the Regional level, the ensemble also, since 1984, has had State level protection under the IEPHA-MG (State Institute of Historical and Artistic Heritage of Minas Gerais). In 2003 protection was also given to the surrounding perimeter which covers most of the buffer zone, but excludes some portions to the East and southwest.

At the Local level, the individual buildings have local protection.

The Master Plan of Belo Horizonte, 2010, defines the planning zones for the city. The buffer zone and the wider setting beyond it are in various restrictive zones. However some of these are protected for environmental reasons, such as those encompassing the parks, the part of the lake in the buffer zone, and the areas around the stadia are delineated as 'large equipment' zones.

Also of concern is the delineation of three areas, one adjoining the shore immediately opposite the Yacht Tennis Club, and to the west of the Casino, a second at the north east edge of the lake (just outside the buffer zone), and a third at the edge of the western end of the lake as 'favourable densification' zones, while an area adjoining the lake at its southernmost tip (outside the buffer zone), as well as one at the north-east of the lake (also just outside the buffer zone) are zoned for 'large scale community facilities'.

In order to protect the context for the designed ensemble as the core of a garden city neighbourhood, strengthened protection and specific restrictions need to be put in place for the buffer zone that reflect its cultural

value as an essential context for the designed ensemble. The current zoning regulations on their own are not adequate tools.

Also the first block of houses beyond the Avenue and facing the lake needs to be protected for its contribution to the visual setting of the Ensemble and its overall rationale.

A further planning restriction is provided by the Special Planning Guidelines' Area (ADE). This relates to interventions within the zones outlined above. There are two ADEs in the buffer zone: for Pampulha Basin regulated in 2005, and for Pampulha, initially regulated in 1996 but amended in 2005. This latter amendment introduces the possibility of non-residential uses, linked to leisure tourism and culture, being allowed on the 'boardwalk and arterial paths', and a maximum height of 9 metres is mentioned.

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ICOMOS considers that the legal protection in place for the property is adequate but for the buffer one, the protective zoning needs strengthening in some places.

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### **Conservation**

In response to concerns of ICOMOS in relation to some aspects of the conservation of the built fabric and the designed landscape, the State Party has produced an Intervention Plan that sets out how these issues will be addressed, a timescale for the necessary work, and a signed commitment from all the relevant organisations.

The Casino, Ballroom, and the Church have all been restored over recent years and are in a good state of conservation. The exception is the Yacht Club where no restoration has so far been carried out. Work is needed not only on the main fabric, and on removing inserted internal partitions, and reinstating now missing elements of the original design, but also to claim its surroundings from additional buildings. There is a commitment to carry out this work and to provide the necessary resources.

Internally, the restoration of its plan and restoring the fabric could be resolved with relative ease. Restoring missing details and finishes will be more challenging. A detailed project plan has been proposed as part of the Intervention Plan. Work started on developing this project on 1<sup>st</sup> March 2016. This will include demolition of additional buildings, restoring decorative wall coatings and marble flooring, reconstruction of an acoustic shell, reconstruction of party room access with mirror green tiles, re-instating Burle Marx's *O Esporte* mural and a tempura panel by Cândido Portinari, and the restoration of the old night club and its furniture. The project is due to take 18 months.

Although the Ballroom has been restored, the original entrance has been changed. ICOMOS considered that the original should be replaced. This work is also part of the Intervention Plan. This work will take 6 months and is planned for 2017.

Gardens adjoining two of the buildings (Casino, Ballroom) have been restored and part of the Church Garden. Those around the Yacht Club need restoring to bring back the original designs of Burle Marx, once additional buildings have been demolished. This work is proposed as part of the Intervention Plan.

The intervention plan also includes proposal to re-design Dino Barbieri Square behind the church to make it more sympathetic to Burle Marx's original designs. This will involve demolishing the circular building.

The conservation of the lake is unsatisfactory and this is acknowledged. The poor water quality kills fish and prevents any recreational use. Although large amounts of silt were removed from the lake in 2014, as part of a major Pampulha Viva project, this has not provided a long term solution. This matter is also addressed in the Intervention Plan which sets out projects to address the two key aspects: build-up of sediment and water quality. The sediment will be addressed by an initial four year maintenance programme, while water quality will be tackled by a combination of bioremediation and phosphorous collection technologies which aim to bring the water purification up to level 3 in ten months and maintain it initially for 12 months. For both projects, \$27.5 million will be invested. The projects are due to start in spring 2016. In parallel with these projects, the State Sanitation Company (COPAS) will be working to deliver 95% sewer connection by December 2016.

Documentation related to the already completed restoration projects is kept in IPHAN-MG, IEPHA-MG and the Heritage office at the Municipality. IPHAN-MG has documentation on interventions in Pampulha Modern Ensemble since 1944. All restoration projects need to be approved by the three levels of government and the proposed Pampulha Modern Ensemble Management Committee has among its functions the coordination of the documentation related to restoration projects of the buildings and gardens in the nominated area.

In the case of the past landscape restoration projects, the information seems not to be as well organized. There appears to be a need for further work in order to ensure an adequate record of interventions and baseline data for the future.

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ICOMOS considers that conservation of two of the three buildings is adequate, while the Yacht Club needs major restoration; conservation of the designed landscapes is adequate for the Casino and the Ballroom but not satisfactory for the Yacht Club and the Dino Barbieri Square to the south of the church; conservation of the lake is also currently not satisfactory. ICOMOS notes that all these issues are to be addressed by the Intervention Plan.

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## Management

Management structures and processes,  
Including traditional management processes

In order to bring together the main stakeholders of the property and its buffer, the government has created a Committee in which all three levels of government participate. It has the mandate to set the guidelines for the execution of the Management Plan and to promote the execution of actions by the different levels of government and municipal authorities with jurisdiction over the ensemble. It was created August 2015 and had its first meeting September 2015. It has 26 active members and 26 substitute members.

Within the Municipality, there is a management group that deals with day-to-day management. This presumably brings together those responsible for the buildings and those with responsibilities for the boardwalk and lake – currently within different departments. An office for this group is planned in one of the buildings at the property. Siting some key parts of the management within the property is of the utmost importance.

The one aspect that does not appear to be covered by the present structures is a link to neighboring municipal authorities. Only 45% of the Pampulha Basin is within Belo Horizonte Municipality, while the remainder is within the Contagem Municipality. Although the Contagem Municipality participates in the Recuperation of the Pampulha Basin programme, which deals with environmental issues, it is essential that their participation also extends to cultural aspects as well. Representatives of the Contagem authority need to be part of the management Committee and actively linked to the management Group.

All proposed alterations to listed buildings in the Pampulha Lake have to go to IPHAN-MG for a Technical Approval based on the Guidelines of the Belo Horizonte Master Plan.

There are four architects and a supervisor dedicated to processing the projects and permissions in the Pampulha area and they will be part of a Technical sub-committee.

The Heritage office of the Belo Horizonte Municipality also houses 30 professionals, half of whom are architects. The office offers to design projects free of cost for owners not able to afford to pay fees - a good initiative implemented in the Pampulha area as part of management strategies.

For individual buildings, apart from the Yacht Club all have good staffing levels: the Ball Room has twenty-two employees, seven for maintenance, six for security, and the rest for managerial tasks. The Church has four employees and extra for events.

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

A Management plan was submitted with the Nomination dossier; this was compiled by a consultant. The Plan sets out a management chart and a matrix of responsibilities. It includes a list of work already undertaken to promote the idea of World Heritage and sensitize local citizens and also work to be undertaken in the future such as the development of a Communication Plan.

The Plan falls far short of being a satisfactory document that could provide the framework for future actions. It does not set out in detail what is to be managed in relation to the proposed Outstanding Universal Value and there is little analysis of the issues that might face the property in terms of sustaining the attributes of Outstanding Universal Value, or how they might be addressed in a proactive way.

Given the complexity of the property in terms of the way buildings relate to each other in visual terms and to the wider landscape of lake, urban area and mountains beyond, there is a clear need for a more effective Management Plan that acknowledges the tensions that prevail, especially in relation to tourism development, densification of urban areas. This needs to set out strategic guidelines that can over-arch management and decision making as formal commitments to progress in key areas. Such a document could provide a clear enough understanding of the challenges of protecting not just the key buildings in the landscape setting but also the essential characteristics of the traditional neighbourhoods that complement the ensemble and together form a complex historic urban landscape.

Involvement of the local communities

Local communities today are seen to widely recognise the uniqueness, strengths and exceptionalities of the vision and design of the ensemble and its setting.

During the mission there was an extended meeting with representatives of the local community and residents of the area who support the bid as a way of bringing the Pampulha Lake back to its original idea as a low-density recreational residential area. So far, however, there is no active involvement of these groups in the management.

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ICOMOS considers that the management structure appears adequate, if extended to include representatives of Contagem Municipality; it is as yet untested; the Management Plan needs re-drafting to adopt an historic urban landscape approach and to embrace specific aspects such as tourism and sustaining traditional neighbourhoods. Local communities need to be actively involved in management.

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## 6 Monitoring

The monitoring indicators that have been provided are rather basic, somewhat reactive and unrelated to the attributes of Outstanding Universal Value. They include, for instance measuring the number of fines for planning irregularities.

These indicators would not help measure how far management is successful in sustaining the complex historic urban landscape in a proactive way. As part of the re-writing of the Management plan, a new more targeted set of indicators needs to be developed, based on the defined attributes of Outstanding Universal Value.

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ICOMOS considers that the current indicators are not adequate and need to be re-formulated as part of the re-writing of the Management Plan.

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## 7 Conclusions

The Pampulha Modern Ensemble is put forward as an exceptional group of buildings within a designed landscape, conceived as a whole and built within in a short space of a few years in the early 1940s. Its creation resulted from the merging of the creative talents of Oscar Niemeyer, Burle Marx and a range of artists such as Cândido Portinari. Together they fused architecture, landscape design and the arts into a single whole.

The four buildings in their landscape were designed as a single entity – one unified concept. If the organic forms of the buildings are to fully reflect their interaction with the natural surroundings in a visually exciting and harmonious way, and for the ensemble as a whole to reflect the synthesis of the four elements: architecture, plastic arts, landscape design and 'natural' setting, then it is essential that their original design concepts are visible and readily understood.

Currently three of Niemeyer's buildings have been restored but the fourth, the Yacht Club, has been compromised by alterations and none of its artistic decoration is evident. The Burle Marx gardens around the Yacht club have disappeared and his plans for Dino Barbieri Square behind the church are also not extant. And the lake no longer provides clear mirror for the buildings.

If the ensemble is to be valued as an example of extraordinary creative genius, as well as for the way it has influenced architectural development elsewhere and can be seen as an important stage in architectural history, then these missing parts need restoring.

Fortunately the required plans survive and key decorative panels by Burle Marx and Cândido Portinari can be reinstated. During the evaluation process, and as a result of dialogue with ICOMOS, the State Party was able to get the necessary agreement from Federal, State

and Municipal governments to undertake the work and to find the necessary resources. A signed commitment has been provided that this work will be arrived out to an agreed timescale.

Given the care with which the restoration work has been carried out on the three buildings and designed landscapes, ICOMOS considers that the integrity and authenticity of the ensemble can improved to a satisfactory level by this work.

As the designed ensemble has always been part of the overall designed urban area, if this landscape setting is to be maintained, then more attention needs to be given to the current protective management around the edge of the lake, where in some places densification and development have been allowed, and to sustaining the character of the green sward and adjoining block of houses beyond the encircling Avenue.

Although the management structure is adequate, the management plan needs to be augmented to encompass the complex challenges that face the detailed management of the context for the ensemble.

Finally ICOMOS would like to comment on the clarity of the nomination dossier – or rather the lack of clarity. The translation of the text from Portuguese to English has left much to be desired. Currently the information within the text can only be understood with some difficulty. As the nomination dossier is the reference point for this property once it is inscribed and the archived record of what has been nominated, ICOMOS would like to suggest that the State Party consider contributing an improved translation.

## 8 Recommendations

### Recommendations with respect to inscription

ICOMOS recommends that the Pampulha Modern Ensemble, Brazil, be inscribed as a cultural landscape on the World Heritage List on the basis of **criteria (i), (ii) and (iv)**.

#### Brief synthesis

Designed in 1940 around an artificial lake, the Pampulha ensemble, of four buildings set within landscaped grounds, was a centre for leisure and culture in the 'garden city' neighbourhood of Belo Horizonte, built as the new capital of Minas Gerais State.

The Casino, Ballroom, Golf Yacht Club and São Francisco De Assis Church, were designed by architect Oscar Niemeyer who, working in collaboration with engineer Joaquim Cardozo, and artists including Cândido Portinari, created bold forms that exploited the plastic potential of concrete, and integrated the plastic arts such as ceramics and sculpture. Landscape designer Roberto Burle Marx, reinforced the links between the buildings and their natural landscapes

through designed gardens and a circuit of walkable spaces to reflect a dialogue with nature that emphasized the buildings as special pictures mirrored in the lake.

The Ensemble reflects the way principles of modern architecture that had evolved in the first decades of the 20<sup>th</sup> century were freed from rigid constructivism and adapted organically to reflect local traditions, the Brazilian climate and natural surroundings. Through a dynamic collaboration between various innovative artists in their respective fields of activity, the Ensemble pioneered a contextual approach in which a new fluid modern architectural language was fused with the plastic arts and design, and responded to its landscape context.

This new synthesis that evolved at Pampulha made Brazilian modern architecture widely known through for instance the exhibition 'Brazil Builds. Architecture new and old (1652-1942)', held at the Museum of Modern Art in New York, in 1943. The new architectural language proved highly influential in responding to emerging national identities in South America.

The Casino is now the Pampulha art museum, the Ballroom is the Center of Reference in Urbanism, Architecture and Design, the Golf Yacht Club is the Yacht Tennis Club, and the São Francisco De Assis Church remains in use as a church. Beyond the four buildings and their linking board walk, the original concept of the garden city neighbourhood still persists in the encircling Avenue with its green grass edges and beyond in the low rise detached houses in spacious gardens which collectively provide an overall rationale and context for the four buildings.

**Criterion (i):** Niemeyer, Burle Marx and Cândido Portinari collectively delivered a landscape ensemble that as a whole is an outstanding for the way it manifests a new fluid modern architectural language fused with the plastic arts and design, and one that interacts with its landscape context.

**Criterion (ii):** The Pampulha Modern Ensemble was linked to reciprocal influences between European and North America and the Latin American periphery and particularly to a poetic reaction to the perceived austerity of modern European architecture.

In establishing a synthesis between local regional practices and universal trends, as well as fostering dynamic links between architecture, landscape design and the plastic arts, Pampulha inaugurated a new direction in modern architecture which subsequently was used to assert new national identities in recently independent Latin American countries.

**Criterion (iv):** The Pampulha ensemble and its innovative architectural and landscape concepts reflects a particular stage in architectural history in South America, which in turn reflects wider socio-economic changes in society beyond the region. The economic crises of 1929 prompted demands for people to have

greater inclusion in nation building. These circumstances influenced the design of the new garden city neighbourhood of Belo Horizonte as a place that could reflect creative and cultural 'autonomy' through innovative architectural buildings designed for public use, set in a designed 'natural' landscape, well endowed with public spaces for leisure *and exercise*.

### Integrity

The boundaries of the Ensemble reflects the original design of the cultural centre around the new lake and include the four main buildings and most of their surrounding landscapes, both designed and natural. Only the west part of the lake is excluded from the boundaries. The ensemble as a whole can be seen as sufficiently intact. The four buildings still maintain a good relationship with each other, with the lake which they face, and with the garden city neighbourhood to their rear.

In terms of the overall design concept for the ensemble, which gives it a coherence, it is impossible in visual terms to separate the green areas on both sides of the encircling road from the ensemble. The 10 metre green area on the far side of the road and the first row of houses beyond are part of the coherence of the ensemble and need to be managed as such to sustain the integrity of the whole.

Three of the individual components, the Casino, the Ballroom and the Church are individually intact in terms of the way they reflect all their original architectural features, while two of them, the Casino and the Ballroom are also set in designed landscape gardens that reflect their original designs. For the Church, currently only part of its Burle Marx landscape has been restored, but there is a commitment for the remaining part of the landscape in Dino Barbieri Square to be re-configured to respect Burle Marx's original designs.

The fourth component, the Yacht Club, is currently compromised by internal alterations, and recent additions, and by the lack of its Burle Marx designed landscape. There is a commitment to carry out the necessary restoration work to allow the Club building to once more express its original architectural and decorative designs and for it to be reunited with its designed landscape and lake frontage.

Pollution of the lake remains an issue, in relation to the idea of a beautiful landscape that provides leisure activities especially related to the water. This issue should be addressed in order that the lake can be reinstated as the element that binds together the buildings and designed landscapes and provides recreation.

In terms of visual integrity, the presence of two gigantic sport facilities very close to the property impact on views of the Church from the lake. Their impact needs to be mitigated through remedial work in the landscape.

### Authenticity

If the fusion of architecture with other arts is to be fully understood, there is a need for the restoration of the Burle Marx landscapes which are a crucial aspect of the ensemble. In only two of the components (Casino and Ballroom) have the gardens been completely researched and restored. For the other two components, part of the Church garden has been restored but not the arboretum to the rear of the Church in Dino Barbieri Square, and no work has yet been done on the Yacht Club landscaping (although documentation survives). There is a commitment to address these issues and undertake necessary restoration work on the gardens.

In terms of buildings, the authenticity of the Yacht Club has been weakened by the heavy modification to the design, particularly by additional buildings which need to be removed, by inserted internal partitions and by the removal of some of its decorative elements. And the authenticity of the Ballroom has been impacted upon by the new entrance, which needs to be removed and the original one recreated. There are now commitments to undertake necessary restoration and reinstatement projects to reverse these changes and strengthen the authenticity of both these components.

The low-rise, low density housing in the surrounding 'Garden city' neighbourhood is vulnerable to changing uses and development, such as the large hotel near the Yacht Club, and these could impact adversely on the immediate landscape setting of the property.

### Management and protection requirements

The nominated property is protected at national, state and local level. At the National level, the ensemble of buildings and landscape (which includes parts of the buffer zone) were protected in 1997 by IPHAN (National Historical and Artistic Heritage Institute). At the Regional level, the ensemble also, since 1984, has had State level protection under the IEPHA-MG (State Institute of Historical and Artistic Heritage of Minas Gerais). In 2003 protection was also given to the surrounding perimeter which covers most of the buffer zone, but excludes some portions to the east and southwest. At the Local level, the individual buildings have local protection.

The Master Plan of Belo Horizonte, 2010, defines the planning zones for the city. The buffer zone and the wider setting beyond it are in various restrictive zones. However some of these are protected for environmental reasons, such as those encompassing the parks and the part of the lake in the buffer zone, while areas around the stadia are delineated as 'large equipment' zones and further areas are designated as 'favourable densification' zones or for 'large scale community facilities'. A further planning restriction is provided by the Special Planning Guidelines' Area (ADE).

In order to protect the context for the designed ensemble as the core of a garden city neighbourhood, strengthened protection and specific restrictions need to

be put in place for the buffer zone that reflect its cultural value as an essential context for the designed ensemble.

A Management plan sets out a matrix of responsibilities. This plan needs to be augmented to provide strategic guidelines that can over-arch management and decision making as formal commitments to progress in key areas, and to provide a clear enough understanding of the challenges of protecting not just the key buildings in their landscape setting but also the essential characteristics of the traditional neighbourhoods that complement the ensemble and together form a complex historic urban landscape. The Plan also needs to provide a more targeted set of monitoring indicators that relate to the defined attributes of Outstanding Universal Value.

In order to bring together the main stakeholders of the property and its buffer, the government has created a Committee in which all three levels of government participate. It has the mandate to set the guidelines for the execution of the Management Plan and to promote the execution of actions by the different levels of government and municipal authorities with jurisdiction over the ensemble. Within the Municipality, there is a management group that deals with day-to-day management. This brings together those responsible for the buildings and those with responsibilities for the boardwalk and lake – currently within different departments.

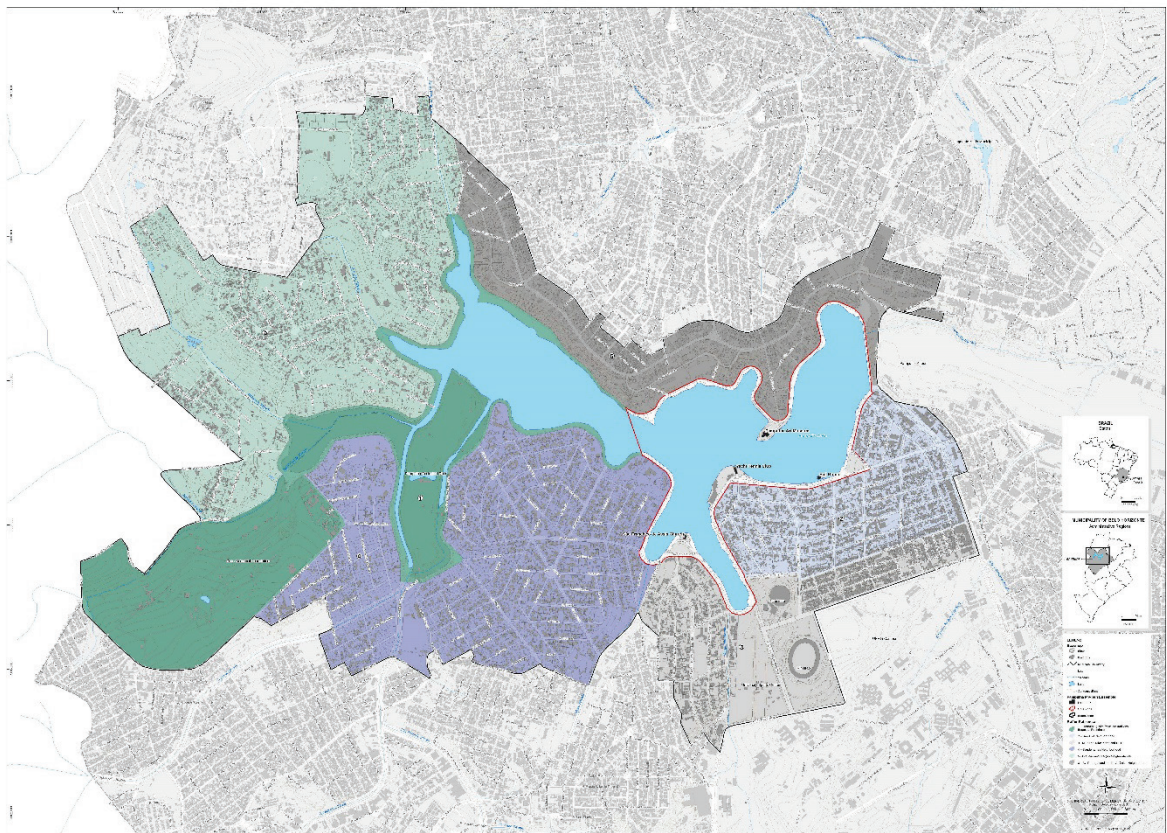
Only 45% of the Pampulha Basin is within Belo Horizonte Municipality, while the remainder is within the Contagem Municipality. Although the Contagem Municipality participates in the Recuperation of the Pampulha Basin programme, which deals with environmental issues, its participation needs to be extended to cultural aspects as well.

#### **Additional recommendations**

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

- Implementing the work set out in the Intervention Plan to:
  - Restore the Yacht Club building and its designed landscape;
  - Draw up a new design for Dino Barbieri Square to reflect Burle Marx's designs and submit it to the World Heritage Centre for review by the Advisory Bodies;
  - Once approved, implemented the design for Dino Barbieri Square;
  - Restore the original entrance to the Ballroom;
  - Improve the water quality of the Lake to recreational standards, all within the timescale as set out.
- Augmenting the Management Plan to:
  - Include strategic guidelines that can over-arch management and decision making as formal commitments to progress in key areas;
  - Encompass more clearly the challenges of protecting not just the key buildings in their landscape setting but also the essential characteristics of the traditional neighbourhoods that complement the ensemble;
  - Adopt an Historic Urban Landscape approach to sustaining traditional neighborhoods;
  - Include a tourism strategy;
  - Include detailed monitoring indicators that relate to the attributes of Outstanding Universal Value;
  - Strengthen the involvement of local communities in the management processes.
- Strengthening:
  - Protection and planning controls on the first block of houses beyond the Avenue and facing the Lake in order that they provide an appropriate context for the Ensemble;
  - Protection in the buffer zone so that land facing and adjoining the lake provides a green backdrop to the water.
- Submitting a report on the implementation of the above mentioned recommendations to the World Heritage Committee by 1<sup>st</sup> December 2018 for examination at its 42<sup>nd</sup> session;
- Considering providing an improved translation of the nomination dossier.

ICOMOS is ready and willing to offer advice to the State Party on the above conservation and management processes.



Revised map showing the boundaries of the nominated property





Aerial view of the Ensemble



The Yacht Club





The Casino



The Ball Room