

U N E S C O

WORLD HERITAGE CONVENTION

BUREAU OF THE
WORLD HERITAGE COMMITTEE

22nd extraordinary session
(27 - 28 30 November 1998)
Kyoto (Japan)

EVALUATIONS OF CULTURAL PROPERTIES

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



1998

WORLD HERITAGE LIST

Cilento (Italy) [Mixed site]

No 842

Identification

<i>Nomination</i>	The Cilento and Vallo di Diano National Park
<i>Location</i>	Province of Salerno, Campanian Region
<i>State Party</i>	Italy
<i>Date</i>	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 Gaudio 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 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 Alburni 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 Gelbison, 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

feature being the church, and in some cases a monastic group. Rocca gloriosa 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 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

An ICOMOS expert mission visited Cilento in February 1998.

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.

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.

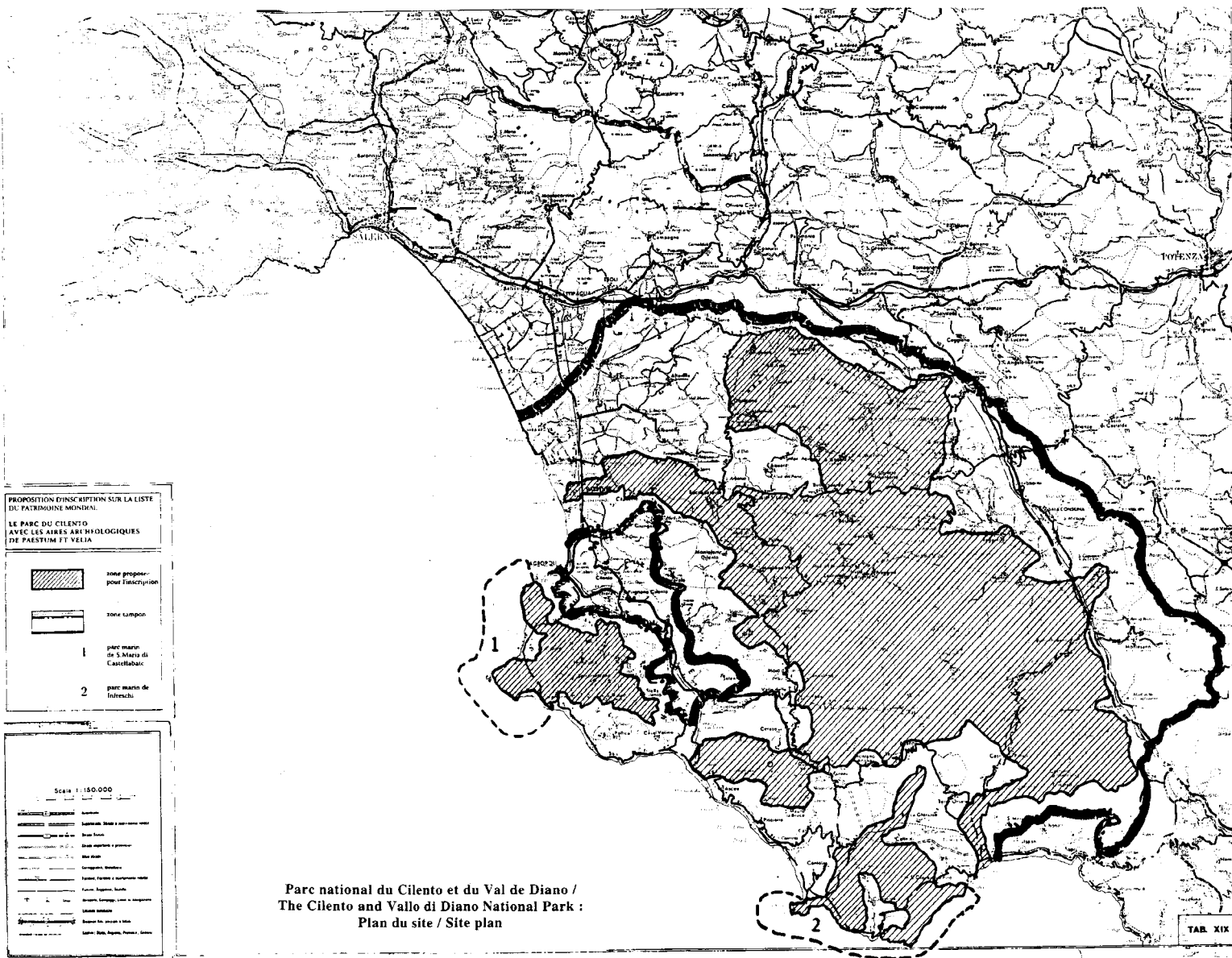
Recommendation

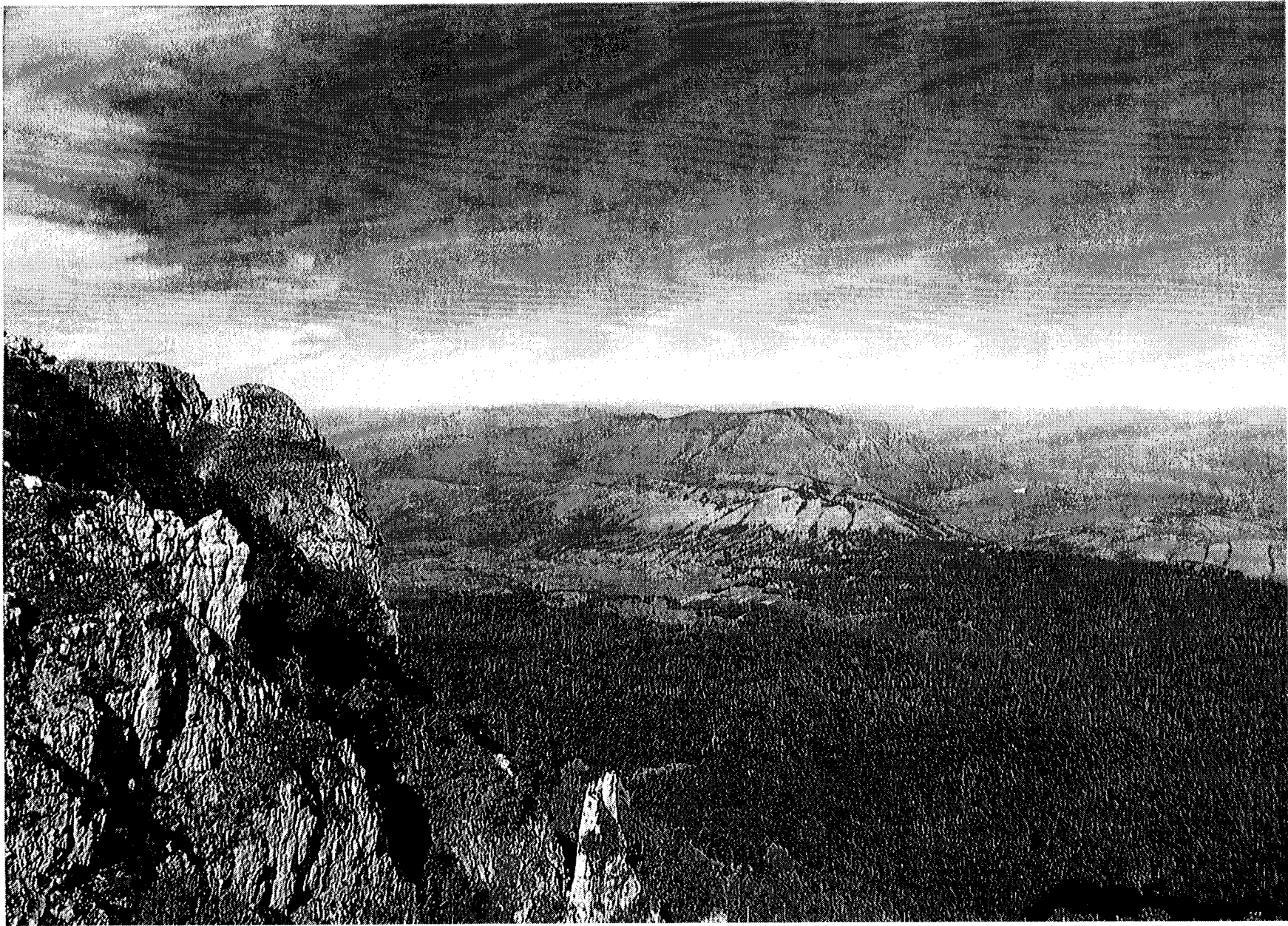
That this property be inscribed on the World Heritage List on the basis of **criteria iii and iv**:

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

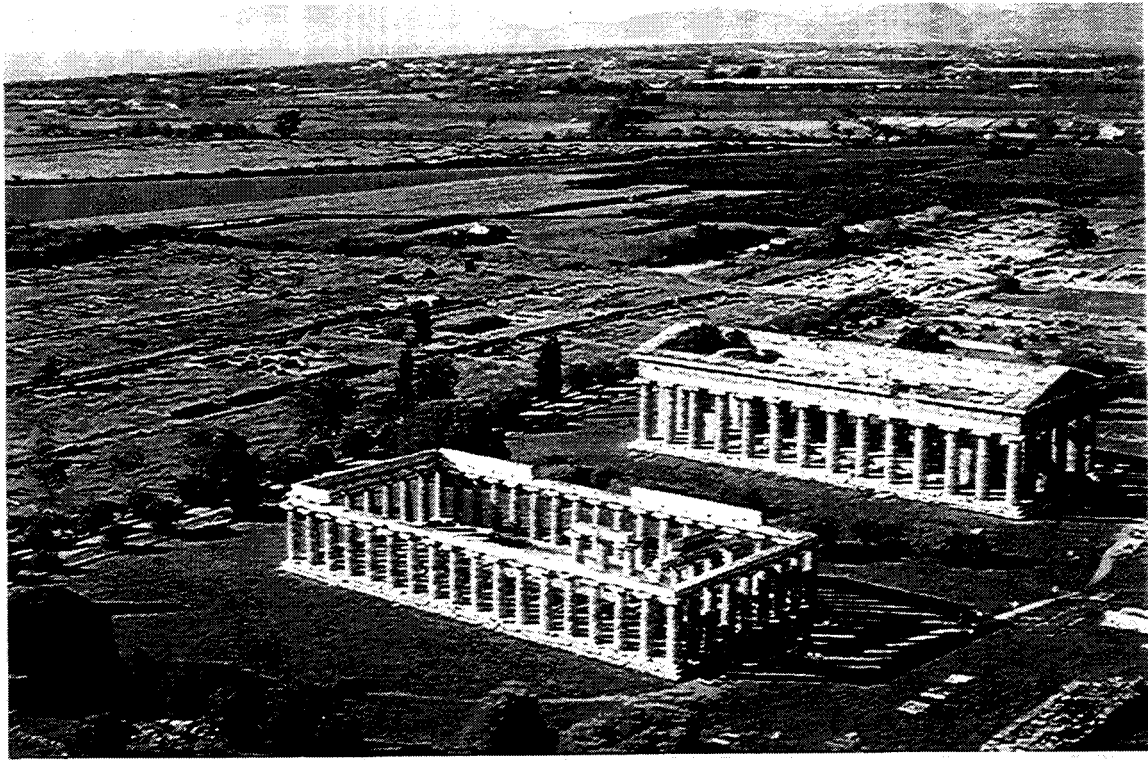




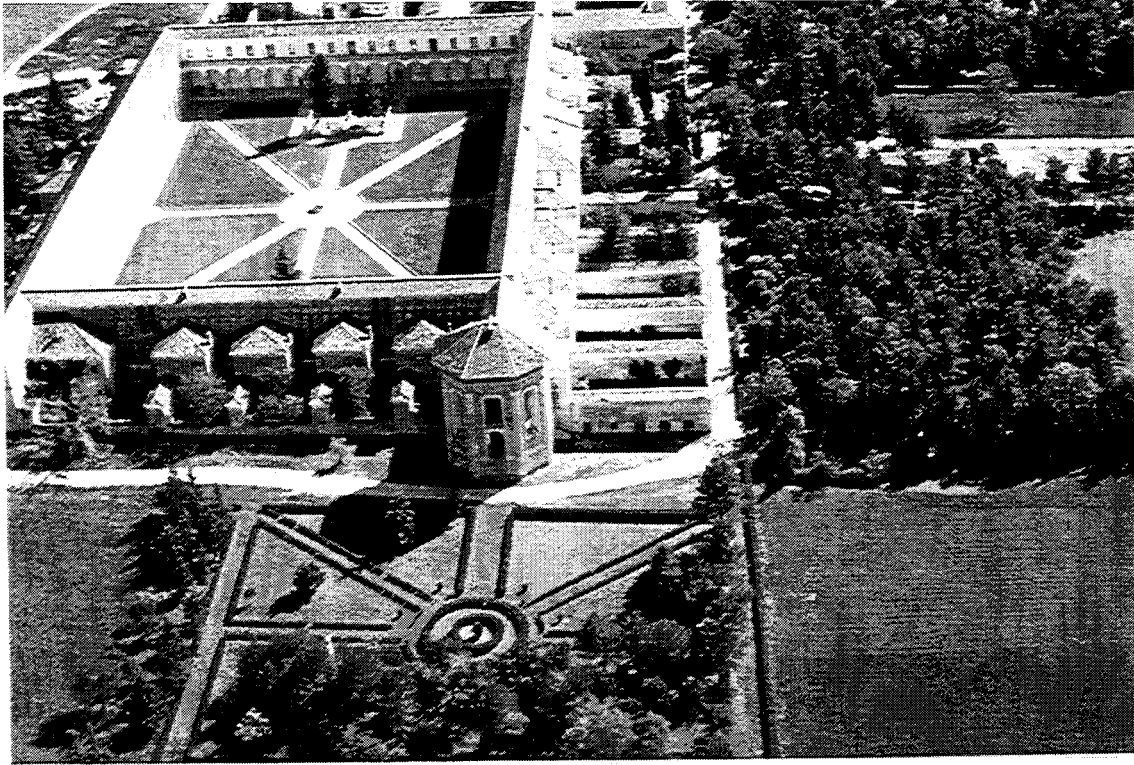
Parc national du Cilento et du Val de Diano / The Cilento and Vallo di Diano National Park :
Vue aérienne / Aerial view



**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**

WORLD HERITAGE LIST

Grand-Place, Brussels (Belgium)

No 857

Identification

<i>Nomination</i>	La Grand-Place
<i>Location</i>	City of Brussels, Bruxelles-Capitale Region
<i>State Party</i>	Belgium
<i>Date</i>	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.

Criteria ii and iv

Category of property

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

History and Description

History

The earliest written reference to the *Nedermarckt* (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 irrefragable.

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 was 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

An ICOMOS expert mission visited Brussels in January 1998.

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 Główny (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.

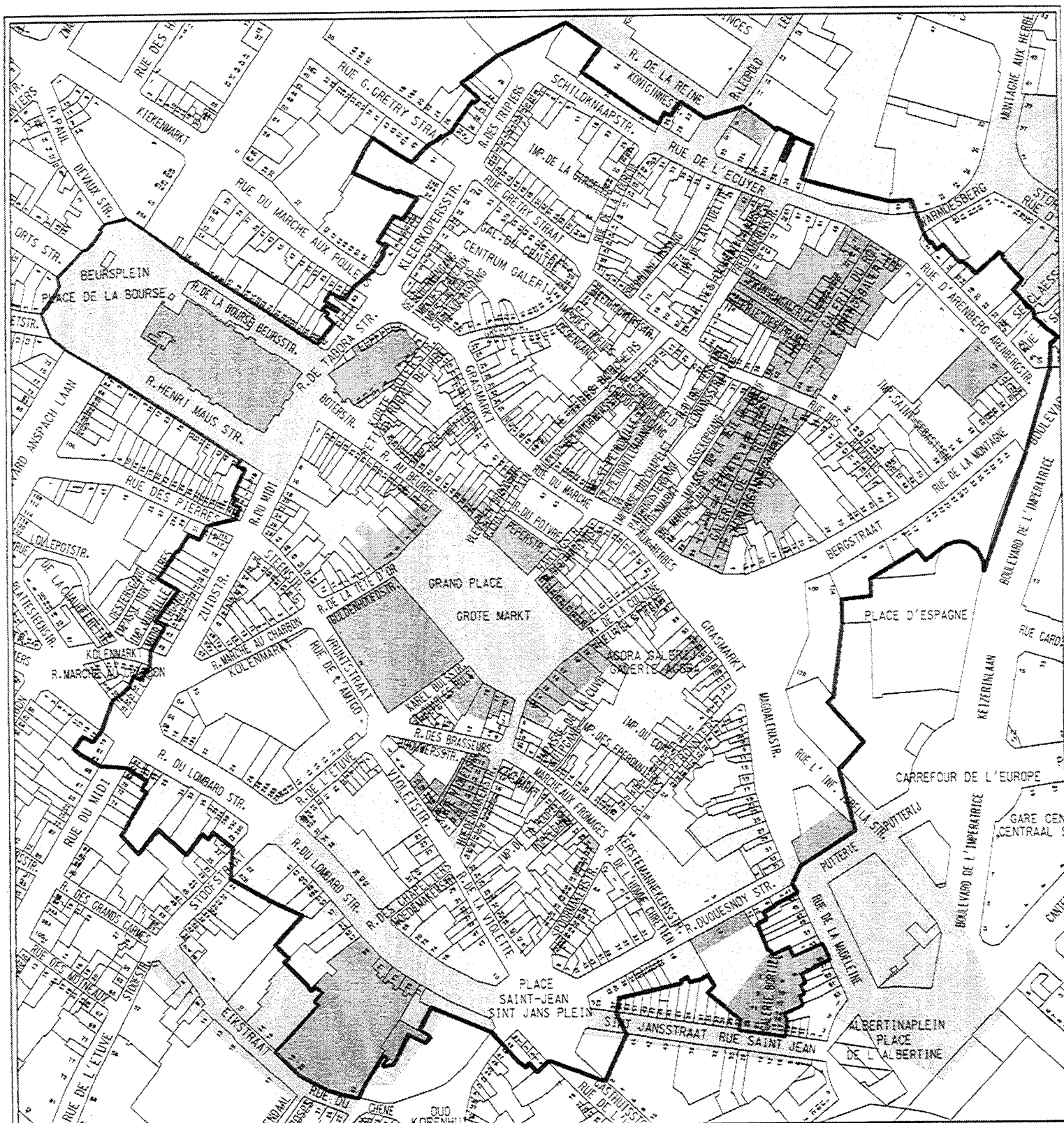
Recommendation

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








Ministère de la Région de
Bruxelles - Capitale
A.A.T.L.



Service des Monuments et des Sites
Rue du Progrès 80 bis 1
B - 1030 Bruxelles
C.C.N.
BRUXELLES

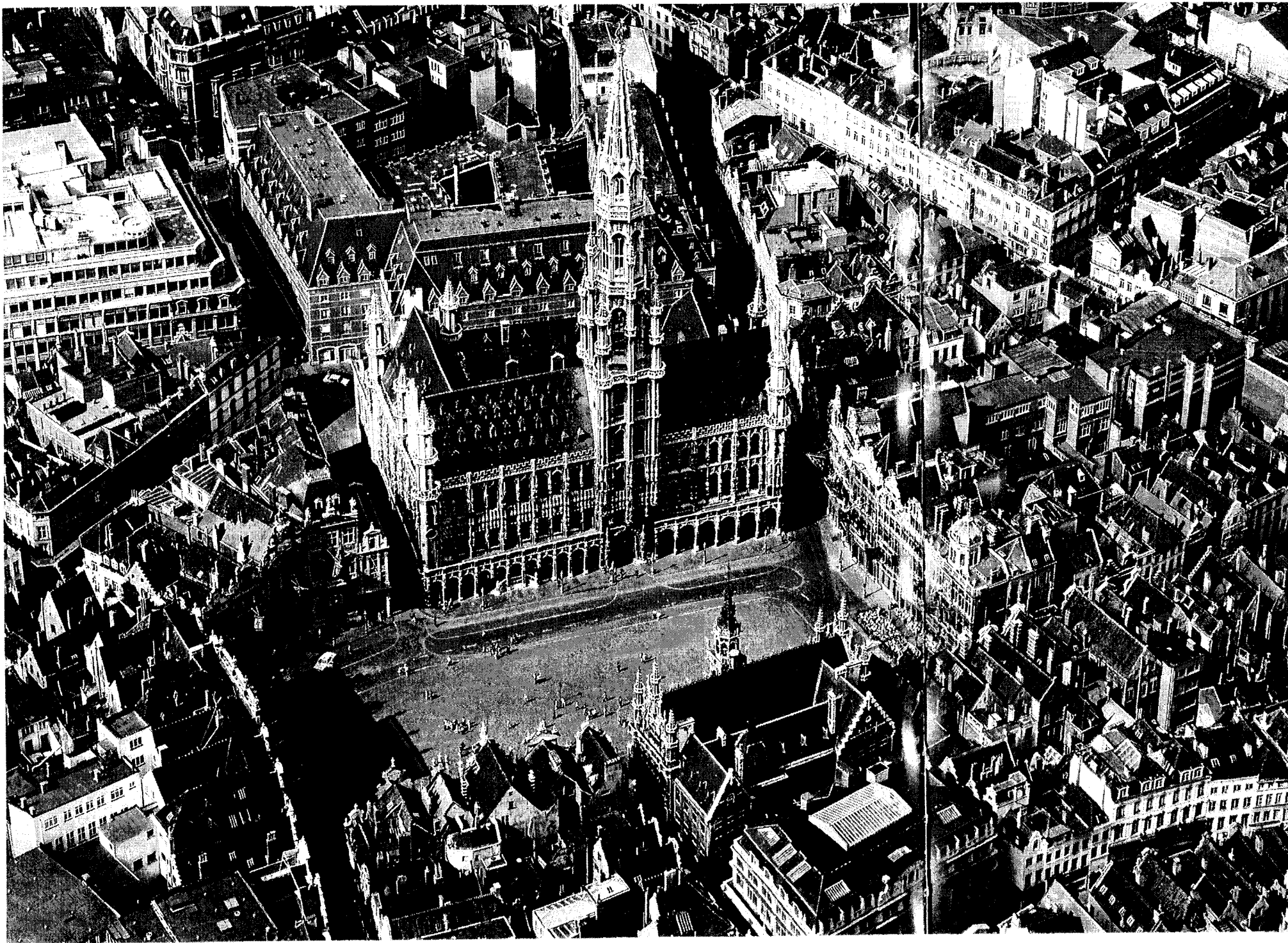
LEGENDE

-  Bien immobilier protégé (Sauvergarde - Classement)
-  Site protégé
-  Bien immobilier inscrit à l'inventaire
-  Zone de protection
-  Zone tampon autour de la Grand Place de Bruxelles

GRAND PLACE DE BRUXELLES

Proposition d'inscription sur la liste du
Patrimoine Mondial de l'UNESCO

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

WORLD HERITAGE LIST

Tiwanaku (Bolivia)

No 567rev

Identification

<i>Nomination</i>	The imperial capital of Tiwanaku
<i>Location</i>	Province of Ingavi, Department of La Paz
<i>State Party</i>	Republic of Bolivia
<i>Date</i>	6 April 1991

Justification by State Party

Tiwanaku was until the 8th century 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

Tiwanaku 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 26m by 28.47m, its walls being made up of 48 pillars in red sandstone. There are many carved stone heads set into the walls, doubtless symbolizing an earlier practice of exposing the severed heads of defeated enemies in the temple.

The *Kalasadaya* 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 Kalasadaya 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 múltiple para el desarrollo de la región de Tiwanaku*) was prepared in 1995 by the USA-based Development Alternatives Inc in association with Bolivian experts. 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.

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.

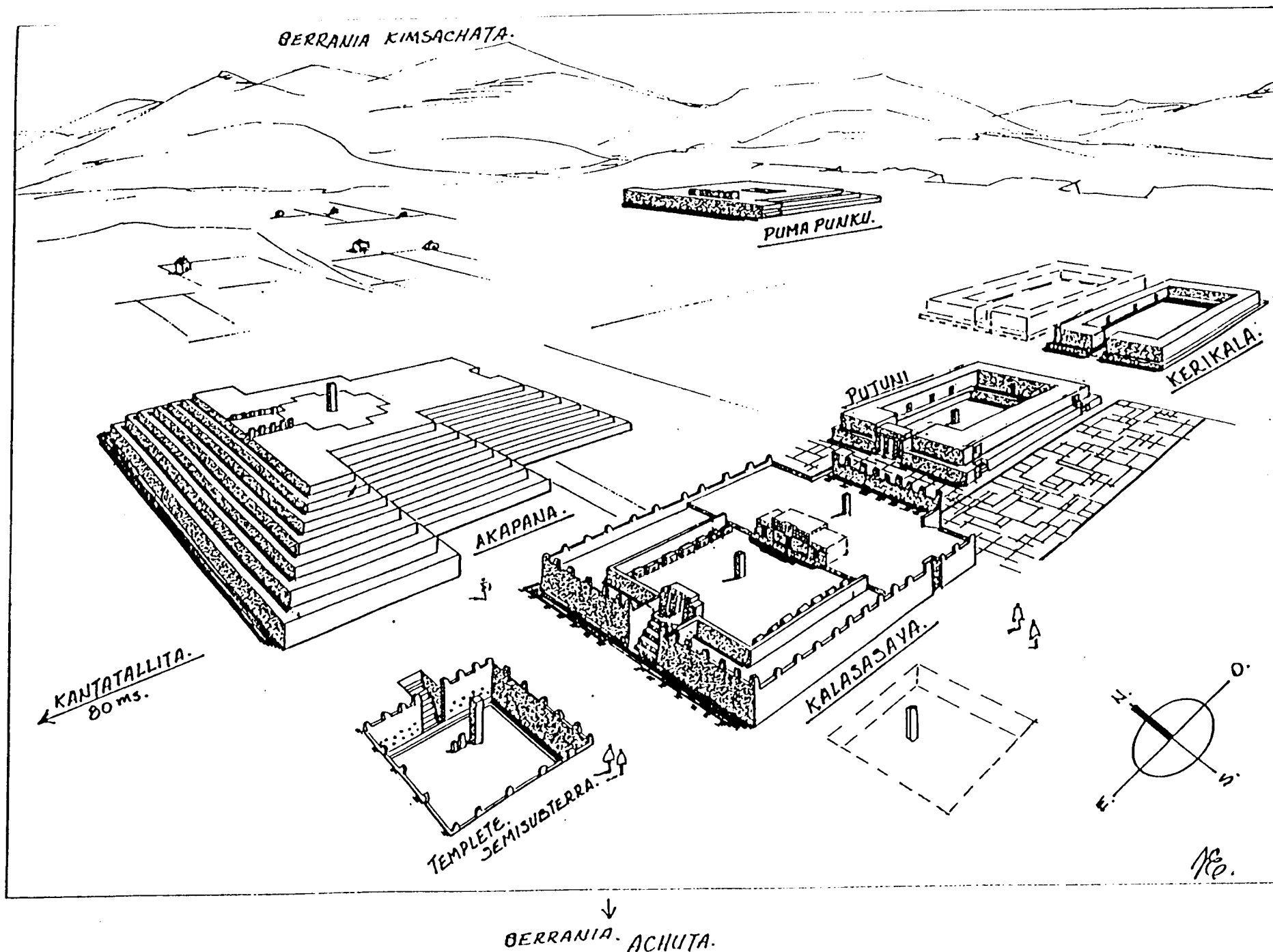
Brief description

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 cérémoniel 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**

WORLD HERITAGE LIST

Samaipata (Bolivia)

No 883

Identification

<i>Nomination</i>	El Fuerte de Samaipata
<i>Location</i>	Province of Florida, Department of Santa Cruz
<i>State Party</i>	Republic of Bolivia
<i>Date</i>	30 June 1997

Justification by State Party

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 Chiriguano and other peoples from the Chaco and the Grigotan plain.

Criterion vi

[**Note** Although 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, those indicated above are inferred from the presentation of the justification 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 *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 Chiriguano 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 Chiriguano. What is certain is that the colonial settlement of Samaipata had become an important staging post on the highway from Asunción 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 *akllas* 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

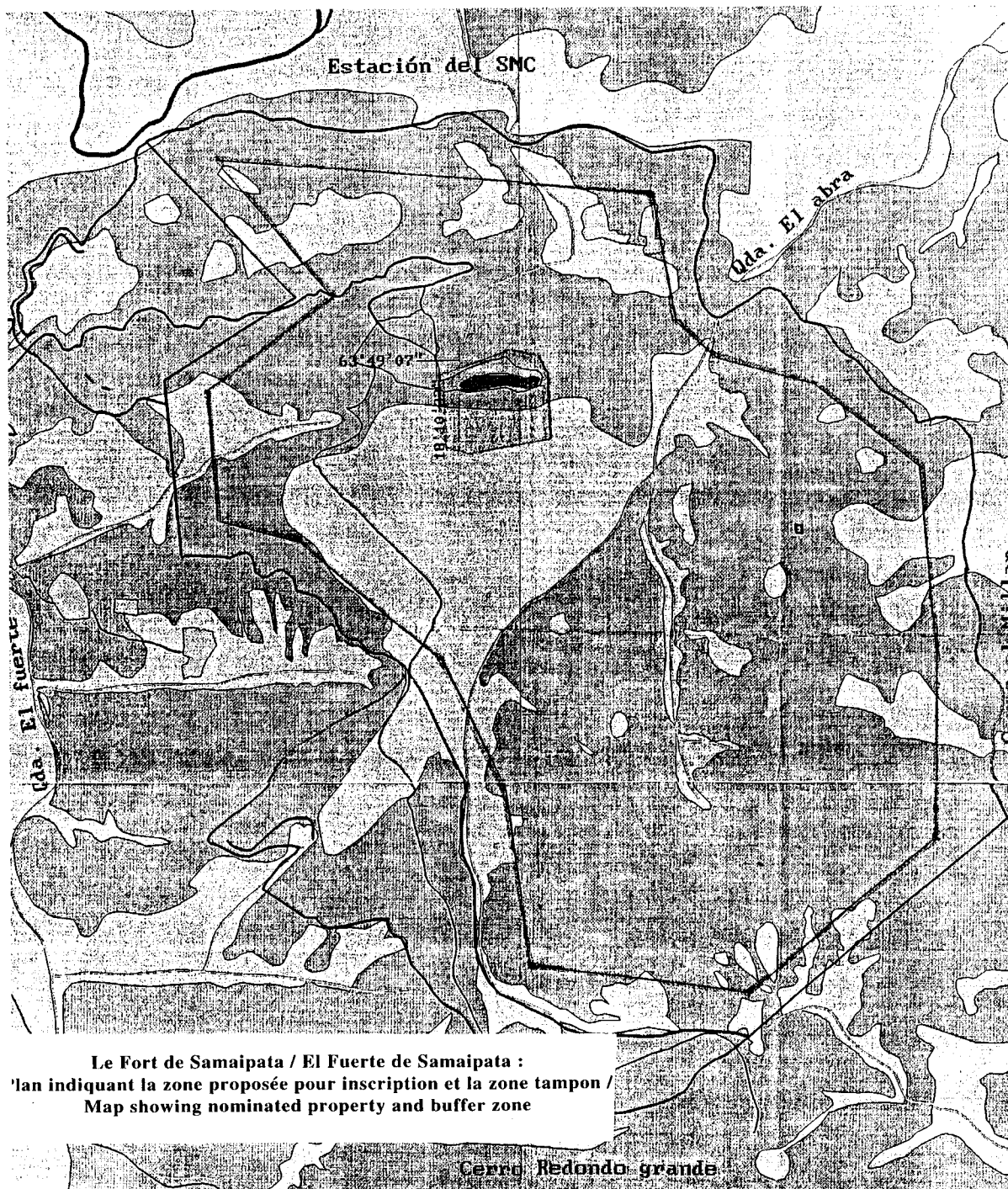
At its meeting in June 1998 the Bureau referred this nomination back to the State Party, requesting a redefinition of the buffer zone as proposed above. Revised maps have been supplied by the State Party, incorporating the proposed modifications to the buffer zone.

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

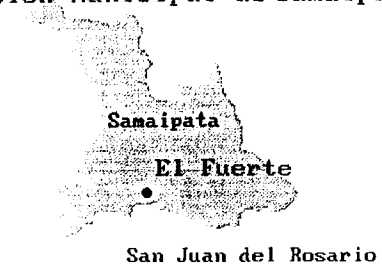


Le Fort de Samaipata / El Fuerte de Samaipata :
Plan indiquant la zone proposée pour inscription et la zone tampon
Map showing nominated property and buffer zone

LEYENDA

- Línea de amortiguamiento
- Limite del Fuerte
- Carretera
- Camino
- Sendero
- Muro
- Río
- Bosque
- ▨ Pradera
- ▤ Agricultura
- El Fuerte
- AREA PROTEGIDA (ENTRALLADA)

Sección Municipal de Samaipata



CENTRO ARQUEOLOGICO

EL FUERTE

Ampliación de foto aérea (1:20.000),
llevada a escala aproximada 1:5.000

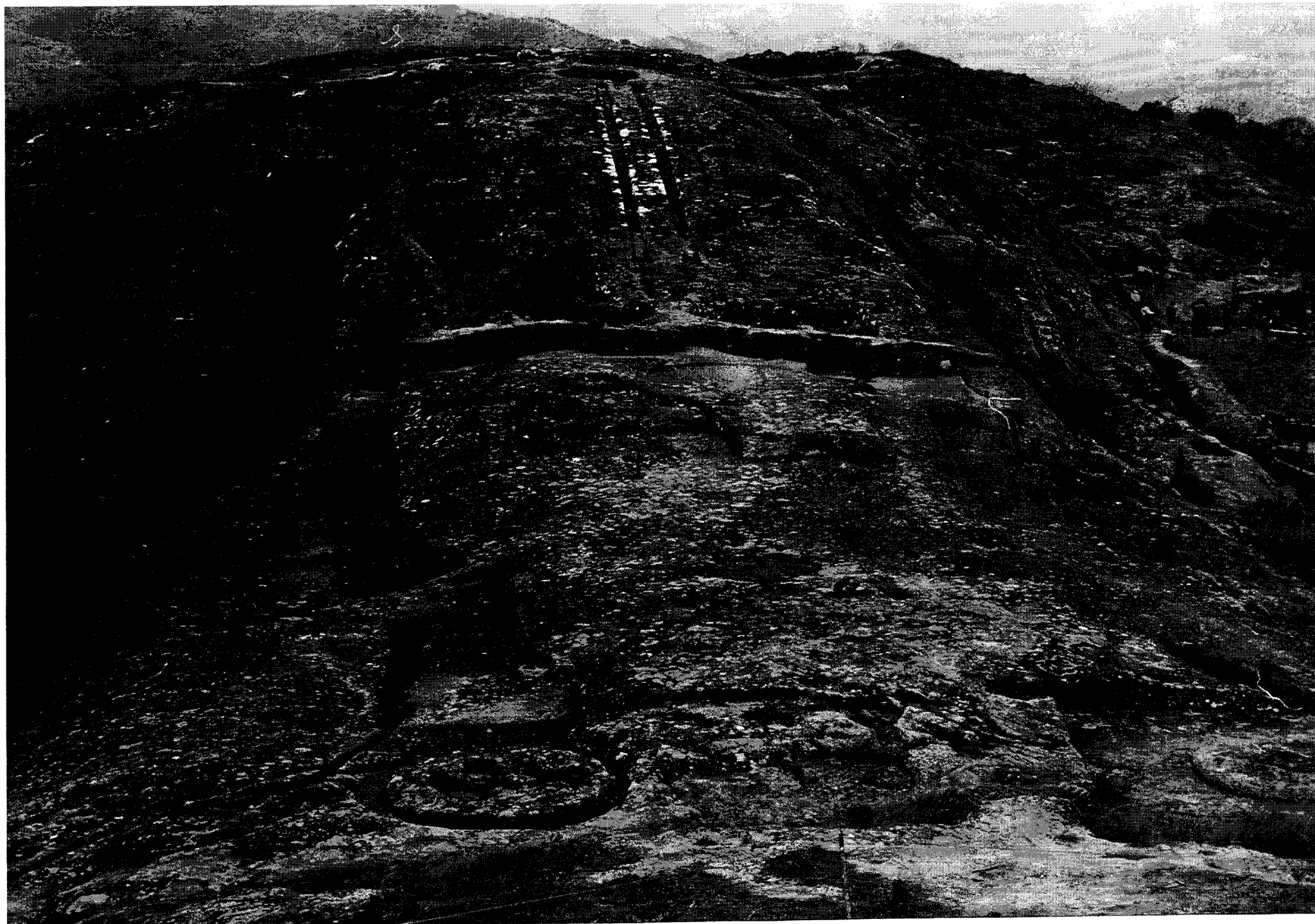
Mapa sin restitución fotogramétrica

Fuente: S.N.A.

Fecha: Mayo 1997

Ing. A.Rojas, A. Nagelhout

PROYECTO SEARPI FAO



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

<i>Nomination</i>	The Summer Palace, an imperial garden in Beijing
<i>Location</i>	Beijing
<i>State Party</i>	People's Republic of China
<i>Date</i>	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 2.97km², 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 reached 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 Guangxu 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 "fairy 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 (famously 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.

At municipal level, the Regulations of Beijing Municipality of the Protection of Cultural Relics (1987) reinforce the national protection. In 1987 the Summer Palace was specifically mentioned and its boundaries defined in the Notice of Beijing Municipal Government on Endorsing the Report submitted by the Municipal Bureau of Construction Planning and the Bureau of Cultural Relics concerning the Delimitation of Protection Ranges and Construction Control Areas of the Second Group of 120 Cultural Relics under Protection (1987).

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

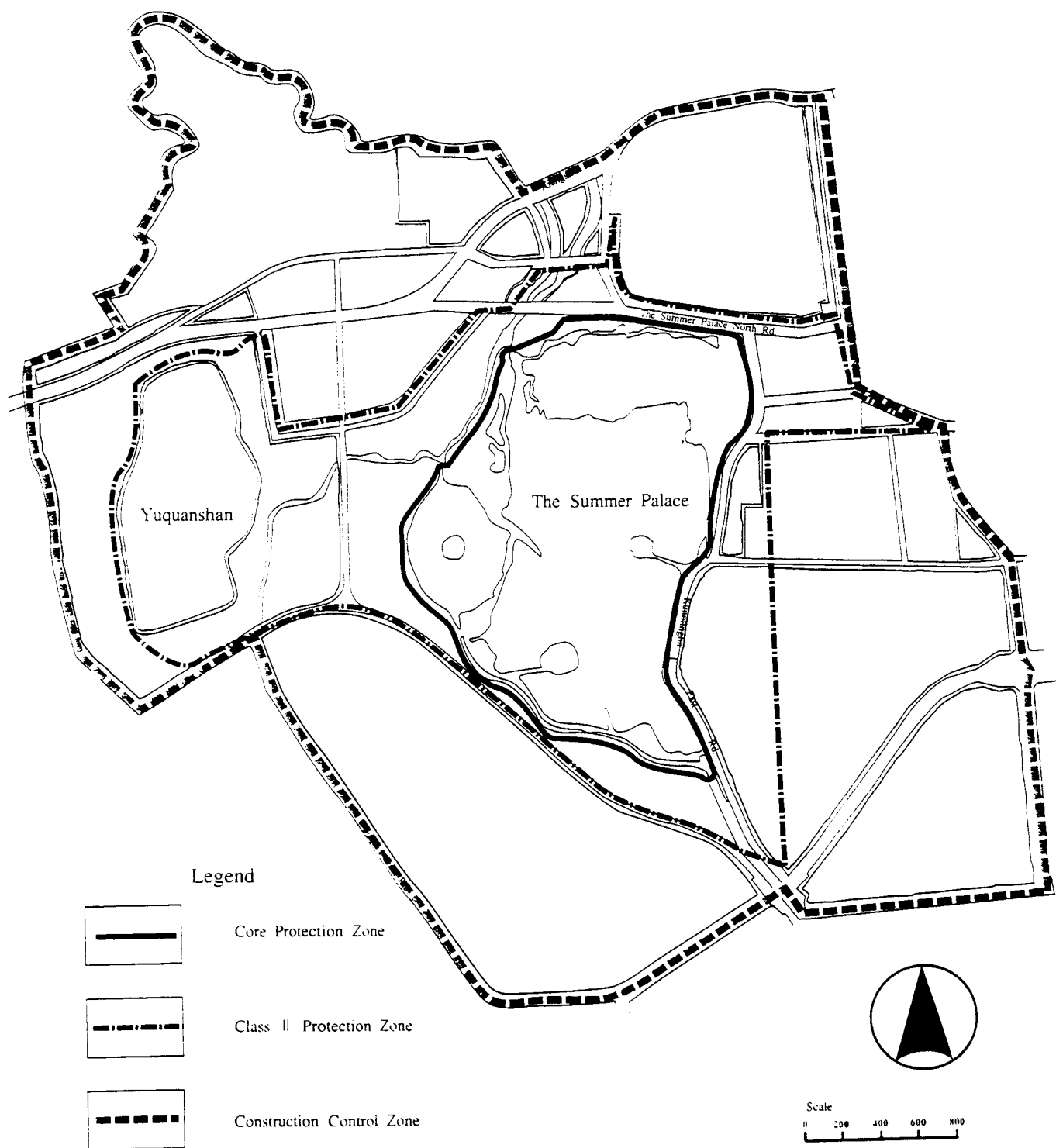
That this property be inscribed on the World Heritage List on the basis of *criteria i, ii, and iii*:

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.

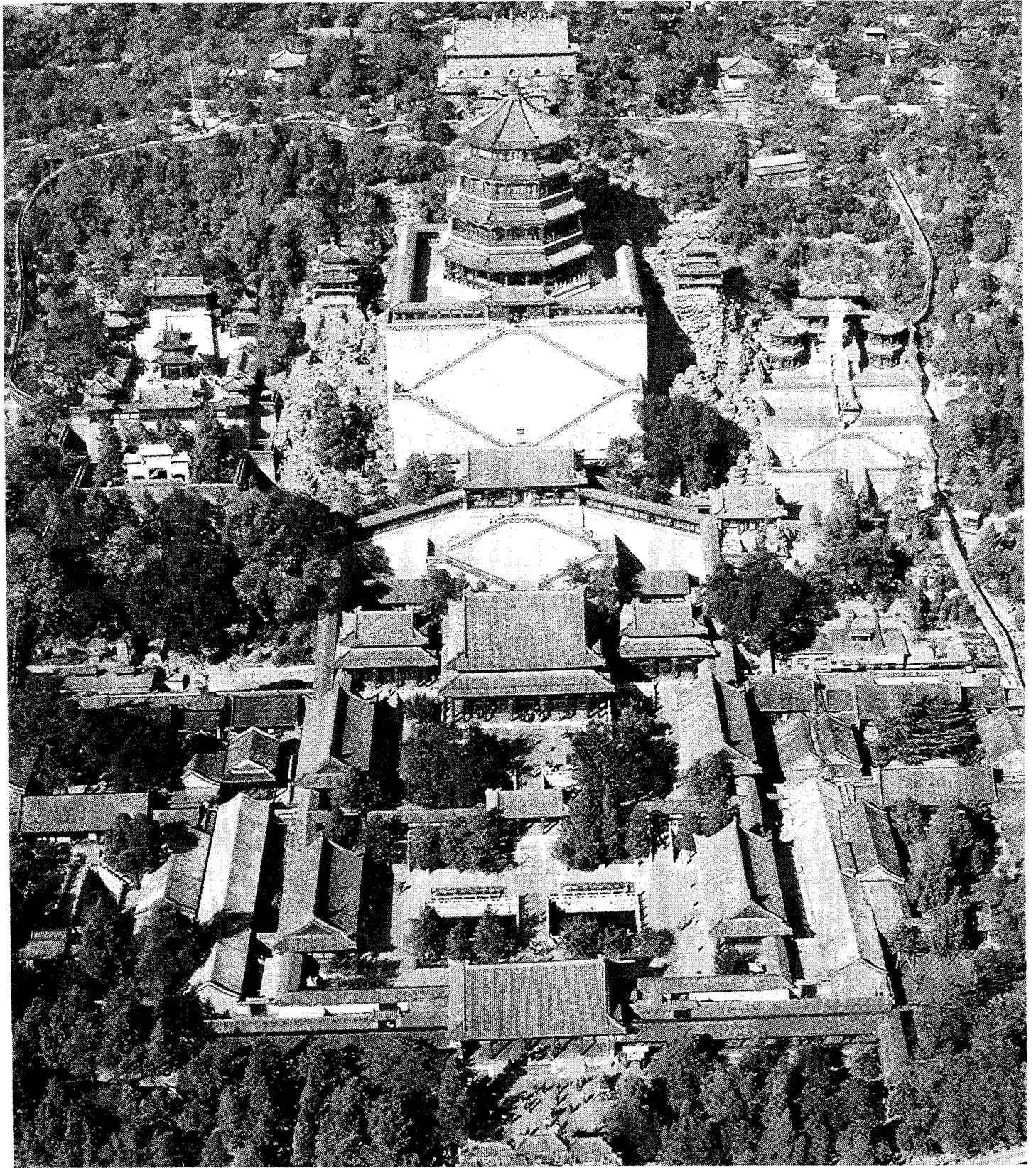
Criterion ii: The Summer Palace epitomizes the philosophy and practice of Chinese garden design, which played a key role in the development of this cultural form throughout the east.

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'Eté, 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'Eté /
Map of the protection area and buffer zone around the Summer Palace



**Le Palais d'Eté, 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 Disperses 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**

WORLD HERITAGE LIST

Temple of Heaven (China)

No 881

Identification

<i>Nomination</i>	The Temple of Heaven: an imperial sacrificial altar in Beijing
<i>Location</i>	Beijing
<i>State Party</i>	People's Republic of China
<i>Date</i>	4 July 1997

Justification by State Party

The siting, planning, and architectural design of the Temple Heaven, and also the sacrificial ceremony and the associate music and dance, are based on the *yin-yang* and five-element theory of the ancient *Book of Changes*. This explains the understanding of the ancient Chinese people of heaven and of the relationship between human beings and heaven, as well as their wish to go to heaven. In every dynasty altars were built for the worship of heaven, but the Temple of Heaven in Beijing, which is a masterpiece of ancient Chinese culture, is the only one to be preserved in its entirety.

The number nine is used repeatedly in the dimensions of the Circular Mound Altar and in the number of its components, symbolizing heaven and stressing the relationship of humankind with heaven. The round form and the blue colour of the Hall of Prayers for Abundant Harvests also symbolize heaven, the number of pillars and bays indicating the four seasons of the year, the 24 divisions of the lunar year in the traditional Chinese calendar, the twelve months, and the twelve two-hour periods in each day, and also the fixed stars in the heavens. The Temple of Heaven is designed to "symbolize heaven and represent the earth," and it is the only surviving example of the ancient Chinese *Ming Tang* building, constructed expressly for the use of the Emperors of China. As such, therefore, it is a significant element of ancient Chinese culture.

The Temple of Heaven epitomizes the achievements of the Ming and Qing Dynasties in the fields of architectural design and construction and of art. The Imperial Vault of Heaven and the Hall of Prayers for Abundant Harvests are superb examples of massive structures in wood. The rich woodland surroundings of the Temple creates an ecological environment which highlights the harmony between humankind and nature, and is of considerable significance for the study of ancient architecture and the environment.

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 spatial

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

protection zones. Outside this Grade I protection area there is a second (Grade II) protection area. This is in two parts: the first concerns areas that formed part of the ancient Temple of Heaven complex but which lie outside the present Park, where later intrusive buildings have been progressively removed and replaced with plantations of trees. In the second part of this protection area the heights and overall dimensions of all buildings are subject to strict control. In the outermost (Grade III) area there is control only over the height 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 Temple of Heaven was administered by the Court of Sacrifices of the Ming and Qing Dynasty Ministry of Rites from 1420 until 1911. Considerable restoration work was carried out during the reign of the Qing Emperor Qianlong (1736-96). In 1889 the Hall of Prayers for Abundant Harvests was destroyed by fire, but it was meticulously reconstructed using the original types of material and construction techniques soon afterwards. From 1911 to 1948 the Temple was the responsibility of the office established by the Government of the Republic of China to manage and protect the temples and altars.

With the creation of the People's Republic of China in 1949, this responsibility passed to the Beijing Municipal Bureau of Parks and Gardens. During the Cultural Revolution (1966-76) 800,000m³ of rubbish were piled on the site. The Beijing Municipal Government paid for this to be removed in 1990, but much of the work was carried out voluntarily by thousands of local residents, who also planted many trees in the surrounding area. Since that time, the major work of restoration was the rebuilding in 1995 of the north-eastern sector of the outer wall, when at the same time the market that had grown up there was removed. There has been an ongoing programme of systematic conservation and restoration in progress as part of the Overall Plan (see above).

Authenticity

The authenticity of the Temple of Heaven is very high. The symbolism of the overall layout of the temple complex and of its components is preserved wholly intact. Of the individual structures, only the Hall of Prayers for Abundant Harvests has been completely reconstructed, following the 19th century fire, but its original form has been reproduced faithfully, using the correct materials. Neglect during World War II and the Cultural Revolution resulted in some degradation, but this has been carefully restored and the current management programme provides for continued conservation, which ensures the maintenance of the high level of authenticity.

Evaluation

Action by ICOMOS

An ICOMOS expert mission visited the Temple of Heaven in February 1998.

Qualities

The Temple of Heaven in Beijing is a unique material expression of the Chinese concept of the relationship

between heaven and earth. It is also a potent symbol of the role of "Son of Heaven," the interlocutor between humankind and the celestial realm, played by Chinese emperors over more than two thousand years.

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.

Brief description

The Temple of Heaven, founded in the first half of the 15th century, is a dignified complex of fine cult buildings set in gardens and surrounded by historic pine woods. In its overall layout, and also that of its individual buildings, it symbolizes the relationship between earth and heaven at the heart of Chinese cosmogony, and also the special role of the emperors within that relationship.

Recommendation

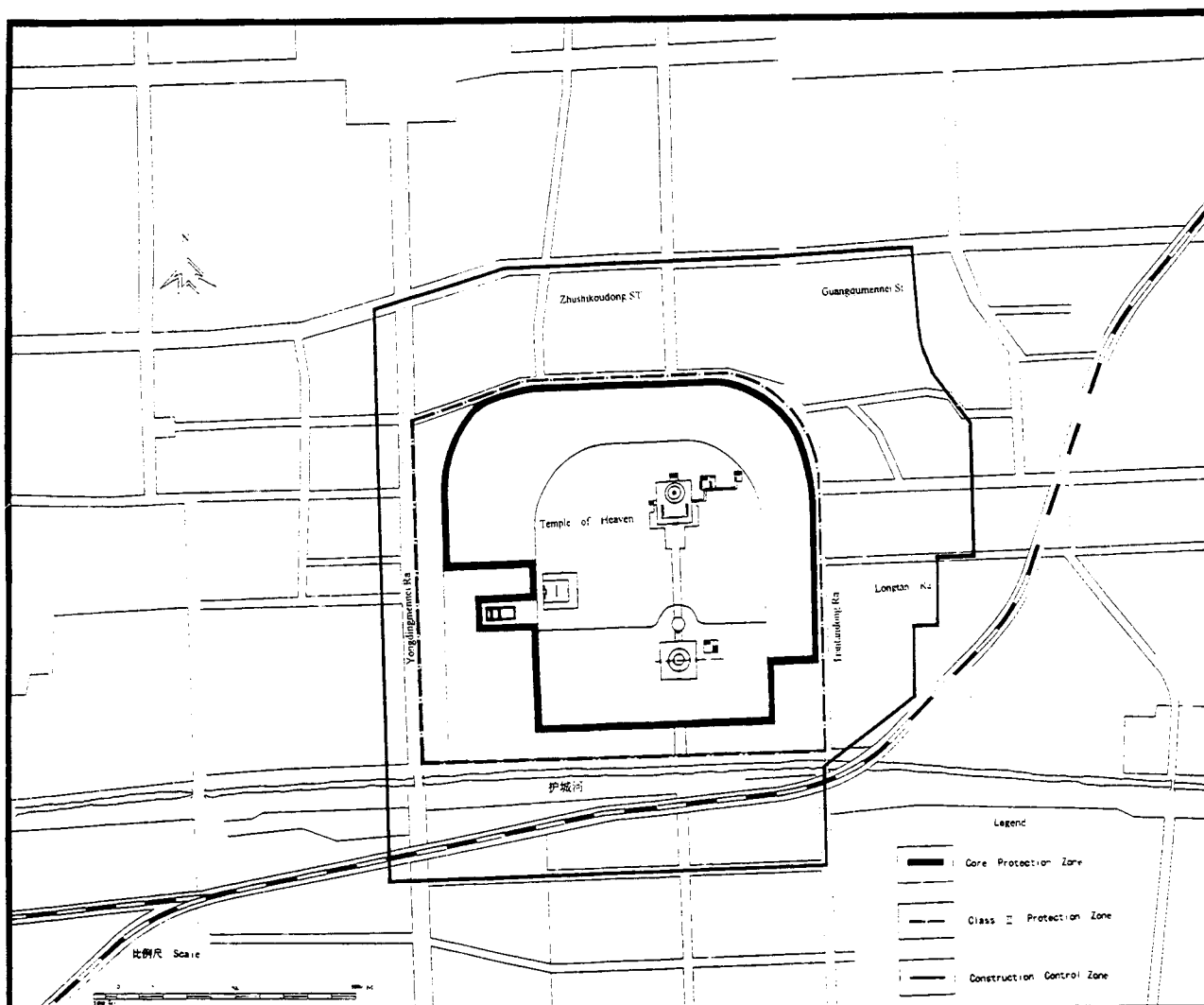
That this property be inscribed on the World Heritage List on the basis of *criteria i, ii, and iii*:

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.

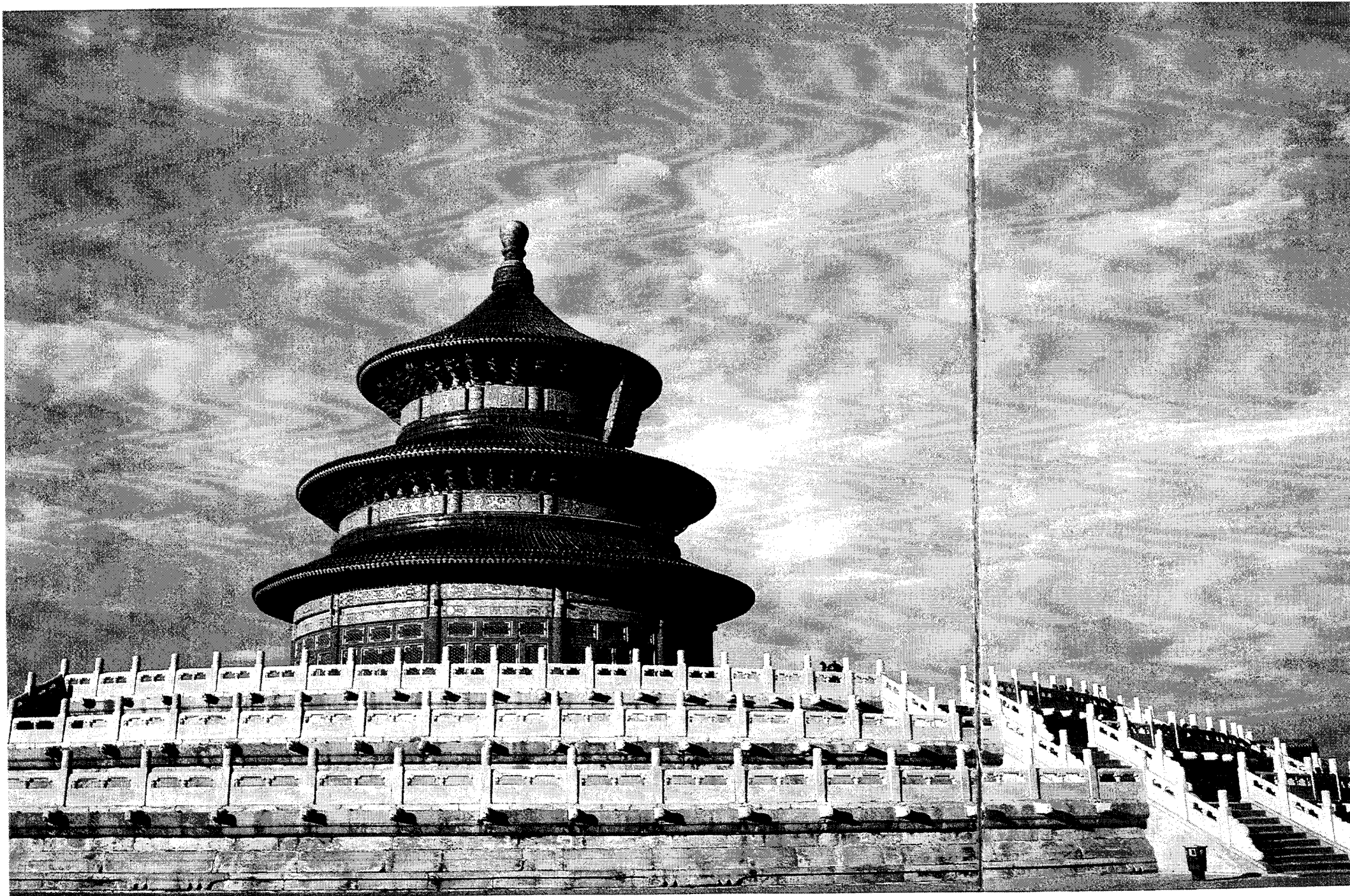
ICOMOS, October 1998



**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

<i>Nomination</i>	Holasovice historical village reservation
<i>Location</i>	South Czech Region
<i>State Party</i>	Czech Republic
<i>Date</i>	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.

Criterion ii

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.

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.

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*.

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

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 round 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 known 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 České 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 České 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.

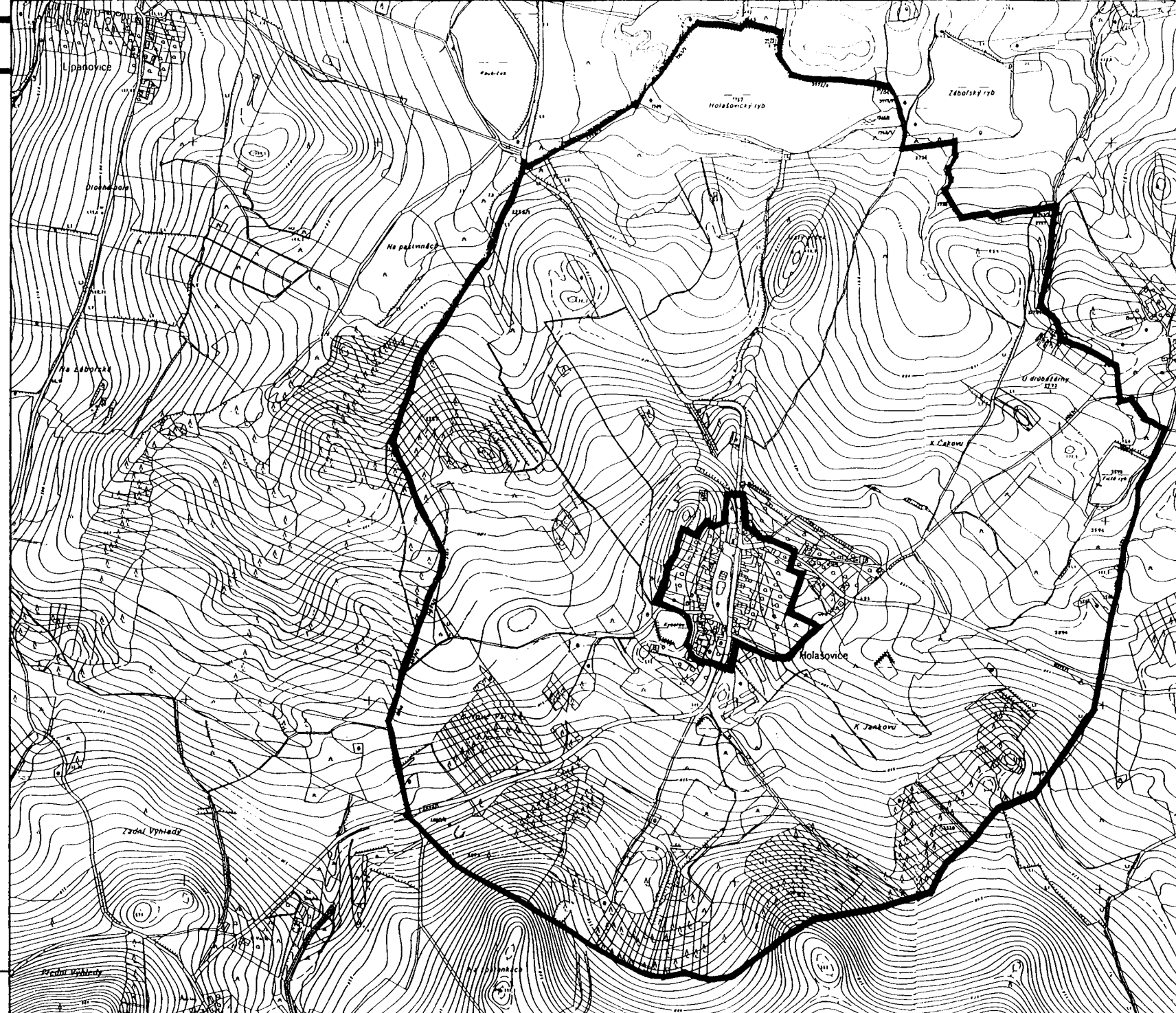
ICOMOS, October 1998

BUFFER ZONE

HISTORICAL RESERVATION

HOLAŠOVICE

HISTORICAL RESERVATION



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



Réserve du village historique d'Holasovice / Holasovice historical village reservation :
Vue aérienne d'Holasovice / Aerial view of Holasovice



Réserve du village historique d'Holasovice / Holasovice historical village reservation :
Façade de la ferme n° 3 / Facade of farmstead n° 3

WORLD HERITAGE LIST

Urbino (Italy)

No 828

Identification

<i>Nomination</i>	The historic centre of Urbino
<i>Location</i>	Province of Pesaro, Marche Region
<i>State Party</i>	Italy
<i>Date</i>	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 Forlì, Antonio del Pollaiuolo, 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 Ducal 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 Alborno 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 Alborno 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.

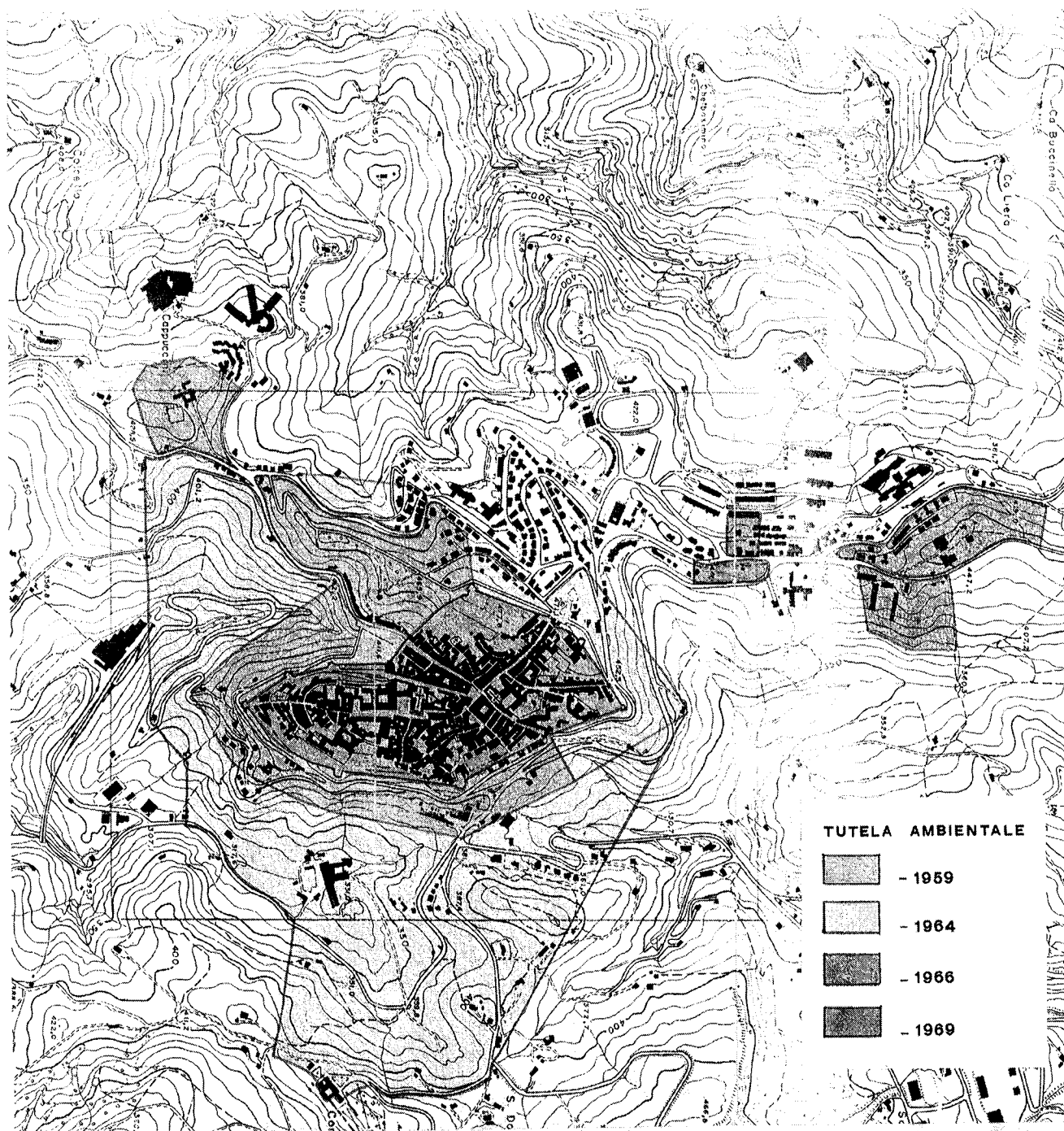
Recommendation

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



Le 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

<i>Nomination</i>	Ouadi Qadisha (the Holy Valley) and the Forest of the Cedars of God (Horsh Arz el-Rab)
<i>Location</i>	Northern Region, Qadisha Valley and Bécharré District
<i>State Party</i>	Lebanon
<i>Date</i>	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 ancient text known as the *Epic of Gilgamesh*, found in central Mesopotamia, makes reference to this forest and describes the Cedars of Lebanon as sacred trees.

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.

Cultural criteria iii and vi

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 travellers.

The *Monastery of St Anthony of Quzhayya* is on the opposite flank of the Qadisha. Tradition has its foundation in the 4th century by St Hilarion, 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 Quzhayya, 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 Lichaa* (*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 Chmouna.

A 646ha forest reserve contains what remains of the great cedar forest concentrated in the Forest of Bécharré 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 Ouadi 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 Bécharré 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 libani* elsewhere in Lebanon (eg the Al-Shouf cedar reserve), and especially in Turkey in the Olympus Beydaglari 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 libani* 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 commission 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.

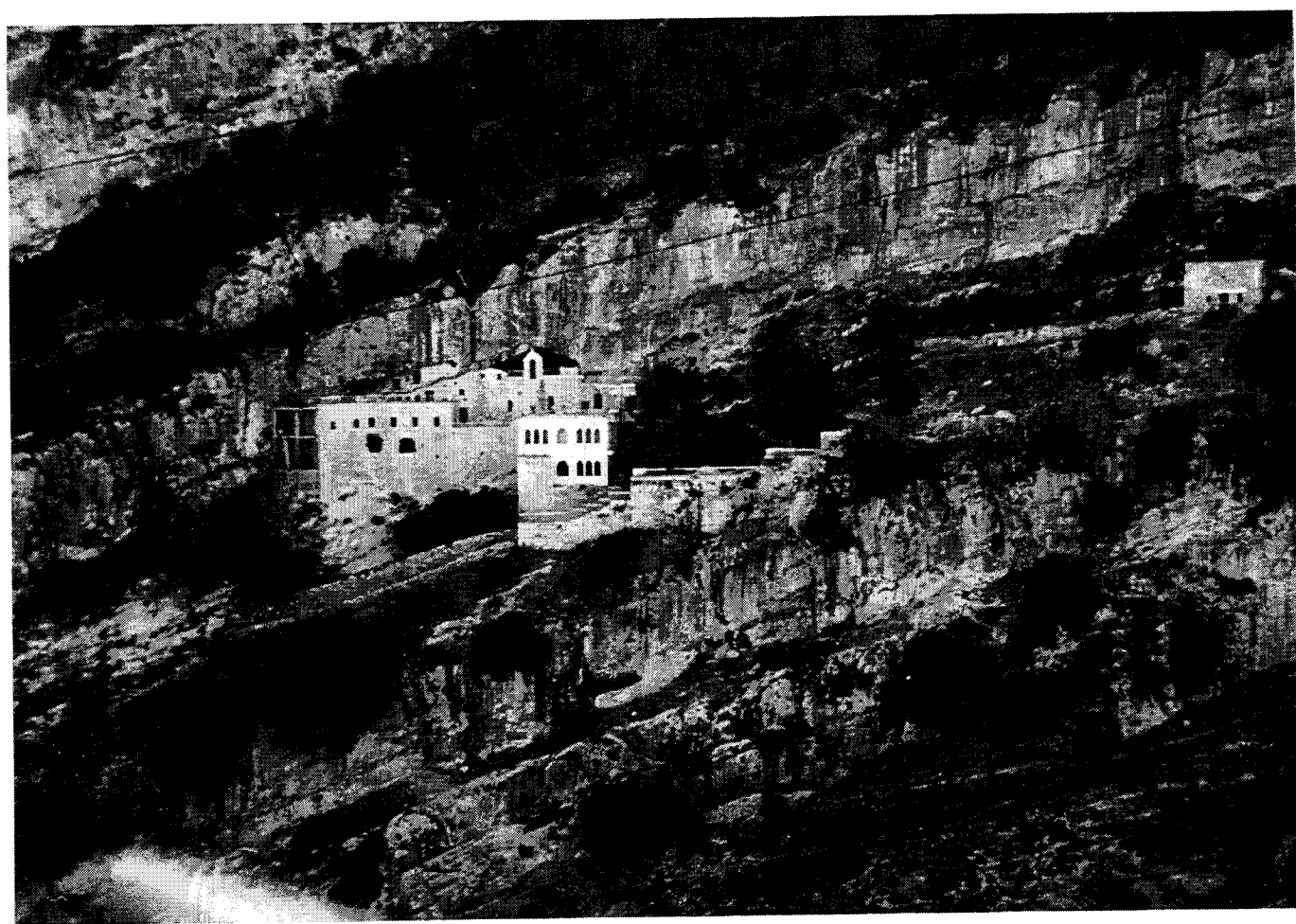
Recommendation

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

<i>Nomination</i>	The historic monuments zone of Tlacotalpan
<i>Location</i>	State of Veracruz, Tlacotalpan Municipality
<i>State Party</i>	Mexico
<i>Date</i>	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 facades 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 Nahuatl, 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 Grijalva 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 pavement, 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 an 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 19th century Nezahualcoyotl Theatre was carried out in the 1960s; in 1965 a restored historic building was opened as the Salvador Ferrando Community Museum of Arts and Traditions, and the Agustín Lara House of Culture opened in another in 1977. The Plaza de Santa Marta was restored in the 1970s.

A number of restoration projects were initiated 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 Mompo (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.

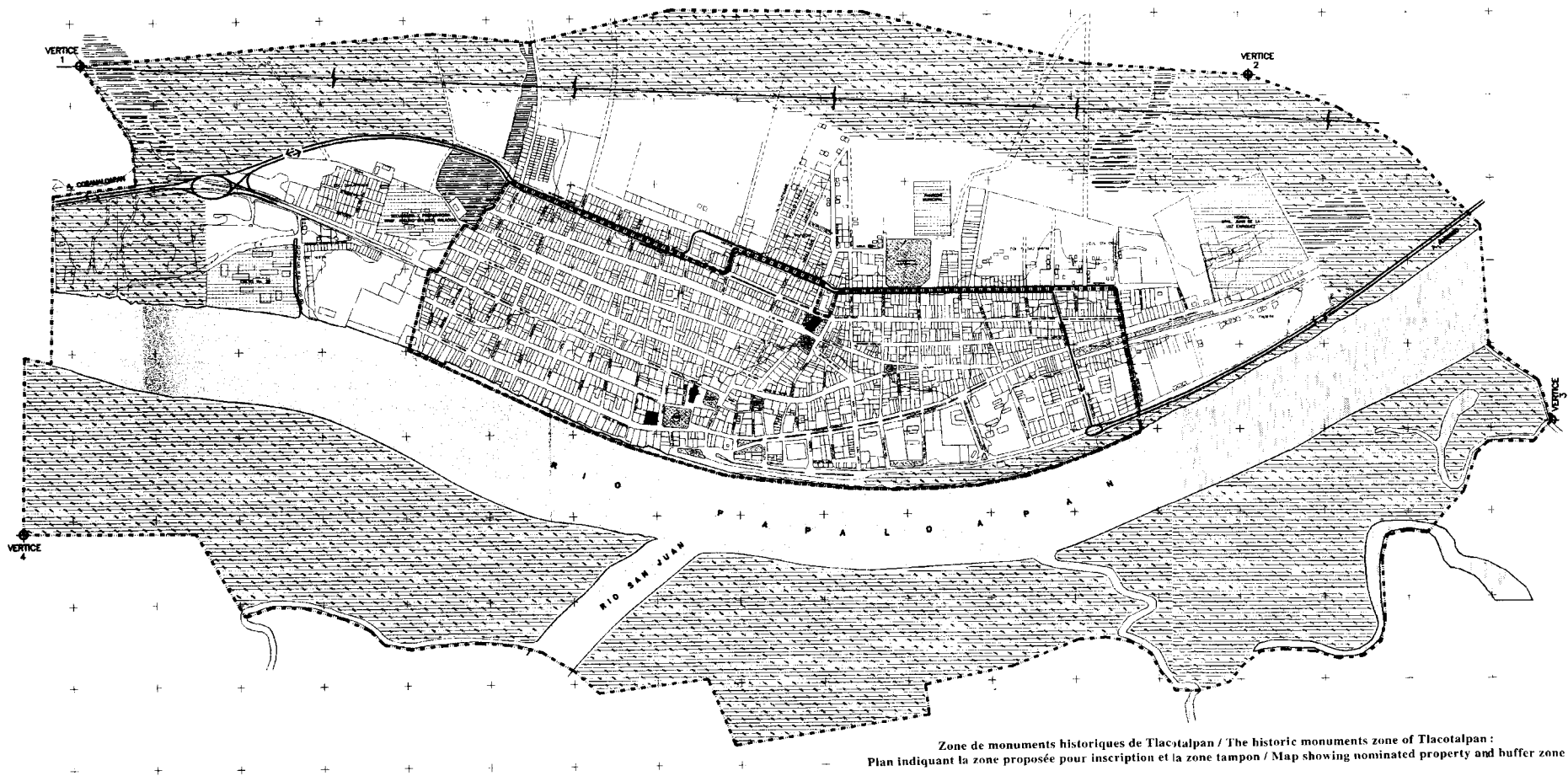
Recommendation

That this property be inscribed on the World Heritage List on the basis of *criteria 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






GOBIERNO DEL ESTADO DE TLAXCALA
SECRETARÍA DE DESARROLLO URBANO Y CONSERVACIÓN DE LA CO. DE TLAXOTALPAN, HED.

LEGENDA

LIMITES

- LIMITE DE CENTRO DE POBLACION PATRIMONIAL
- LIMITE DE ZONA DE MONUMENTOS

AREA URBANA

- CONSOLIDADA
- EQUIPAMIENTO
- ESPACIOS ABIERTOS

AREA DE NUEVO DESARROLLO

- HABITACIONAL A CONSOLIDAR

ENTORNO URBANO

- ZONAS DE DESARROLLO AGROPASTORAL
- ROS

LEGENDA COMPLEMENTARIA

- LIMITE DEL CENTRO DE POBLACION PATRIMONIAL
- LIMITE DEL CENTRO DE POBLACION PATRIMONIAL
- LIMITE DEL CENTRO DE POBLACION PATRIMONIAL

PLAN REGIONAL DE DESARROLLO URBANO Y CONSERVACION DE LA CO. DE TLAXOTALPAN, HED.

LIMITE DEL CENTRO DE POBLACION PATRIMONIAL E-1

Escala: 1:50,000



Zone de monuments historiques de Tlacotalpan / The historic monuments zone of Tlacotalpan :
Vue panoramique du square principal / Panoramic view of main square

WORLD HERITAGE LIST

Panauli (Nepal)

No 869

Identification

<i>Nomination</i>	The early medieval architectural complex and town of Panauli
<i>Location</i>	Kabhre Palanchok District, Bagmati Zone, Mid Eastern Nepal
<i>State Party</i>	Nepal
<i>Date</i>	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 Panauli 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; Panauli 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.

Panauli 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

Panauli 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, Punyamati, 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 Punyamati. 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 Nepalese 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 Punyamati 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 Panauli is judged to be the 17th-18th century *Sorhakhutte Pati*, open on all four sides, unlike the other two, 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 *Bhadrakai Dyochhen* (16th-17th century) and the *Brahamayani Dyochhen* (17th century) are outstanding. They are both three-storey brick and timber buildings with

tilled 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

An ICOMOS expert mission visited Panauti in February 1998. ICOMOS also consulted its International Scientific Committee on Wood.

ICOMOS comments

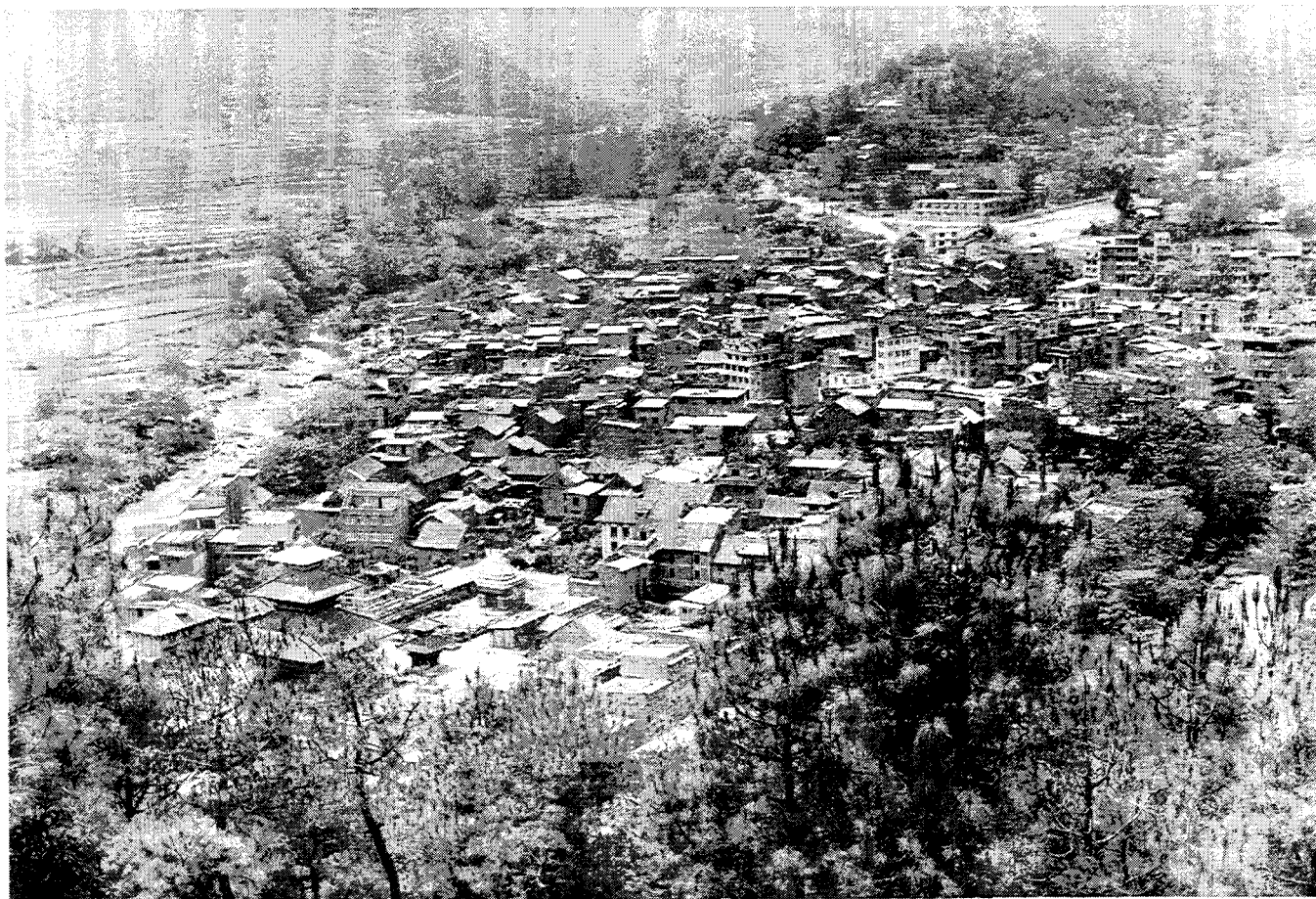
On 21 July 1997 the World Heritage Centre wrote to the Permanent Delegate of His Majesty's Government of Nepal to UNESCO, requesting copies of the official documents designating the core area of Panauti under the Ancient Monuments Protection Act and the buffer zone as a Conservation Area under the Municipalities 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

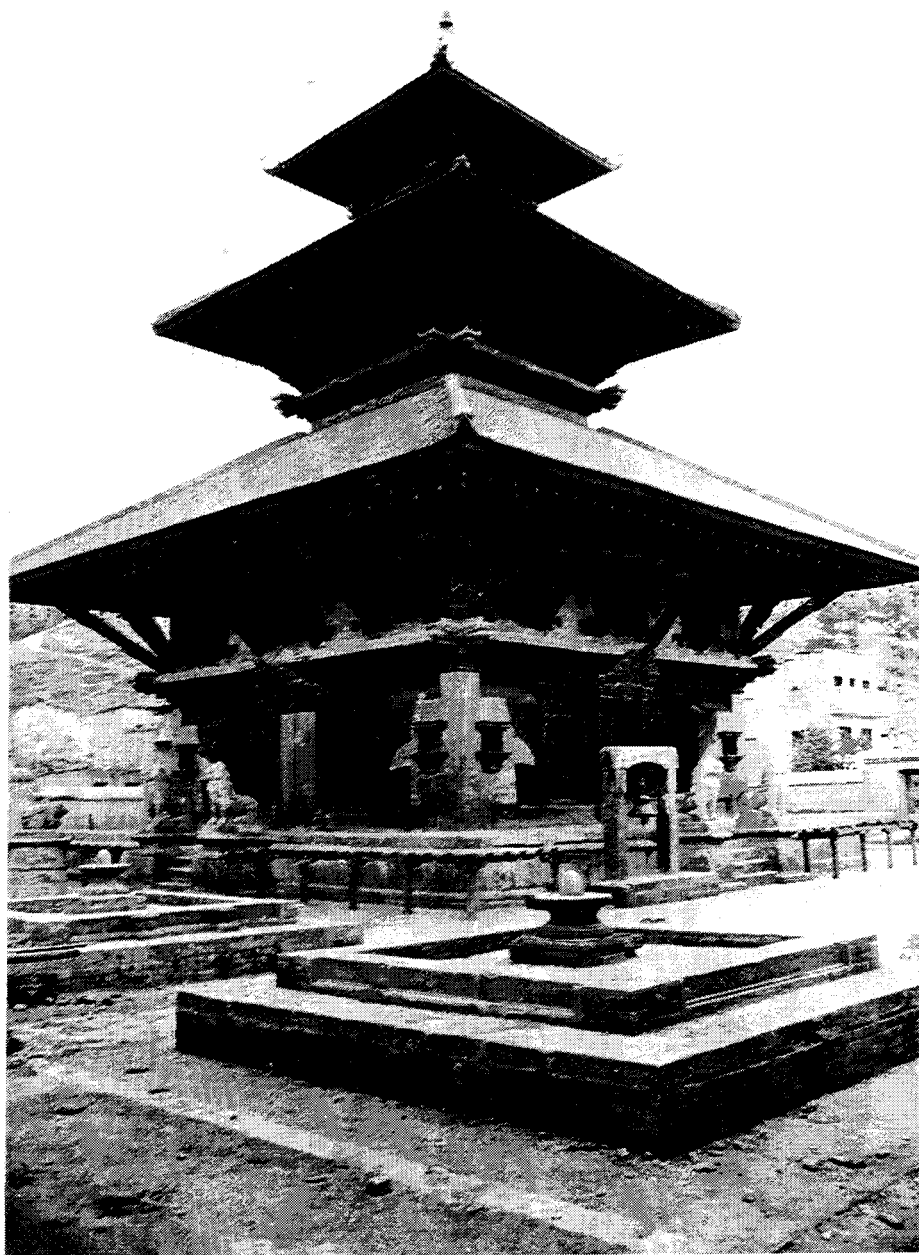
Recommendation

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 Panaoti /
The early medieval architectural complex and town of Panaoti :
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

<i>Nomination</i>	The historic centre of Oviedo (extension of World Heritage site 312 - Churches of the Kingdom of the Asturias)
<i>Location</i>	Principality of Asturias
<i>State Party</i>	Spain
<i>Date</i>	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 Maria 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 María, 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 Frankfurt (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 Socastiello, 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 Basilica 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 Socastiello 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 basilica 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 Basilica 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 impostes 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 *Basilica 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 Pompeii.

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 Malleza* 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 Basilica 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 Basilica 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 Basilica 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 Basilica 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**



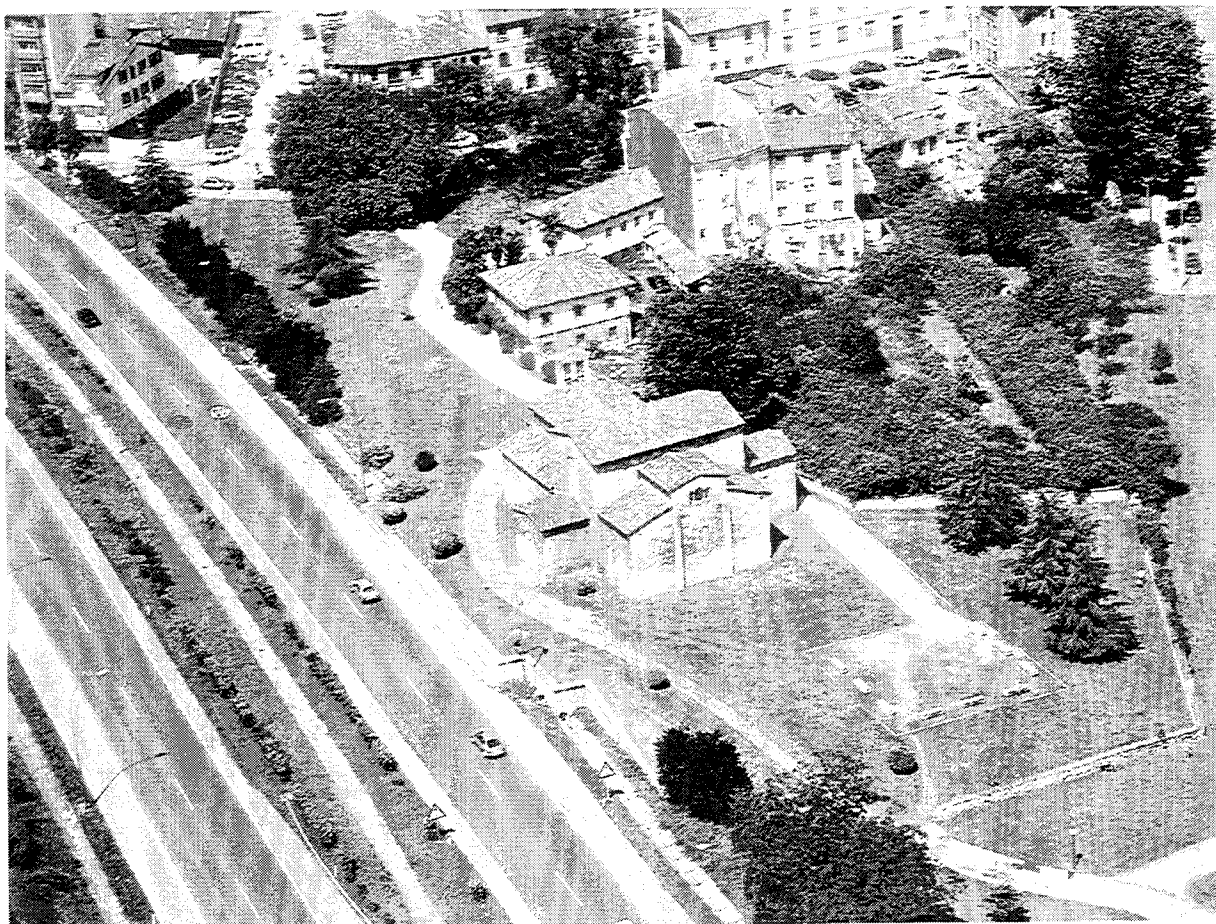
**Le centre historique de la cité d'Oviedo / Historical part of the City of Oviedo :
Cathédrale du Sauveur, façade ouest / Cathedral of the Saviour, western facade**



**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**

WORLD HERITAGE LIST

Troy (Turkey)

No 849

Identification

<i>Nomination</i>	Truva/Troia/Troy
<i>Location</i>	Province of Çanakkale
<i>State Party</i>	Turkey
<i>Date</i>	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 Ilium 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 *megara*). 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 Governorship 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

An ICOMOS expert mission visited Troy in December 1997.

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.

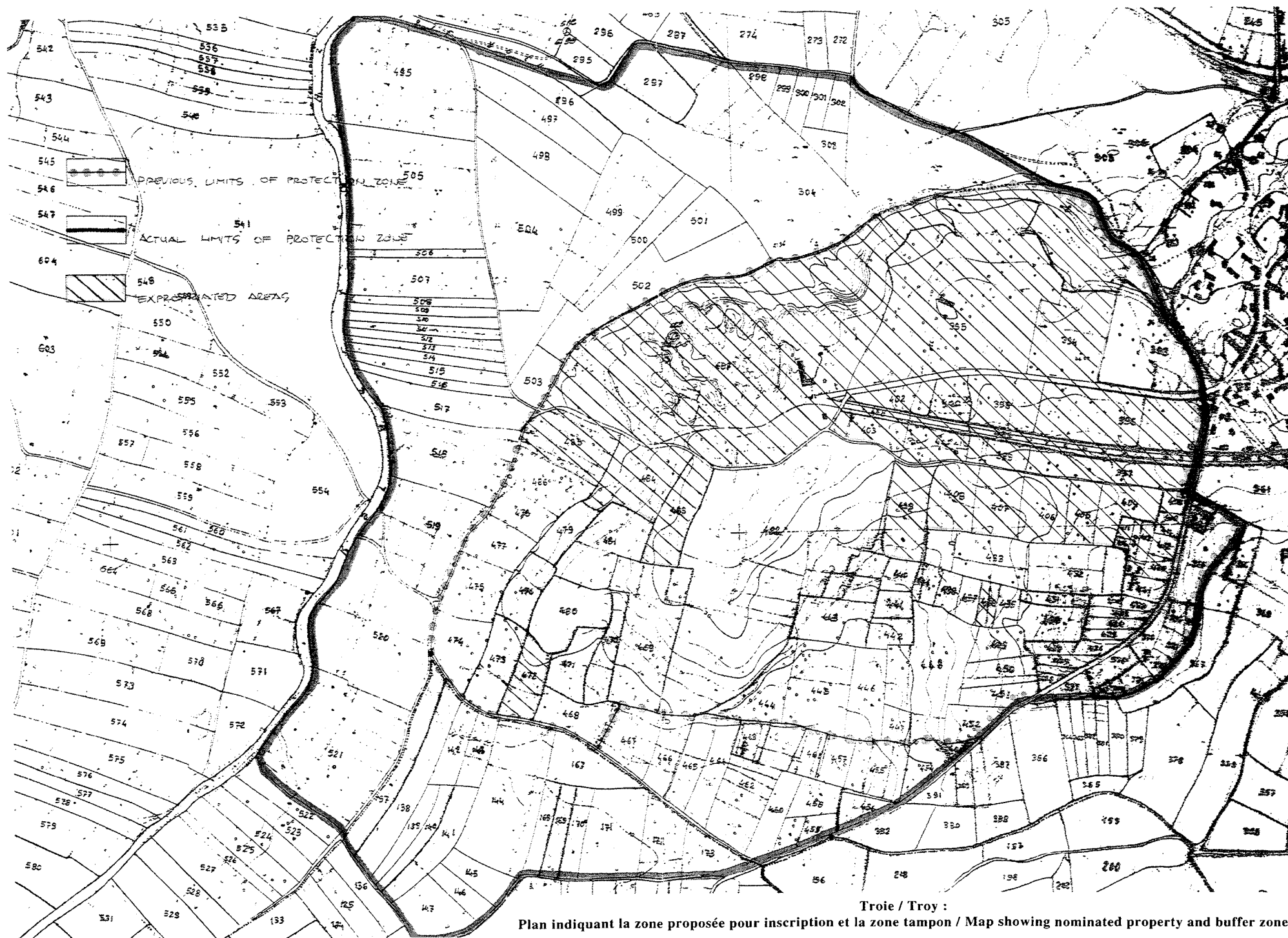
Recommendation

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



Troie / Troy :

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

WORLD HERITAGE LIST

L'viv (Ukraine)

No 865

Identification

<i>Nomination</i>	L'viv - the ensemble of the historic centre
<i>Location</i>	Halychyna, L'viv Oblast'
<i>State Party</i>	Ukraine
<i>Date</i>	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 Dnister 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. With the First Partition of Poland in 1772 L'viv became the capital of the new Austrian province.

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 remains:

- The *Church of St Mykolai* 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 Onufrii* 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 *Uspenska (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 monastery 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 Osmomysi 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

An ICOMOS expert mission visited L'viv in January 1998. The ICOMOS International Scientific Committee on Historic Towns and Villages commented on its cultural significance.

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.

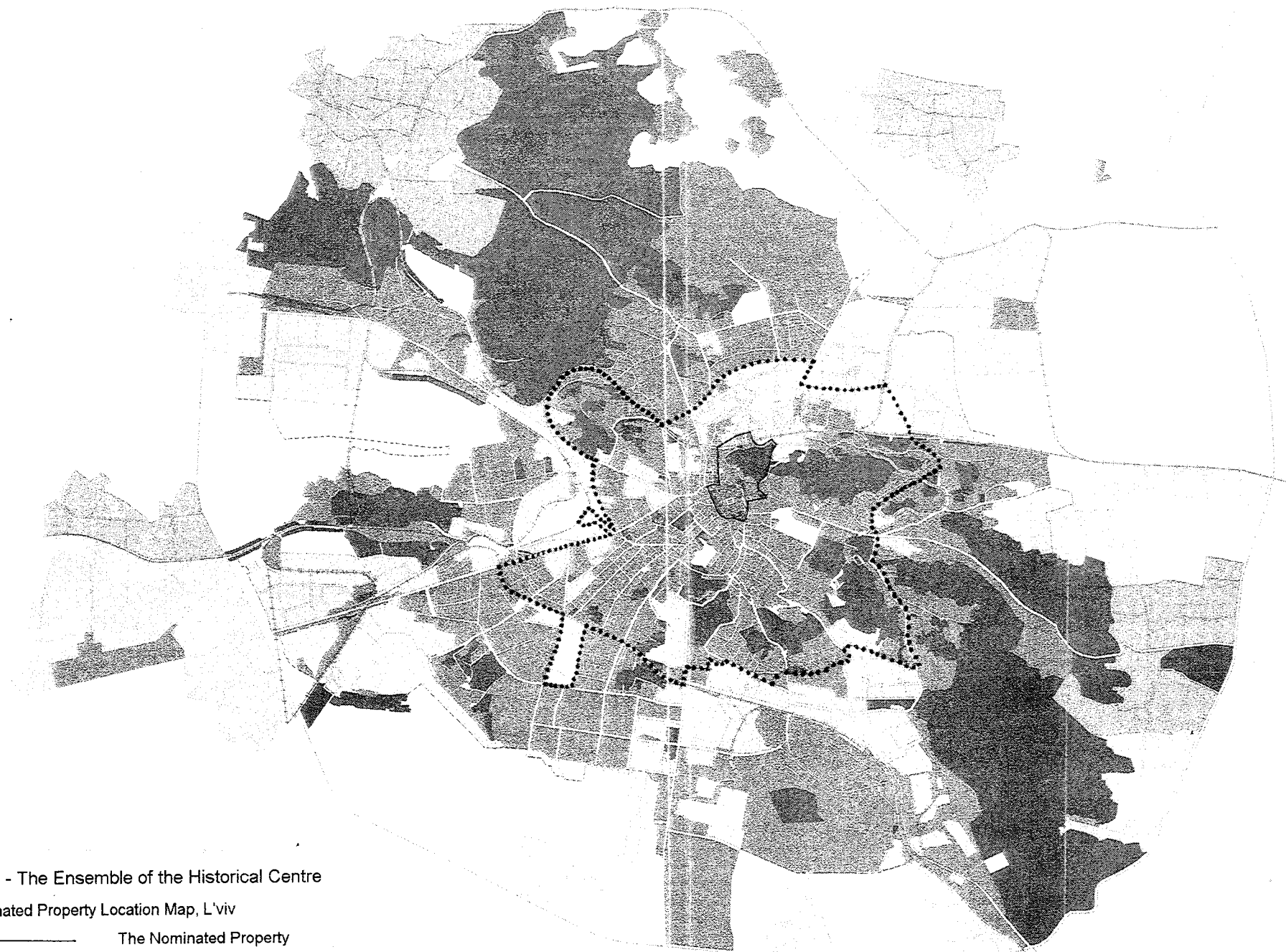
Recommendation

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

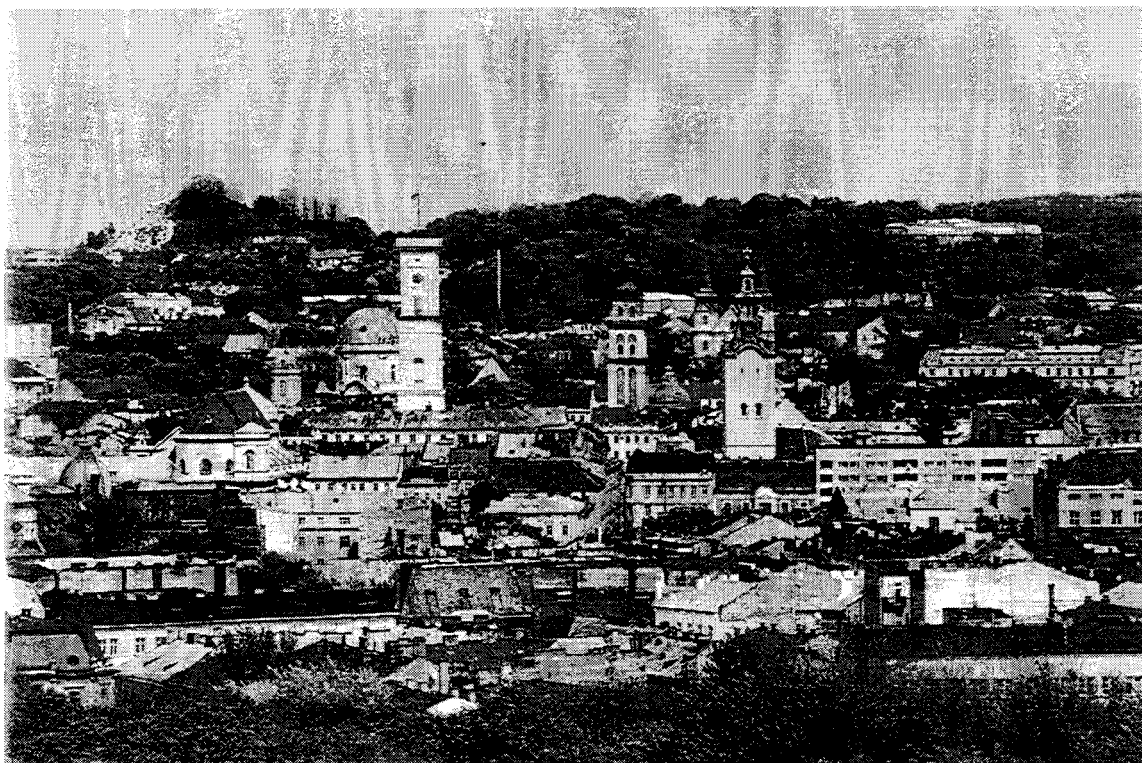


L'VIV - The Ensemble of the Historical Centre

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'viv, 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 Piatnytsia / St Paraskeva Piatnytsia's Church

WORLD HERITAGE LIST

Semmeringbahn (Austria)

No 785

Identification

<i>Nomination</i>	The Semmering Railway (Semmeringbahn) - cultural site
<i>Location</i>	Provinces of Lower Austria and Styria
<i>State Party</i>	Republic of Austria
<i>Date</i>	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.

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

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 (Ceské Budejovice) and 1837 saw the installation of the locomotive-hauled line between Florisdorf 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 Ghenga 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 Nivellier-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 Ghenga 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 Krauselklause, and the Polleroswand 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 Röschnitz 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

being the highest (46m) and the thirteen-bay Schwarza being the longest (328m). There are 118 smaller arched stone and 11 iron bridges.

Maximum inclines of 1:50-1:40 occur over 61% of the total length of the line and the smallest radius of curves is 190m, over 16% of the length. The boldness of the latter achievement is demonstrated by the fact that the minimum radius anywhere else in Europe at that time was 475m.

Most of the portals of the tunnels are simple but monumental in design, and are variously ornamented. Support structures are largely in stone, but brick was used for the arches of the viaducts and tunnel facings. The 57 two-storey attendants' houses, sited at approximately 700m intervals, that are a very characteristic feature of the Semmering line, were built in coursed rubble masonry with brick trimmings. Little remains of the original stations, which were planned originally as no more than relay stations and watering points, but later became converted into more impressive structures as tourist traffic increased.

During the railway's history a good deal of reconstruction has been carried out, using new materials such as cement blocks and concrete. These changes have been imposed by several factors, such as the increase in axle loading from the original 13 tonnes for which it was designed to the 22.5 tonnes of the present day, and a substantial increase in the speed, frequency, and freight loading of trains using it. The appearance of the whole line was significantly changed between 1957 and 1959, when masts were erected to carry the contact wires needed by the conversion to electrical locomotives.

The Semmering pass itself is well known for the "summer architecture" of its villas and hotels that were built between Gloggnitz and the small market town of Schottwien in picturesque locations for Viennese society. It became one of the first artificially laid out Alpine resorts in the decades following the opening of the railway line.

This process had begun even before that project began, with the development of Reichenau an der Rax and Payerbach, to the north-west of Gloggnitz, as tourist areas in the early decades of the 19th century. The architectural style of the villas and hotels that were built there were strongly influenced by the English architect A J Downing, whose book *The Architecture of Country Houses* appeared in 1850: his work was taken up by Austrian architects such as Christian Ludwig Förstner and Gottfried Semper. The basic form of buildings was dictated by their purpose, function, and construction, but the exterior was dictated only by the creative intentions of the patron and his architect. Romantic historicism influenced the appearance of the villas and hotels built in this area, a number of which have Gothic or Renaissance antecedents. The steep-gabled and fantastically ornate "Swiss chalet" also found favour with many builders.

The Semmering pass itself was not affected by tourist development for some time after the line opened in 1854. 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.

Brief description

The Semmering Railway, constructed between 1848 and 1854 over 41km of high mountains, is one of the greatest

feats of civil engineering during this pioneering phase of railway building. The quality of its tunnels, viaducts, and other works have ensured the continuous use of the line up to the present day, against the background of a spectacular mountain landscape, containing many fine recreational buildings resulting from the opening up of the area with the advent of the railway.

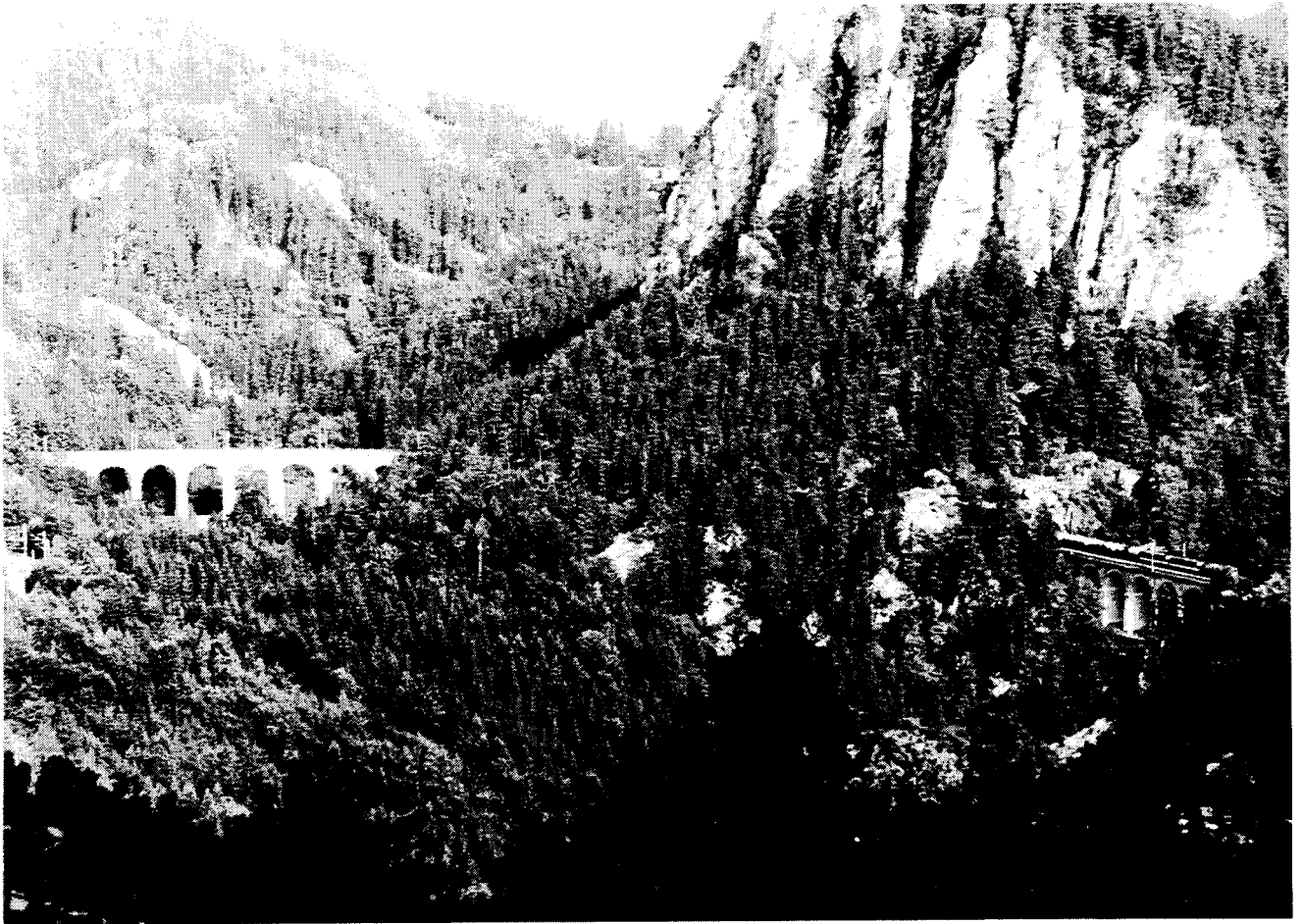
Recommendation

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 :
Le viaduc du Kalte Rinne / The Kalte Rinne viaduct

WORLD HERITAGE LIST

Classical Weimar (Germany)

No 846

Identification

<i>Nomination</i>	Classical Weimar
<i>Location</i>	Free State of Thuringia
<i>State Party</i>	Federal Republic of Germany
<i>Date</i>	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 bourgeois 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 indissolubly 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. **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 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) settled in the town (1775). Johann Gottfried Herder (1744-1803) 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

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 banqueting 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 Fritsch 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 Pavlovna, 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 (181-25-17), 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.

- Oßmannstedt Wieland Manor and Park

In 1757-62 Count Heinrich von Büнау commissioned the building of a small Baroque castle at Oßmannstedt, 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 (*Denkmaltbuch 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

Congregation of Weimar (*Evangelisch-lutherische Kirchgemeinde Weimar*).

The Old High School and the Historic Cemetery are owned by the City of Weimar.

The City Castle is owned by the Foundation for Thuringian Castles and Gardens (*Stiftung Thüringer Schlösser und Gärten*); this body, like the Foundation for the Weimar Classical Period, which is the owner of the remaining properties in the nomination, is a foundation under public law responsible for the management of public property.

There is no reference in the twelve individual dossiers of the existence of any form of management plan being in existence for any of the properties. The maps supplied showed only the areas proposed for inscription, without any buffer zones. Also lacking was information on the existence or otherwise of an urban plan for Weimar or its surroundings.

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.

Evaluation

Action by ICOMOS

An ICOMOS expert mission visited Weimar in December 1997.

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 Obmannstedt 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

<i>Nomination</i>	Cultural stratification in the historic centre of the city of Pecs
<i>Location</i>	Baranya Department
<i>State Party</i>	Hungary
<i>Date</i>	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. **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 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 *sandjak*. Most of the Hungarian inhabitants of the town fled, to be replaced by Moslems from Turkey or the Balkans, who demolished the churches and monasteries (with the exception of the cathedral) and used their stones for the construction of mosques and other Islamic buildings. The town walls were strengthened with bastions.

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 (*hammams*) continued in use for a considerable time. The fortifications around the castle were demolished and the town began to take on a Baroque appearance. It was designated the administrative centre of a county and fine public buildings were added.

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 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 (*Műemléki 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.

Management

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

An ICOMOS expert mission visited Pecs in December 1997.

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

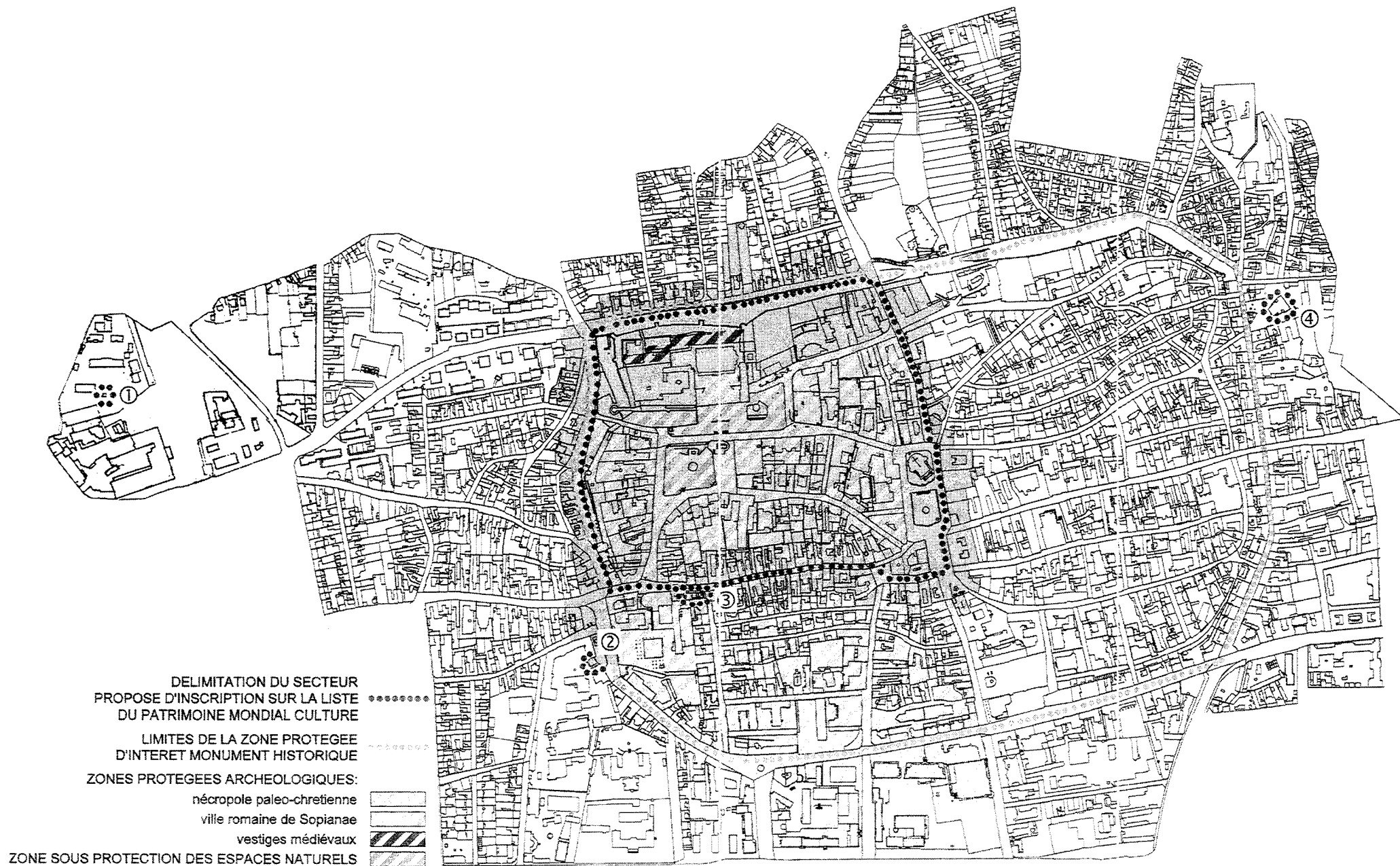
Cathedral and the Palaeochristian cemetery or its *extension* to include more of the historic town.

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.

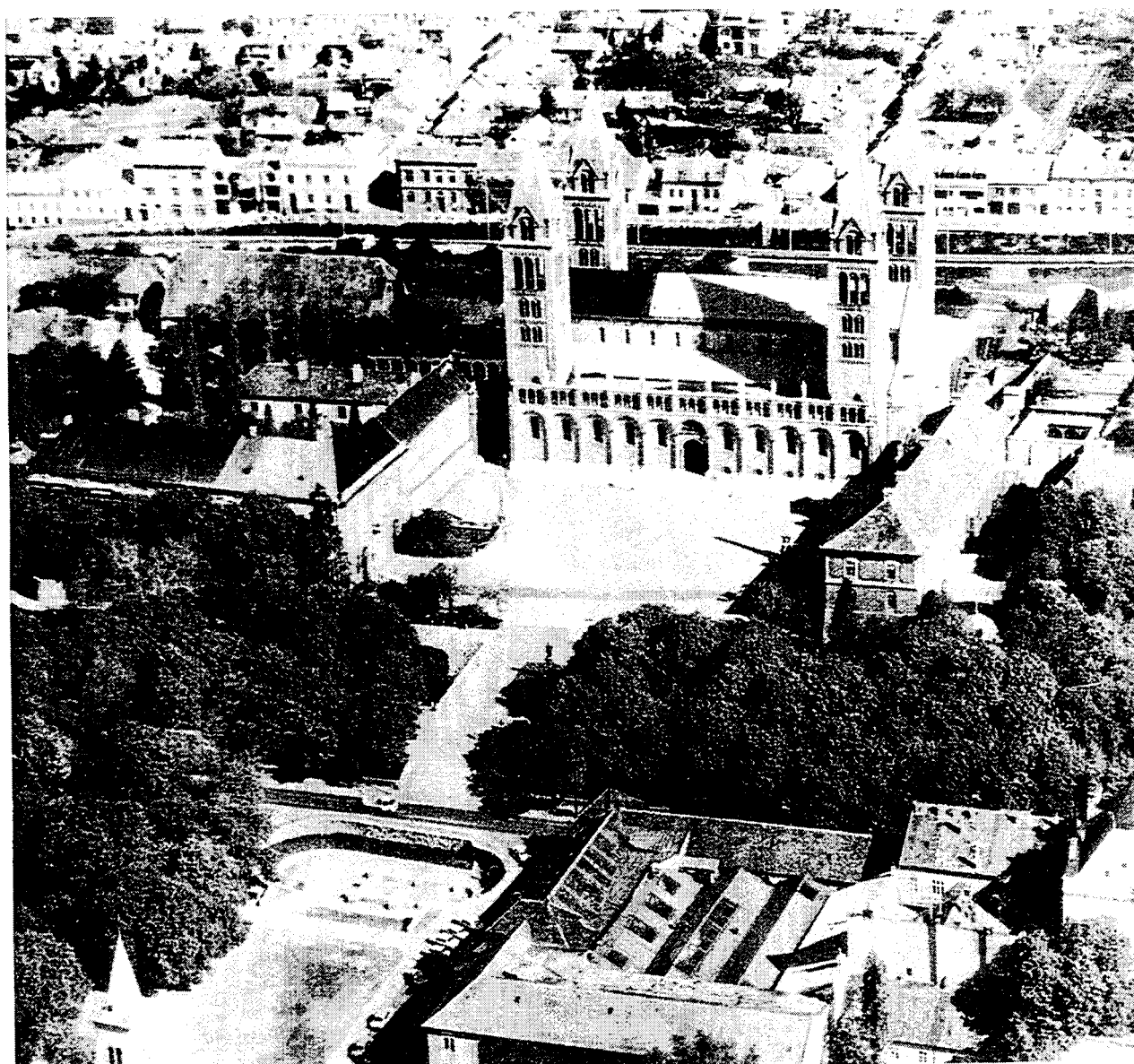
Recommendation

That this property should not be inscribed on the World Heritage List.

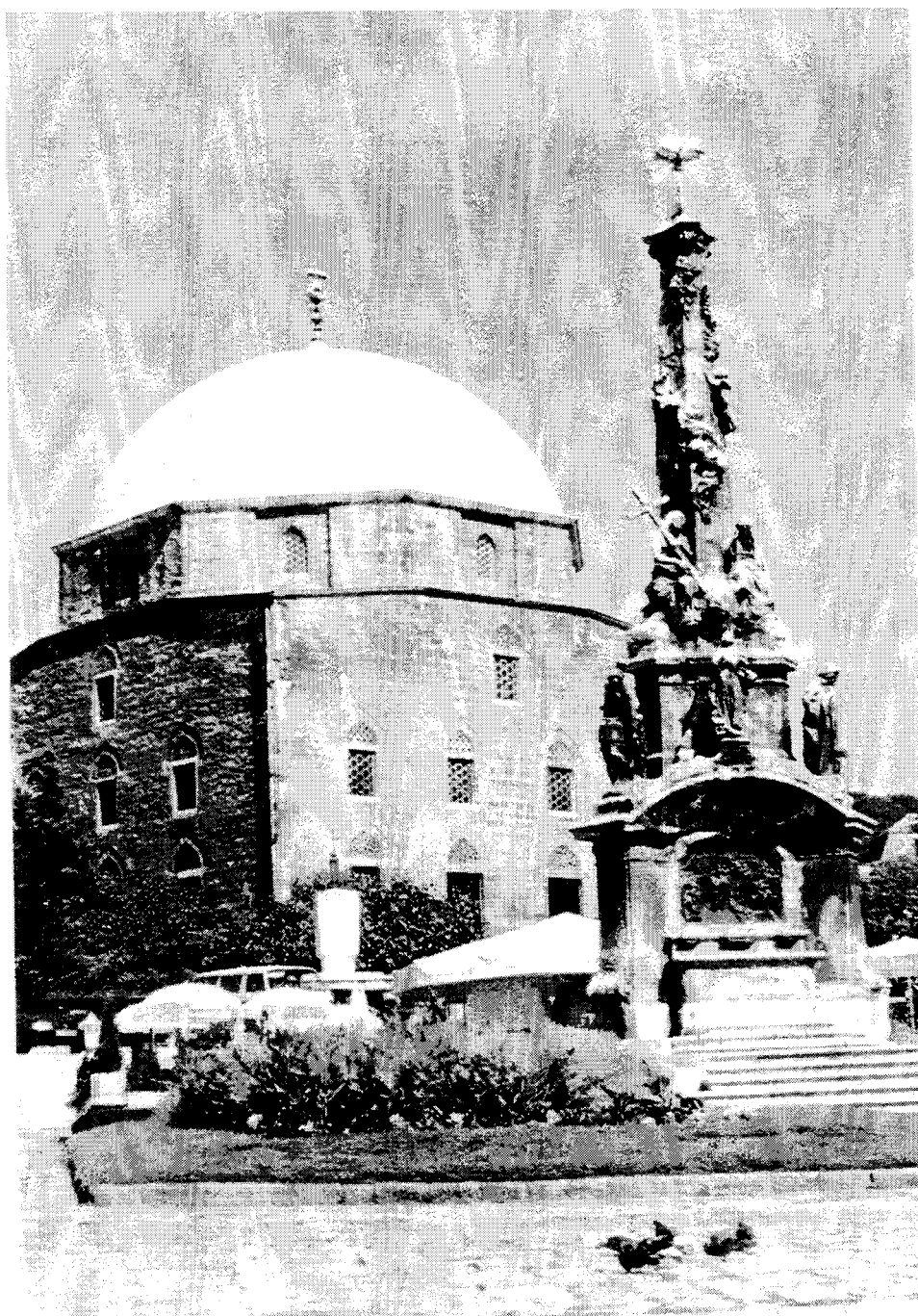
ICOMOS, October 1998



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 Istvan /
Aerial view of Cathedral and Szent Istvan 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**

WORLD HERITAGE LIST

Gdansk (Poland)

No 882

Identification

<i>Nomination</i>	Gdansk: the Main Town, the Motlava Side Channel, and the Vistula Mouth Fortress
<i>Location</i>	East Pomerania (Gdansk Pomerania), Gdansk Voivodship
<i>State Party</i>	Poland
<i>Date</i>	28 July 1997

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 multid denominational 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

manner not paralleled in any other European city.

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

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 Motlawa, 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 (*Langgärten*) 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 Netherlanders, 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" (*Gelehrten-regierung*).

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 Motlawa 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 Motlawa. 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 Motlawa. 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 167-81 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 Motława - Granary Island and Plummet Island - are in the centre of the complex.

The Side Channel of the Motława 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 (*Wisłoujście*) 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 Motława 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.

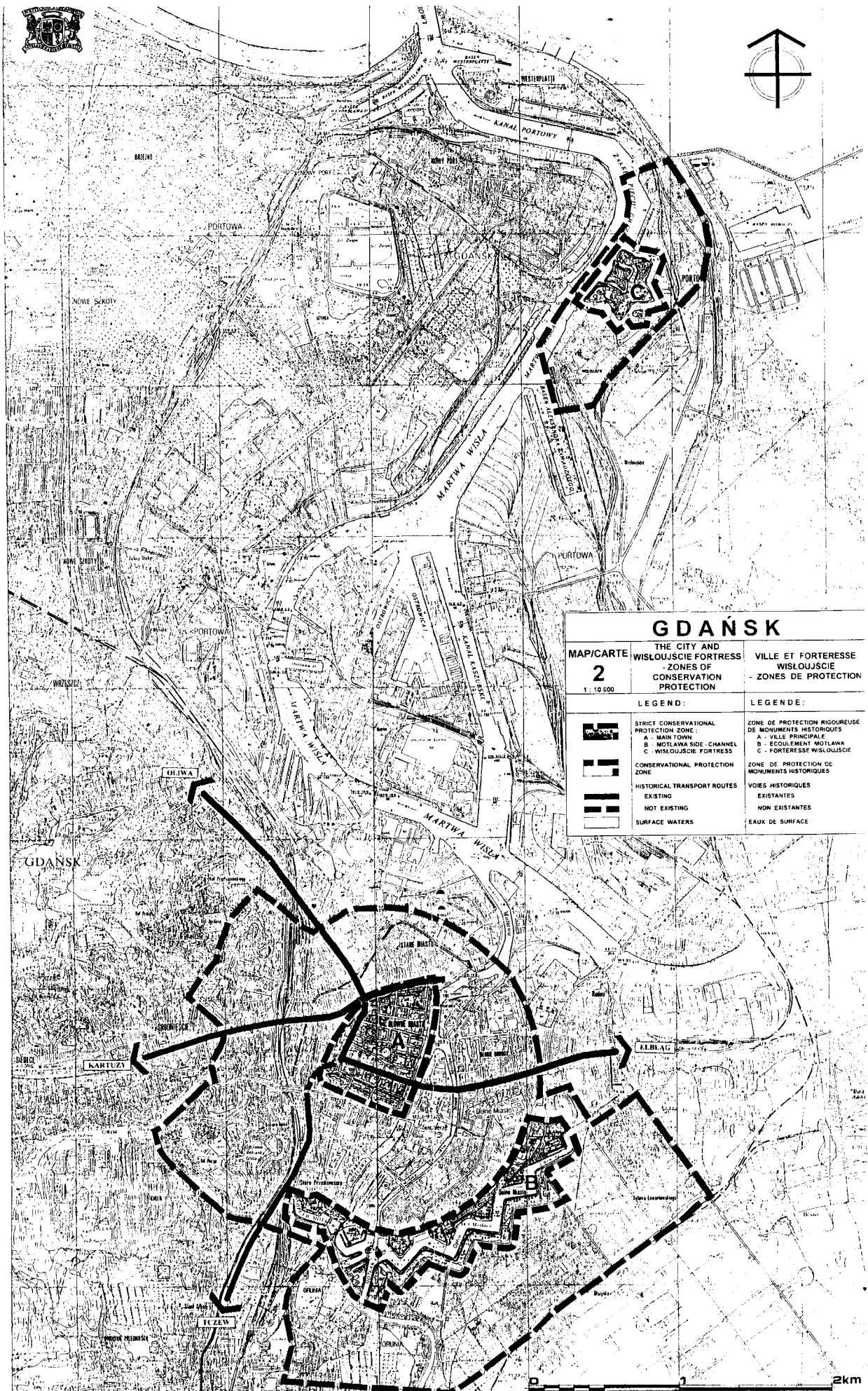
At the meeting of the Bureau in June 1998, following the ICOMOS presentation, it was agreed to postpone discussion of this nomination until the extraordinary meeting preceding the Committee meeting in December 1998. The State Party undertook to provide supplementary information in support of the nomination.

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.

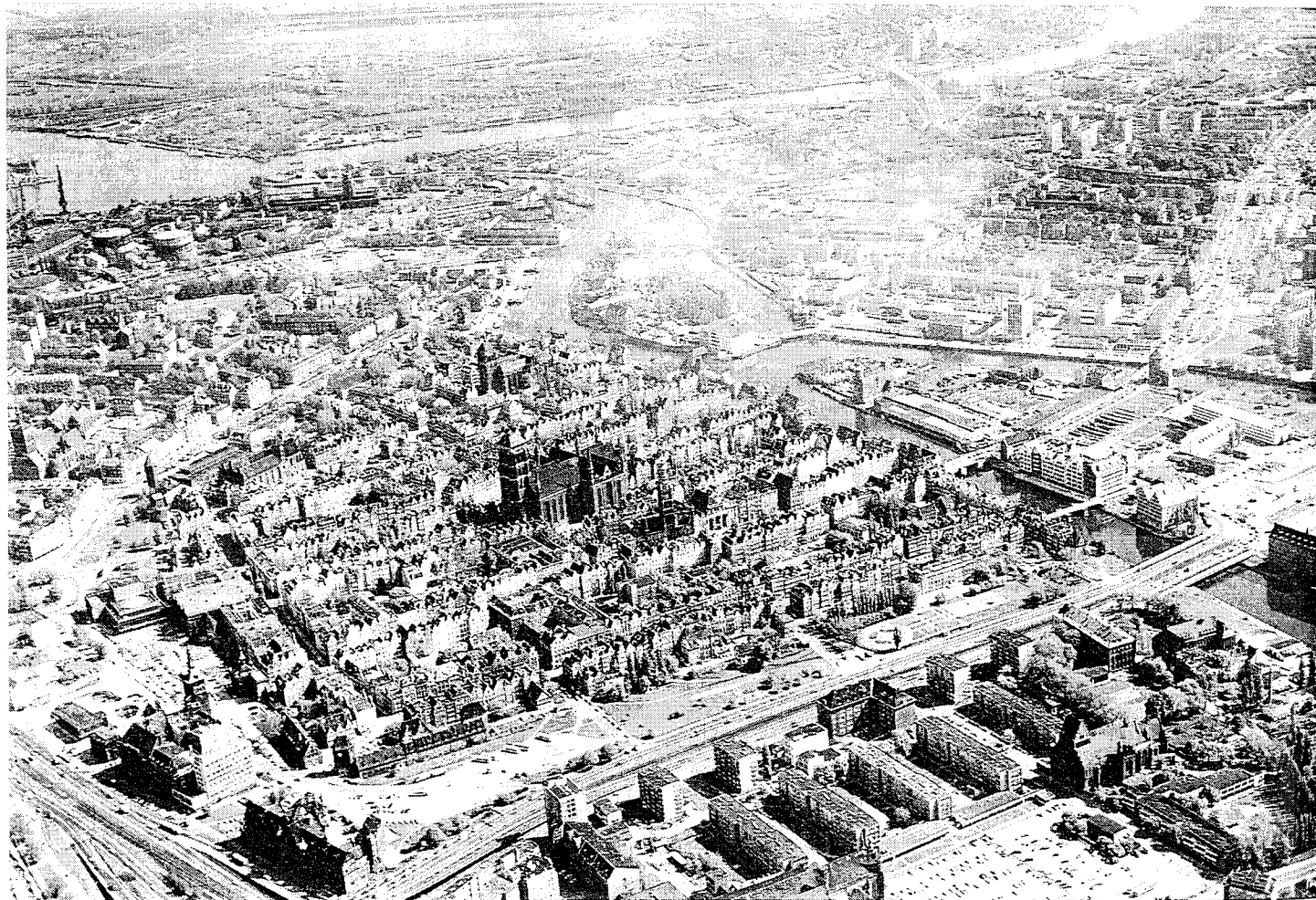
Recommendation

That this property should not be inscribed on the World Heritage List.

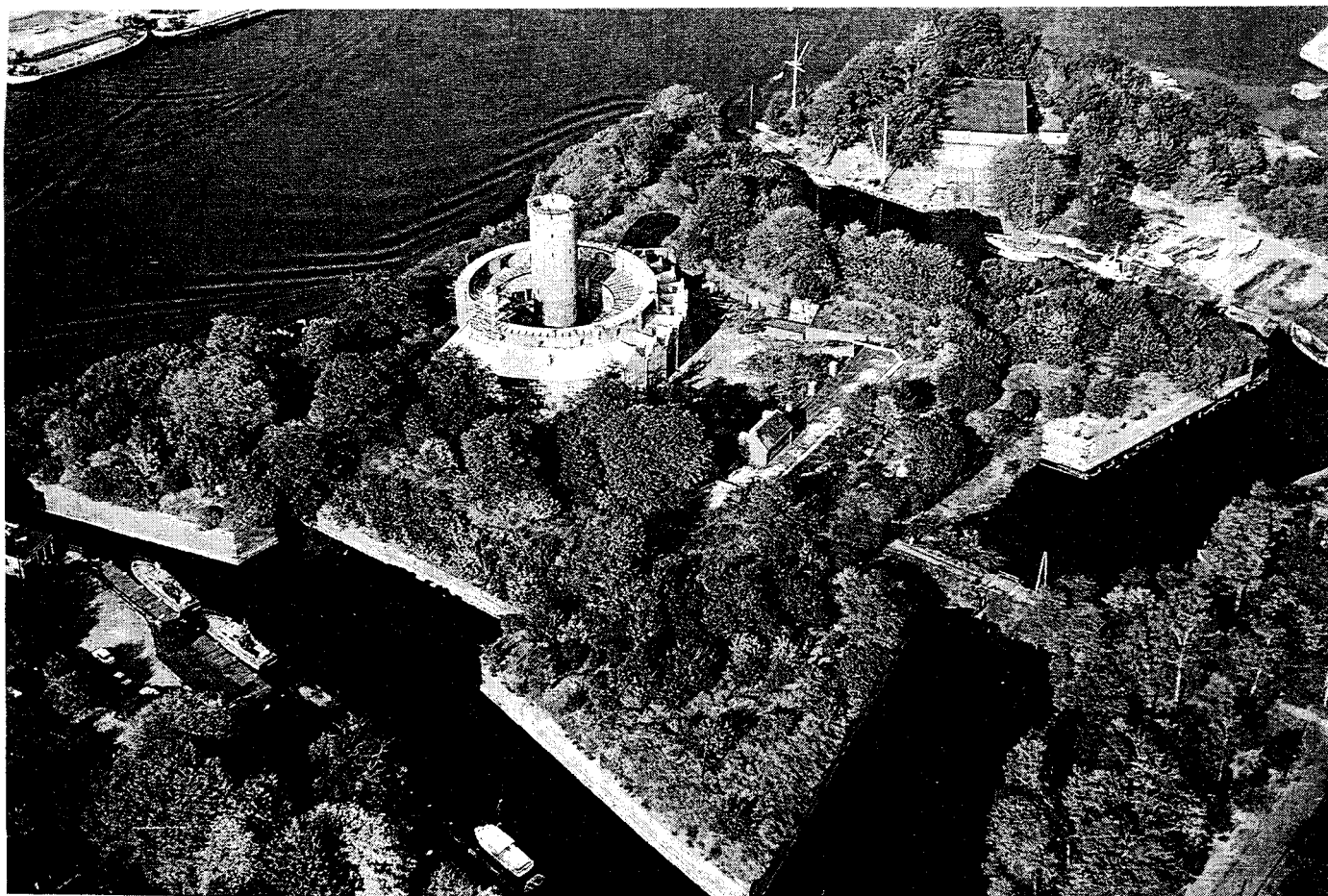
ICOMOS, October 1998



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 Motlava et forteresse de l'embouchure de la Vistule /
Gdansk : the Main Town, the Motlava Side Channel, and the Vistula Mouth Fortress :
Forteresse de l'embouchure de la Vistule / Vistulamouth Fortress**



**Gdansk : Ville Principale, écoulement de la Motlava et forteresse de l'embouchure de la Vistule /
Gdansk : the Main Town, the Motlava Side Channel, and the Vistula Mouth Fortress :
Forteresse de l'embouchure de la Vistule / Vistulamouth Fortress**

WORLD HERITAGE LIST

Tárraco (Spain)

No 875

Identification

<i>Nomination</i>	The archaeological ensemble of Tárraco
<i>Location</i>	Autonomous Community of Catalonia, Province of Tarragona
<i>State Party</i>	Spain
<i>Date</i>	1 July 1997

Justification by State Party

The town of Tárraco is the first and oldest Roman settlement on the Iberian peninsula, and it became the capital of most of the land on the peninsula, the Province of *Hispania Citerior*, during the reign of Augustus (1st century BC). The surviving remains of Tárraco make it possible to study the spread of Roman rule from the 3rd/2nd century BC, when the Roman town was founded, until the early Christian period. The unique Roman plan of the town is also exceptional, since it adapted to the configuration of the land by means of a series of artificial terraces, which are to be seen around the provincial forum as well as in the residential quarter. The town is rich in important buried architectural and archaeological remains, among them buildings that are completely preserved, as in the case of the group of vaults in the Calle Méndez Núñez.

The originality of the defensive system of walls built in the 3rd-2nd centuries BC is also remarkable, creating a monument that is unique because of the different phases of the Republican walls and the special elements of Roman work that it brings together and its antiquity, together with the extent of the walls that survive. The walls of Tárraco are one of the earliest examples of Roman military engineering on the Iberian peninsula and the most substantial surviving evidence of the Republican town. They are one of the most important symbols of the town, defining its form from antiquity up to the 19th century. They illustrate the construction technique known as *opus siliceum* that was characteristic of Italy and was used in Etruria and Latium from the 6th century BC. They are one of the earliest examples of public works that survive anywhere on the Iberian peninsula. The walls provide one of the rare surviving examples of Republican defensive works, in which a great deal of the structure

survives - sections of wall with internal and external decoration, cyclopean gates, defensive bastions such as the Minerva, Capiscol, and Archbishop's Towers - in a good state of conservation.

The architectural ensemble known as the Provincial Forum is considered to be one of the largest and best documented fora of the Roman world. This large group of buildings, the seat of the *Concilium provinciae Hispaniae citerioris*, determined the layout of the existing old town, where most of the architectural elements survive, some to a height of up to 11m. It was a large complex (7.5ha) spread over three terraces used for high-level political purposes and to bring the communities of *Hispania citerior* into the Roman Empire, as shown by the iconography of sculptural and decorative finds. The architectural details and the use of imported materials 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 Centcelles was converted into a Palaeochristian funerary monument not long after its construction, possibly intended to receive the remains of the Emperor Constans I.

The Triumphal Arch of Berá is further evidence of the importance of the provincial capital. It was built during the reign of Augustus to commemorate the rerouting of the ancient Via Heraclea and its renaming after the Emperor.

Notes by ICOMOS

1. The State Party does not make any proposals in the nomination dossier concerning the criteria under which it considers the property should be inscribed on the World Heritage List.
2. The text above is a slightly abridged version of that in the nomination dossier.

Category of property

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

History and Description

History

There was possibly a trading settlement here, founded by Ionian Greeks in the early 1st millennium BC. Recent research has proved that by the end of the 5th century BC the indigenous Iberians had created a settlement, called Kesse. It was seized and fortified by the Roman proconsul Scipio Africanus in 218 BC during the Second Punic War in order to cut off the flow of reinforcements from Carthage to Hannibal, then campaigning in Italy. Roman control over this part of the Iberian peninsula was strengthened when a Carthaginian fleet was destroyed in 217 BC at the mouth of the Ebro.

After serving as one of the bases for the Roman conquest of the entire peninsula, Tàrraco became the seat of Roman power. It supported Julius Caesar against Pompey and was rewarded with *colonia* status for its loyalty with the impressive title *Colonia Iulia Urbs Triumphalis Tarraco*.

It later became the capital of the imperial province of *Hispania Citerior (Tarraconensis)*, which covered much of the Iberian peninsula, following the reorganization by Augustus in 27 BC. As such it was suitably endowed with imposing public buildings, as a demonstration of Roman power. It was visited by several Roman emperors, among them Augustus and Hadrian, and was the site of many councils bringing together officials and worthies from all the Iberian provinces.

Christianity was early in reaching Tàrraco (according to legend 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 Tàrraco being the scene of many bloody conflicts in the following centuries. Twice recaptured for short periods, the largely ruinous and depopulated town did not return to the Christian realms until 1148, following the decisive defeat of the Moors at Tortosa by Raymond Berenguer IV. It was resettled by Normans, and became Catalan in 1220 after Alfonso the Warrior drove the Moors permanently out of Catalonia.

Description

The Roman town, like its Iberian predecessor, was sited on a hill, with the seat of the provincial government, the *Concilium provinciae Hispaniae citerioris*, at its crest and on two terraces created below. At the top was a colonnaded open space with the temple of the Imperial cult at one of its ends. There was also a colonnaded open space, known as the Provincial Forum, on the second terrace, measuring 150m by 300m. Inscriptions found here suggest that this was where the government buildings were located. The lowest of the three terraces was occupied by the circus.

Between this governmental and cult enclave and the port there were quarters in commercial and residential use, along with public buildings such as baths, schools, libraries, other temples, the commercial forum, and the theatre.

- The ramparts

The defences built by Scipio consisted of two curtain walls 6m high and 4.5m thick lined with square bastions, all built using large undressed stone blocks (*opus siliceum*).

In the mid 2nd century BC the perimeter was extended and the walls were thickened and raised (to 12m high by 6m thick), using *opus quadratum* (dressed stone) on the original megalithic foundations; the facings of the walls were rusticated. These walls remained largely intact, with slight modifications in the Late Roman period and the Middle Ages and some additions in the 16th-18th centuries, to the present day, and 1.3km are now accessible for visitors.

Of the three surviving bastions, the Minerva Tower (which formed part of the original enceinte) is the most complete. Five heads sculpted on the outer wall had a protective function; in the interior there is a dedicatory inscription to the goddess Minerva.

- The Imperial cult enclosure

A first attempt to create this ensemble in the Julio-Claudian period was abandoned, and it was not brought to fruition until around AD 70, by Vespasian; the final component, the circus, was added by Domitian more than a decade later.

The portico enclosed an area of 153m by 136m, roughly coincidental with the site of the present-day Cathedral. Part of the portico and the Imperial cult temple are preserved within the Cathedral complex.

- The Provincial Forum

This terraced open space measured 175 by 320m and was closed at one end by another temple. The portico that surrounded it was 14m wide and roofed with shingles. A series of semi-circular vaults (*cryptoportici*) opened out of it, and these can be seen incorporated into later buildings in several places in the town; in some cases they were cut into the rock and in others they are stone-built structures.

An imposing building, rising to three storeys, served as the *praetorium* (seat of the provincial council); it was considerably altered during the Middle Ages to serve as the residence of princely or episcopal notables. However, considerable portions of the Roman fabric are still clearly visible.

- The circus

The third and lowest of the terraces is 325m long and 100-115m wide, and on it sits the circus, covering much of its surface. The central spina is 190m long. The seating was raised on series of vaults in Roman concrete (*opus caementicium*), the facade of the podium and the steps being more decorative, faced with small square stones (*opus reticulatum*).

The largest visible portion is in the south-western sector (the Caves of Saint Hermengildo), but many other parts are incorporated in later buildings. A section of its facade survives as part of the inner face of the 14th century defensive work known as La Muraleta. As a result it is possible to reconstruct its original appearance in its entirety.

- The Colonial Forum

In the centre of the town are to be found the remains of the Lower or Colonial Forum. This can be dated at least to the 1st century BC on the basis of a dedication to Pompey the Great, who received Spain as part of his responsibilities when the First Triumvirate was formed in 56 BC.

What has come to light is a group comprising the basilica (courthouse), a temple, and some houses and streets. Column bases give an indication of the form of the basilica, with main rooms on the interior and shops or taverns on the outside. The other features of this centre of urban life are known from fragmentary remains in the basements and walls of existing houses.

- The theatre

The theatre was built at the beginning of the 1st century AD when the town underwent extensive modifications. It was erected on the site of large cisterns from the 2nd century BC and a harbour market from the mid 1st century BC. It is located outside the defensive walls and makes use of the natural slope of the ground as the base of the rows of seats (*cavea*). Part of the stage (*scena*) has been brought to light, but nothing is known of the elaborate architectural structure (*scenae frons*)

that would have risen behind the stage proper, beyond a number of architectural and sculptural pieces.

- The amphitheatre, the Visigothic basilica, and the Romanesque church

The amphitheatre, with its seating for some 14,000 spectators, lies to the south-east of the town, outside the walls and near the coast. Built in the early 2nd century AD, during the reign of Trajan or Hadrian, it has the characteristic elliptical ground plan, measuring 130m by 102m.

The arena is surrounded by the rows of seating, supported on superimposed vaults made of *opus caementicium* and *opus reticulatum* on all save the north side, where the lower rows of seats are cut into the natural rock. Access to the arena is by two large entrances at the ends of the long axis. The *podium*, used by officials, is over 3m high and was originally covered with painted stone blocks; when the structure was enlarged and reconstructed in AD 218 the *podium* was clad with sheets of white marble.

It was used for spectacles until the mid 4th century and then abandoned, not to be in use again until the 6th century, when a Visigothic basilica was built. This was a three-aisled structure dedicated to the martyrs Fructuosus, Augurius, and Eulogius, who died in the amphitheatre on 21 January 259, with a chancel on the longitudinal axis, a sanctuary for celebrating the Eucharist, and a small room that may have been a vestry. This building was demolished in the 12th century to permit the construction of a Romanesque church in the traditional Latin cross form. Most of the lower parts of this structure survive, and the decoration that has been studied indicates Cistercian connections.

- The Palaeochristian cemetery

The first use of this extra-mural area was for suburban villas, in the late Republican period. In the 3rd century AD, however, it became converted into a cemetery, associated with the cult of the three martyrs, over whose tomb a basilica was built (destroyed in the 8th century). Excavations have revealed over two thousand tombs of different types, some of which are on display. The Palaeochristian Museum on the site houses much of the material resulting from these excavations.

- The aqueduct

Three aqueducts brought water to Tárraco, two from the River Francoli and the third from the Gaià, and their routes have been traced in detail. A 217m stretch of one of the Francoli aqueducts, known as Les Ferreres, has been preserved where it traverses a shallow valley. It is built in *opus quadratum* and consists of two courses of arches, rising to a height of 27m.

- The Tower of the Scipios

The attribution of this funerary monument to the Scipios is very doubtful, since it is dated to the first half of the 1st century AD. It consists of a sturdy podium, a central section representing the Phrygian deity Attis, and an upper section with reliefs of two men in oriental costume.

- The Médol quarry

This large quarry was worked to obtain the limestone used in the construction of many of the buildings in Tàrraco; it has been estimated that some 50,000m³ 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 Tàrraco. It consists of a single arch with relatively simple decoration. There is an inscription on the entablature recording the name of the consul who commissioned its construction.

Management and Protection

Legal status

The archaeological ensemble of Tàrraco is covered by various designations under Spanish Law No 16/1985 on the Spanish Historic Heritage and Catalan Law No 9/1993 on the Catalan Cultural Heritage (the dates in parentheses relate to the official decree; earlier designations are covered in the legislation currently in force):

- The historic centre of Tarragona: historic ensemble 1966;
- The Roman walls: historic monument 1984;
- Les Ferreres aqueduct: historic monument 1905;
- Cathedral: historic monument 1905;
- Amphitheatre and church: historic monument 1924;
- Provincial Forum: historic monument 1926, 1931;

- Tower of the Scipios: historic monument 1926;
- Palaeochristian cemetery: archaeological zone 1931;
- Médol quarry: archaeological zone 1931;
- Forum: archaeological zone 1954;
- Vaults of circus: historic monument 1963;
- Roman theatre: archaeological zone 1977;
- Les Munts villa: archaeological zone 1979;
- Arc de Berá: historic monument 1926;
- Centcelles villa-mausoleum 1931.

This legislation imposes restraints on all forms of intervention on the designated monument or site and its immediate surroundings, and is supported by a number of Decrees of the Catalan Parliament from 1990 onwards relating to specific aspects of protection and conservation.

Management

Ownership of the properties covered in the nomination is spread over public institutions and private institutions and individuals.

The Generalitat of Catalonia has overall responsibility for the protection and management of the monuments and sites through the Cultural Heritage General Directorate, part of the Cultural Secretariat. Certain monuments are managed by the Municipality of Tarragona.

Article 44 of the General Urban Management Plan for Tarragona, approved in January 1995, relates to the protection of the archaeological heritage. It provides for special protection zones around the amphitheatre, the circus, the theatre, and the aqueduct. There is in addition a detailed plan, the *Pla Especial Pilats* for the Praetorium and circus area. The Special Plan for the Upper Part of the town (*Pla Especial del Centre Històric-Part Alta* - PEHA), approved in 1990, is concerned with the rehabilitation of the historic centre, and makes special provision for the preservation of the historic townscape and its components.

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 Tàrraco began as early as the 16th century, and important work was carried out in the 19th century, but systematic archaeological work did not begin until the late 1980s. This was begun by the Deutsches Archäologisches Institut, then taken over between 1987 and 1989 by the Workshop-School for Archaeology (TEDA), set up by the Municipality, and since that time by the Tarragona Urban Archaeology Centre (CAUT) and the Archaeological Service of the Generalitat, working closely with the Archaeological Laboratory of the Rovira i Virgili University of Tarragona (LAUT).

Scientific conservation and restoration projects began in the late 1950s, first under the direction of the Ministry of Culture and then the Archaeological Service of the Generalitat following its creation in 1980. A number of specific projects have been carried out or are in progress (see above), a number of them resulting from agreements concluded between the Service and other bodies, such as the Municipal Museum and the University.

Authenticity

The authenticity of the excavated sites is total. That of upstanding monuments such as the amphitheatre, the Arc de 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

Tàrraco was one of the most important provincial capitals in the Western Roman Empire and as such was endowed with many fine public buildings. It was also the site of an impressive symbolic complex devoted to the cult of the Imperial family.

Comparative analysis

The State Party includes a short comparative study in the nomination dossier which concentrates on Tàrraco in relation principally to Mérida, the Roman monuments of which were inscribed on the World Heritage List in 1993. This stresses the priority of the foundation of Tàrraco, its greater symbolic and political importance in the Roman Empire, and its relatively

greater wealth of public buildings, as well as its defensive walls.

In these terms, Tàrraco 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 Tàrraco 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 Tàrraco did for those in Hispania. Whilst the surviving Roman remains in Lyon are no more impressive than those in Tàrraco, 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 Tàrraco, 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**