

UNESCO

**WORLD HERITAGE CONVENTION
WORLD HERITAGE COMMITTEE**

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Suzhou (China)

EVALUATIONS OF CULTURAL PROPERTIES

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

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



2004

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INTERNATIONAL COUNCIL ON MONUMENTS AND SITES (ICOMOS)

World Heritage Nominations 2004

1 Analysis of nominations

In 2004 ICOMOS has been requested to evaluate 37 new and deferred nominations and extensions to cultural and mixed properties.

The *geographical spread* is as follows:

<i>Europe and North America</i>	19 nominations (3 deferred, 1 extension) 16 countries
<i>Latin America Caribbean</i>	2 nominations 2 countries
<i>Arab States</i>	2 nominations (1 deferred) 2 countries
<i>Africa</i>	2 nominations 2 countries
<i>Asia-Pacific</i>	12 nominations (3 deferred, 3 extensions) 8 countries

2 ICOMOS procedure

a Preparatory work

Following an initial study of the dossiers, expert advice was sought on the *outstanding universal value* of the nominated properties, with reference to the six criteria listed in the *Operational Guidelines* (July 2002), para 24(a). For this purpose, ICOMOS called upon the following:

- ICOMOS International Scientific Committees;
- individual ICOMOS members with special expertise, identified after consultation with International and National Committees;
- non-ICOMOS members with special expertise, identified after consultation within the ICOMOS networks.

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

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

Missions were sent to all the nominations except to the nominations deferred in 2003. The experts were drawn from Bangladesh, Benin, Bulgaria, Canada, Czech Republic, Finland, France, Israel, Italy, Japan, Mali, Malta, Mexico, Norway, Pakistan, Poland, Portugal, Republic of Korea, South Africa, Sri Lanka, Sweden, The Netherlands and the United Kingdom.

Evaluation missions were carried out jointly with IUCN for the nominations of mixed properties and some of the cultural landscapes.

b Evaluations and recommendations

On the basis of the reports prepared by the two groups of experts, draft evaluations and recommendations (in either English or French) were prepared and considered by the ICOMOS World Heritage Panel at a meeting in Paris on 16–18 January 2004. Following this meeting, revised evaluations have been prepared in both working languages, printed, and dispatched to the UNESCO World Heritage Centre for distribution to members of the World Heritage Committee for its 28th Session in June–July 2004. Supplementary information has also been requested for some of the nominated properties.

The evaluations of four nominations deferred in 2003 will be available in the working document *WHC-04/28.COM/INF.15A Add* and will be sent to the World Heritage Centre for distribution by the end of May 2004.

Paris, March 2004

St. Kilda (United Kingdom)

No 387 bis

1. BASIC DATA

State Party: United Kingdom

Name of property: St. Kilda (Hirta)

Location: Western Isles, Scotland

Date received: 29 January 2003

Category of property:

In terms of the categories of cultural property set out in Article 1 of the 1972 World Heritage Convention, this is a *site*. In terms of *Operational Guidelines for the Implementation of the World Heritage Convention* this is an organically evolved *relict cultural landscape*. The property has already been inscribed on the World Heritage List in 1986, under the natural criteria iii and iv.

Brief description:

This volcanic archipelago, comprising the islands of Hirta, Dun, Soay and Boreray, with its spectacular landscapes along the coast of the Hebrides, includes some of the highest cliffs in Europe, which provide a refuge for impressive colonies of rare and endangered species of birds, especially puffins and gannets. There is evidence of human occupation from over 2,000 years, who have left the built structures and field systems, the cleits and the traditional stone houses of Highland type. The remaining islanders decided to evacuate St. Kilda in 1930.

2. THE PROPERTY

Description

The archipelago of St. Kilda, the remotest part of the British Isles, lies 66 km west of Benbecula in Scotland's Outer Hebrides. Its islands with their exceptional cliffs and sea stacs, form the most important seabird breeding station in north-west Europe. There is archaeological evidence of habitation from over 2,000 years. The islanders evacuated St. Kilda in 1930.

There are some medieval structures left, but most of them have been lost over time, possibly also because the material was reused in new constructions. Important changes came in the 19th century, when most of the earlier residential buildings were replaced with new structures. The first new constructions were the two-storey Store (or Featherstore) ca 1800-18, and the church and manse. The Church is a relatively plain two-bay oblong structure built in 1826, a schoolroom being added on the Northwest side in 1898/1900.

The most common traditional structure on St. Kilda is the **cleit**, of which about 1260 have been recorded on Hirta, distributed all over the island, and more than 170 others on the outlying islands and stacs. Cleits are small drystone structures of round-ended rectilinear form, with drystone walls and a roof of slabs covered with earth and turf.

Within this basic plan are numerous variations of door position and some examples even include integral adjoining cells. Cleits were usually used to store materials, and their generally open wall construction was designed to allow a through-flow of air. They were used to store birds, eggs and feathers, and harvested crops as well as peat and turf which were both used as fuel.

The protected settlement areas on St. Kilda are:

- St. Kilda Village, the largest settlement, on the south side of the island, overlooking the Village Bay or Loch Hirta;

- Gleann Mor settlement, on the north side of the island, on the Glen Bay or Loch a' Ghlinne,

- Geo Chrubaidh settlement, north-west of the previous;

- Claignean an Tigh Faire, faire platform and cleitean, a small site on the west coast.

The present-day *Village* results from the 19th-century effort to provide more up to date accommodation. A new village core consisted of a laid-out string of **blackhouses**, mostly end-on to what is known as *The Street*. These structures, 24 of which survive fairly intact, were mainly built in the 1830s. They were of the usual Hebridean plan, being rectangular, thick-walled and with rounded external corners. The roofs were thatched with barley straw, some later gabled, and if they had windows they were glazed. There was a single entrance, used by both animals and people, and the lower end was used as a byre. At the same time, the fertile plain of Village Bay was divided into numerous **radial plots**, most of which are still evident in the ground. Around the blackhouses are **enclosures**, some of which may define small gardens. Small circular gateless enclosures within the head dyke form 'planticrues', used to shelter growing crops of kail or cabbages. *The An Lag* enclosures, the date of which is unknown, might have been enclosures to grow vegetables in a sheltered location.

After a damaging hurricane in 1860, a row of 16 'white houses' were built along the Street, fitted into the gaps between the blackhouses. These were of a standard Scottish north-west Highlands three-roomed design. They were different from the previous type; they face seaward and have a hard rectangular outline of mortared stone and chimneyed gables. The roofs were first covered with zinc plates nailed down to sarking boards as a security against the wind. The zinc was later replaced by tarred felt, and the external walls were rendered. In 1898 the houses were provided with new floors, concrete or timber. Most of the houses have a revetted drainage ditch at the rear, a common Highlands feature.

Following the evacuation in 1930, the buildings of St. Kilda began to deteriorate fairly rapidly, and within ten years most were roofless. In 1957 the Air Ministry re-occupied the manse and Factor's House, repaired the church, and built a block of Nissen huts. At about this time the road to the top of Mullach Mór was built, using material quarried from the side of the hill. The present Ministry of Defence buildings were occupied after 1966, and the radar facilities on Mullach Mór and Mullach Sgar have gradually developed over the last 35 years. There are several remains of aircraft, crashed on the islands in the 1940s, now treated as archaeological remains.

History

The origins of the name St. Kilda are uncertain, as there has never been a saint called Kilda. *Skildar* is the Old Icelandic word for 'shield' which would describe the shape of the islands as they appear to rest on the surface of the water. Archaeological evidence suggests that Hirta has been occupied, almost continuously, for well over 2,000 years. It is certain that the Vikings visited and may have settled the islands. The place names on the islands reflect both the Norse and Gaelic influence.

The first comprehensive account of life on St. Kilda was provided by Martin Martin, who visited the islands in 1697. At this time, St. Kilda was owned by the MacLeods of Harris and Dunvegan, and would remain with a branch of the family until the time of evacuation in 1930. At the time of Martin's visit there were approximately 180 people on Hirta, living in a main settlement in Village Bay. They kept sheep and cattle and grew crops, but mainly used the products from seabirds and their eggs. They caught the birds by either scaling the cliffs from the bottom, or by lowering themselves down to the cliff ledges where the birds nested. The birds provided them with oil and feathers, which they collected and used as payment in kind for their rent.

In 1822, the Reverend John MacDonald, a renowned evangelical preacher, the 'Apostle of the North', visited St. Kilda. He set about the foundations of a puritanical religion, built upon by the Reverend Neil MacKenzie who arrived as resident minister in 1830. He decided to try to improve the standard of living of the St. Kildans. The traditional 'run-rig' system of agriculture was now replaced by a permanent allocation of land to each family. The old village houses were demolished and replaced by a line of black houses on Village Bay. In 1861, MacLeod paid for a new set of cottages, which were built by his masons from Dunvegan. These were erected alongside the black houses, many of which were retained as byres.

In 1865 the Reverend John Mackay was sent to St. Kilda and set about imposing a strict rule over the islanders. By this time, much of the tradition of music and poetry on the island was forgotten and now it was replaced by the requirements of this strict faith. Other factors in the history of the St. Kildans were the diseases. A smallpox epidemic in 1724 killed most of the population. The population never again exceeded 110, and the traditional economy began to falter. From the 1870s, visitors started coming to the Village Bay. Money was introduced and the St. Kildans came to rely on the tourists for income. By the beginning of the 20th century this uncertain source of income also began to decline. Communication with the mainland was difficult though a post office was opened in 1899.

During the First World War, 1918-19, a naval unit stationed on the island bringing radio communication, regular mail, employment and supplies. The naval gun and ammunition store were added in 1918 in response to a German U-boat attack which destroyed the communications mast, the Store and some other buildings. By 1928 the population had fallen to 37. In 1930 the remaining islanders signed a petition requesting evacuation, which was granted. On 29th August 1930 they left the islands. The majority settled to work for the Forestry Commission on the mainland. In 1931 the islands

were sold by the MacLeods to the Earl of Dumfries, later to become the 5th Marquess of Bute. He retained the property, unoccupied and managed as a bird sanctuary, until his death in 1956. In January 1957, it was acquired by the National Trust for Scotland.

Management regime

Legal provision:

The site has been designated as a National Nature Reserve and a National Scenic Area from 1957. Selected areas of Hirta are included on the Schedule of Ancient Monuments, and are protected under the Ancient Monuments and Archaeological Areas Act 1979.

Management structure:

The National Trust for Scotland (The Trust) owns the archipelago of St. Kilda. A linear management relationship has been established between the Trust, the Scottish Natural Heritage (earlier Nature Conservancy Council for Scotland) and the Ministry of Defence (earlier Air Ministry). The three organisations liaise informally at the local level and meet at an annual Tripartite meeting, to review the previous year's activities and plan for the year ahead.

In 2003, the Trust took the management of St. Kilda National Nature Reserve in-hand from Scottish Natural Heritage as an 'Approved Body'. The recently formed integrated team of conservation professionals in the Trust's Highland and Islands Region will support the line management of the property. The Trust has the expertise in the Region to take on the direct management of the islands' natural heritage.

There is a St. Kilda World Heritage Site Management Plan 2003-2008, agreed by the National Trust for Scotland with its partners.

Resources:

The expertise and other resources are guaranteed by the National Trust for Scotland and the partners who have agreed to implement the management plan.

Justification by the State Party (summary)

The key aspects of the tangible cultural heritage of St. Kilda are the structures and field systems that provide immediate, visible evidence of aspects of over 2,000 years of human habitation. Hirta in particular has a tangible sense of time-depth to its historic landscape. ...

Criterion iii: The islands bear an exceptional testimony to a cultural tradition which has now disappeared, namely the reliance on bird products as the main source of sustenance and livelihood and of the crofting way of life in Highland Scotland. St. Kilda also represents subsistence economies everywhere – living in harmony with nature until external pressures led to inevitable decline;

Criterion iv: The village is an outstanding example of a type of building ensemble or landscape, which illustrates a significant stage in the human history of Scotland; the establishment of crofting townships and land allotment, and the restructuring of communities by remote higher

authorities which often led to the mass emigration of Scots and establishment of Scottish enclaves around the world;

Criterion v: Similarly, the village and associated remains are the most complete example of a traditional human settlement and land-use which is representative of 19th-century rural Highland Scottish culture which, in 1930, became the victim of irreversible change.

3. ICOMOS EVALUATION

Actions by ICOMOS

An ICOMOS expert mission visited the nominated site in October 2003.

ICOMOS has also consulted its International Scientific Committee on Historic Gardens / Cultural Landscapes.

In its report of April 1986 to the World Heritage Committee, ICOMOS supported the inscription of St. Kilda on the basis of criterion v. The Committee noted that 'St. Kilda, though being recommended for inscription as a natural site in the World Heritage List, also had supportive cultural values as evidence of man's harmonious interaction with nature over time'. (CC-86/CONF.001/11)

Conservation

Conservation history:

The traditional use of the built structures and the land continued until 1930 when the last islanders decided to move to the mainland. In 1957, the islands came in the ownership of the National Trust for Scotland (NTS), and it was protected as a National Nature Reserve. It has been an open-air museum from 1975. Since the 1950s, the conservation policies by NTS working parties have evolved as far as techniques are concerned. The early use of cement has been replaced by lime mortar and the use of traditional techniques, e.g. rebuilding fallen dry stone walls and using grass turf on top of the roof slabs in the traditional way. The techniques are being tested for their resistance to erosion by strong rain and winds, as well as grazing and climbing of sheep. NTS will also continue its tradition of voluntary work parties carrying out the bulk of maintenance work each summer under the guidance of the St. Kilda archaeologist and various experts.

State of conservation:

As a whole, and taking into account the natural processes of decay, ICOMOS considers that the current conservation and management policies are reasonable and contribute to maintain the authenticity and integrity of the St. Kilda.

Management:

With the adoption of the revised management plan, the National Trust for Scotland has the overall management responsibility of St. Kilda, working jointly with partner organizations. The recently formed integrated team of conservation professionals in the Trust's Highland and Islands Region will support the line management of the property and means that the Trust now has the expertise in the Region to take on the direct management of the islands' natural heritage. The Ministry of Defence base

secures monitoring and a limited access for visitors to the islands all the year round. Special winter inspection trips would be too expensive for the Trust. The existing medical centre, the radio/telephone/e-mail service, and the existing helicopter service at the base are also of advantage to the work of the Trust in the active summer months. The Management Plan prepares for action if the MoD base should be closed down, though this is not foreseen for the time being.

The zones protected as cultural heritage under the 1979 act are limited to specifically identified settlement areas rather than taking into account the whole cultural landscape.

The question of a buffer zone was discussed during the re-nomination process by the authorities, who concluded not to suggest such a zone. For the physical cultural heritage on land the sea in itself serves as a protection area around the islands, and therefore an additional buffer zone was not found to be necessary. There are risks e.g. in connection with gas and oil exploration west of Shetland and related tanker traffic. However, since the whole of the nominated site is regulated by a large range of conservation measures under both British and European laws, it was concluded that no buffer zone could add to that.

Risk analysis:

The St. Kilda management plan analyses the potential risks that the island environment might face, and identifies actions to prevent, monitor and mitigate such risks, as well as eventual response in the case of a disaster. The risks to the environment in general include problems such as those caused by oil spills, coastal erosion, the impact of eventual shore-based or offshore developments, unauthorised flying activity, and the possibility of closing the MoD radar base. Considering the particular climatic and geological nature of the islands, visitors must be carefully controlled not to face the risk of accidents.

Authenticity and integrity

St. Kilda, also due to its difficult access, has retained its overall historic authenticity and integrity. The conservation and management are in line with these conditions. It is noted that the objective of the National Trust for Scotland is to keep the remains and other man-made structures on the islands in such a condition that the buildings and the past cultural tradition can be understood. Five of the sixteen houses in the Village have been re-roofed and made habitable for working parties, using original building materials in the roofs and windows. The interiors are mainly modern, except for one house which is presented as close to its 1930 state as possible. The majority of the cleits have survived to this day without any maintenance, but they are too numerous for the Trust to take care of all of them (nearly 1,300 on Hirta and some 170 on the other islands). Therefore a number of these structures, unique for St. Kilda, will eventually fall apart. The challenge for future conservation will be to keep a balance between the principle of minimum intervention and the active conservation work to stop decay, while keeping records of all the work that is done. The modern installations, the radar base and related new buildings, make relatively little impact on the landscape. This is partly due to their fairly small size, but also due to being painted in dark colours rather than white as earlier.

Comparative evaluation

The nomination document provides a comparative study of St. Kilda, taking into account especially Scottish and Irish examples, which are closest. It thus differs from the Irish seaboard islands, such as Skellig Michael (World Heritage in 1996, criteria iii and iv), which is an early medieval monastic settlement with beehive-type stone structures. There are or have been comparable traditions in parts of Iceland, northern Norway, and on the Faroe Islands. It is however confirmed that St. Kilda is distinguished by its particular character and its condition of integrity.

The study also points out that there are many surviving Scottish examples of the linear crofting settlement patterns laid out in the 19th century. However, most of these have lost their integrity, and St. Kilda village is considered the least altered site of its type.

Outstanding universal value

General statement:

The cultural landscape of St. Kilda developed over more than two millennia in relation to an exceptional geological and natural context, forming a spectacular landscape, characterized by sublime beauty and a sense of remoteness.

In terms of culture, the outstanding universal value of St. Kilda is in bearing exceptional testimony to a way of life and economy based particularly on the products of birds, which developed over more than two millennia. As a result, St. Kilda developed into a cultural landscape, which is rather unique taking into account its spectacular natural setting.

This particular cultural and social organism was subject to change in the 19th century, resulting in the construction of the Village and a new land division in that area, and finally in the 20th century when the islanders departed. This period forms the final phase in the long development.

It is noted that the nomination document provides more detailed information on the natural aspects of the site rather than on the cultural landscape. There is relatively little information on the archaeological evidence of the land use and cultural landscape development in the different parts of the islands. More attention however is given to the 19th-century village.

Evaluation of criteria:

Criterion iii: St. Kilda bears exceptional testimony to over two millennia of human occupation of distant land in extreme conditions, discontinued in 1930 when the islanders decided to leave for the mainland. The economy was primarily based on bird products and farming small plots of land ('crofting' in Scotland). The elements documenting such activities include the dry-stone structures, the cleits, which are numerous around the islands. A living testimony to this economy are the Soay sheep, descendants of the most primitive domestic form in Europe, which resemble the original Neolithic sheep first brought to Britain ca 7,000 years ago.

Criterion iv: In the nomination, this criterion is referred to the Village as an illustration of a significant stage in the human history of Scotland, and the establishment of crofting townships and land allotment. Nevertheless, this is only the last phase in a long development, which had created the cultural landscape of St. Kilda with its typical dry-stone structures, the so-called *cleits*. The outstanding universal value of St. Kilda is considered to be mainly based on this ancient culture and the related landscape, referred to in criteria iii and v, rather than the new constructions of the 19th century.

Criterion v: St. Kilda represents a type of subsistence economy that evolved over centuries using the products of the birds in different ways, cultivating small plots of land and keeping sheep. Over the centuries, the island community has thus produced a cultural landscape that results from age-old traditions and land uses. Changes to this system were introduced starting in the 19th century, when the main village on the island was subject to restructuring and new land division. In the early 20th century, the islands were finally abandoned. The ancient cultural landscape has however preserved its integrity and is an outstanding example of a traditional land-use which is representative of the particular culture that developed in this distant land.

4. ICOMOS RECOMMENDATIONS

Recommendation for the future

Taking note of the limited protection areas indicated in the Management Plan, and considering that the traditional land use and the construction of dry-stone structures concerned the islands in their integrity, it is recommended that a systematic archaeological survey be undertaken as the basis for the future management policies of this cultural landscape.

Recommendation with respect to inscription

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

Criterion iii: St. Kilda bears exceptional testimony to over two millennia of human occupation in extreme conditions.

Criterion v: The cultural landscape of St. Kilda is an outstanding example of land use resulting from a type of subsistence economy based on the products of birds, cultivating land and keeping sheep. The cultural landscape reflects age-old traditions and land uses, which have become vulnerable to change particularly after the departure of the islanders.

ICOMOS, March 2004

Cajas Lakes and Paredones (Ecuador)

No 1124

1. BASIC DATA

<i>State Party:</i>	Ecuador
<i>Name of property:</i>	Cajas Lakes and the Ruins of Paredones
<i>Location:</i>	Azuay Province
<i>Date received:</i>	31 January 2003
<i>Category of property:</i>	

In terms of the categories of cultural property set out in Article 1 of the 1972 World Heritage Convention, this is a *site*. In terms of the *Operational Guidelines for the Implementation of the World Heritage Convention*, this is a *mixed site*; in terms of Operational Guidelines, paragraph 39, it is also a *cultural landscape* and possibly also a *cultural route*

[IUCN is evaluating the natural qualities independently].

Brief description:

In the high Andean mountains running north south through Ecuador, the area was at the northern extremities of the Incan Empire. The site consists of part of the Incan road linking the Imperial city of Tomebamba to the Pacific Coast, the archaeological site of Paredones on the road, and the wider landscape of the Lagunas del Cajas National Park in which lakes, mountains and sculpted rocks are thought to be imbued with spiritual significance.

2. THE PROPERTY

Description

The site lies to the west of Cuenca, around 4,000 m up in the Andean mountains. The Lagunas del Cajas National Park covers an area of around 150 sq km. Its dramatic landscape of more than three hundred small lakes lies within mountain formations sculpted by glaciers which have left suspended valleys, steep escarpments and erratic, Batholithic rocks. Part of the Inca road runs through the Park and the site continues west along this road some 12 km to include the archaeological site of Paredones.

The site consists of the following cultural sites:

- *Archaeological site of Paredones*
- *Remains of the Incan road*
- *Archaeological sites within the Park*

And the following associative qualities:

- *Spiritual significance of the sculpted rocks, lakes and mountains of the Park*

These are considered in turn:

Archaeological site of Paredones

The extensive ruins extending to around 2 km across, consist of a series of structures grouped in six clusters, five of which appear to be part of the same architectural space. Only two of the structures have been explored and restored. Constructed of large, dressed stone blocks, laid in clay mortar, the buildings survive in place to around three metres in height. The size and layout of the main buildings suggests they had public uses such as temples, administrative buildings and plazas.

Complex A consists of a large rectangular building with a central corridor off which are a series of almost square rooms.

Complexes B and D consist of paved paths leading to simple rectangular structures on the summit of small hills.

Complex C is the largest ensembles on the site and consists of 14 buildings, two large courts and a hemispherical enclosure, the whole bordering a steep cliff on one side.

Complex E is an enclosure within which are the remains of a building that could have been a house.

The sixth ruin is located some way (20 minutes walk) to the north of the other sites. Stonework surrounds part of a small mountain peak and includes a flattened platform top.

The nomination suggests that the buildings date between 1470 and 1530 AD and are thus part of the Inca period and related to the road running through the site.

Remains of the Incan road

The nomination maps the Inca road from the Paredones site eastwards to the edge of the Park. The text mentions 40 stretches of the road in all, some of which are within the Park and a few of these were seen during the assessment mission. However the stretches have not been mapped in detail, and so their overall extent is difficult to gauge.

Surviving sections vary between two and four metres in width. In places the surface of the surviving road is paved with large 'pitched' stone laid across the track, while in another section the surface is 'cobbled' with small round stones.

The text suggests that the Inca road system consisted of four categories:

- Principal routes between capitals
- Arterial routes
- Secondary routes linking settlements and productive zones
- Local routes

and that the sections within the site were part of an arterial route linking Tomebamba (Cuenca) with the Pacific Coast.

Archaeological sites within the Park

The nomination mentions extensive archaeological remains within the park and lists 11 sites of which two are traces of the Inca road. The others are:

- 4 pre-Hispanic sites with stone constructions

- Remains of agricultural terraces (a group of six sites)
- Remains of a fortress (*pucarás*)
- Cave refuge
- Possible habitations sites at 4 locations
- ‘Natural panoramas’ – see below.

It is not made clear whether any of these sites are associated with remains of the Incan road – although on one of the maps submitted *ruinas Ingacasa* is shown near the line of the road.

Spiritual significance of the sculpted rocks, lakes and mountains of the Park

The justification for submitting within one nomination the remains of the Incan road and the wider Park is the link between the road and the archaeological and spiritual sites in the park.

These spiritual sites are said to consist of lakes, mountains, and particularly rocks in the north of the park whose profiles suggest giant human faces, shamans or animal forms, and which it is suggested have in some instances been modified to better represent such forms. The rocks illustrated in the nomination do indeed present striking anthropomorphic images.

Four such rocks are shown on one of the maps. It is not clear whether these are the extent of the significant rocks.

The spiritual association between peoples and rocks, lakes and mountains associated with the Canaris, who were the principle people in southern Ecuador before the arrival of the Incas, is said to be chronicled by early travellers and writers such as Cristobal de Molina, priest in Cuzco between 1573 and 1583.

The association between people, rocks, lakes and mountains is said to be linked to the presence of the road. However no evidence for this link is put forward. Indeed other evidence seems to suggest that the spiritual properties were maybe pre-Incan.

It is not clear whether this association with natural features is still a strong living culture.

History

The history of the area is not given in detail. The Statement of Significance mentions the long association between man and the Andean mountains and in particular the evidence of settlement in the Azuay province between 2000 and 500 BCE.

The area was controlled by the Canaris before the arrival of the Incas. Their highland agricultural society, centred on their capital Guapondelic, was based on a broad federation of villages each with considerable independence.

The Canaris developed a powerful militaristic tradition. This positioned them as the ‘border guards’ against the expanding state to the south that belonged to the Incas. It was the Canaris who fought off the drive of the Incas to dominate the entire northern Andes for almost a decade. They were finally conquered in 1460.

The Incas established their northern capital at Tomebamba (Cuenca) and built a fortress at Ingapirca.

One of the earliest documentary references to the Inca road is said to be the report the journey of Huayna Capac, 11th Inca Emperor, 1493-1525, to Tomebamba by Pedro Armiento de Gamba.

Management regime

Legal provision:

Parque Nacional el Cajas was established in 1996. At the time of writing no details have been provided of the Ministerial decrees for the establishment of the Park which covers the major part of the nominated site. It is therefore not possible to outline what aspects of the landscape come under the control of the Park authorities.

The nomination does not include any information about other conservation laws that might apply outside the Park – particularly to the archaeological site of Paredones and the line of the Inca route between it and the boundary of the Park. It therefore must be assumed that these have no official protection.

The majority of the site is in state ownership.

Management Structure:

A Management Plan has been written for the Park. Unfortunately to date this has only been supplied in Spanish.

The responsibility for administering the Park rests with the Corporation Municipal Parc Nacional Cajas, which reports to the Empresa Municipal de Telecomunicaciones, Aguaa Potable y Alcantarillado de Cuenca (ETAPA). Since 2000 ETAPA has devolved authority to the Municipality of Cuenca.

There are four levels of administration:

Directif: A Council composed of representatives from various key stakeholders including ETAPA, the Mayor, the President of the Environment Commission, local Universities;

Executif: Chief Executive;

Assesneur: Consisting of a Technical Council led by the Director of Planning for the Mayor, the Commission for the Environment, the Municipal Transport Unit and the Director of Planning for ETAPA;

Operatif: Area Director for the Park.

Funding for the Park comes from a variety of sources including a 1 % levy on drinking water, and resources allocated by ETAPA and the Mayor of Cuenca.

The annual budget of approximately \$500,000 is much more than that of other Ecuadorian continental national parks. There is a technical staff of 5 university graduates and a corp of nearly 20 rangers with adequate infrastructure, and backing from police check points for monitoring road access.

The park has an active environmental education and outreach program for local schools and communities, and is an important recreational resource for the urban population of Cuenca.

Justification by the State Party (summary)

The outstanding universal value of the La Lagunas del Cajas y Paredones is seen to lie first of all in the unique geological formation of the mountains and three hundred lakes that provide the scenic background for man's use of the landscape.

Man's presence is testified from early times – between 200 and 500 BC and continues all along the Incan route from the Imperial City of Tomebamba to the coast. The archaeological site of Paredones de Molleturo is closely associated with this high level route.

Within the Park there is archaeological evidence associated with the worship of lakes, mountains, and rocks by inhabitants who, noting the extensive 'capricious' forms of rocks created by glacial action, apparently reinforced the magic of the images they perceived.

3. ICOMOS EVALUATION

Actions by ICOMOS

A joint IUCN/ICOMOS mission visited the site in August 2003.

ICOMOS has also consulted its International Scientific Committee on Cultural Itineraries.

Conservation

Conservation history:

No formal conservation history for the site is provided. However some restoration work has been carried on two of the complexes within the Paredones archaeological site and part of the stone facing of the Incan route has been restored.

State of conservation:

The Paredones site lacks a formal boundary and there is no evidence of systematic monitoring or control of land-use. The area has been used for grazing probably from as early as the 16th century and there is substantial evidence of damage and disturbance to the stonework of the ruins.

Within the Park a survey has recently been undertaken by Ecuador's Institute for Cultural Heritage. It is not clear whether the known sites are systematically monitored. They are however included in the overall proposals for research and conservation in the Management Plan.

Risk analysis:

The dossier puts forwards the following:

- Development Pressures:

It is stated that in 2000 a problem arose in connection with mineral concessions. This led to a new regulation in 2002 under which existing concessions were not renewed.

Other pressures include:

- The division of plots between the needs of pasture and forestry
- Exploitation of timber in the Yacuviana sector and other areas

- Natural catastrophes

There are no known relevant factors.

Other areas that could have been mentioned include:

- Lack of monitoring and maintenance of archaeological sites:

There is a suggestion in the mission report that this has led to low level looting.

- Damage by grazing animals:

Cajas NP has long suffered from the effects of extensive livestock grazing and associated fires that have periodically burned the lower areas of the park. Since ETAPA has taken over management extensive efforts have been undertaken to remove livestock, prevent and fight fires, and clarify and mark the limits of the park through a participatory process with involvement and consultation with neighbouring communities. ETAPA has also provided economic assistance to affected villages and individuals to promote alternative livelihoods to reduce grazing pressure and fires in the park.

So far no similar measures have been put in place for the Paredones site.

Authenticity and integrity

Authenticity:

The site has had little deliberate intervention, which might damage its authenticity.

Integrity:

However neglect or lack of protection of the above ground archaeological remains is threatening the integrity of the overall site in terms of the gradual erosion of evidence.

Comparative evaluation

In the dossier the comparative analysis has been undertaken for the natural values only.

Outstanding universal value

General statement:

The full importance of the Paredones site is not yet known as so little research and investigation has been carried out. Likewise the archaeological remains within the Park have only recently been surveyed and again knowledge of their age or use is not known. It is not clear if these 'pre-Hispanic' sites date from the period of Inca domination or are much earlier.

The Inca route through the site is extensive but how extensive is not demonstrated in detail in the dossier. It is clearly a significant part of the overall Inca network and deserves more thorough investigation and recording.

The particularly interesting intangible associations between people and natural elements in the landscape of the park are difficult to judge in the absence of more substantial evidence. It would be helpful to have a survey of the extent of the known spiritual associations and the time-depth within which they were known to have been prevalent – or perhaps they still persist today. From this it

might help to understand whether there are associated with Inca traditions or a part of a much earlier culture in the area.

4. ICOMOS RECOMMENDATIONS

Recommendation for the future

The Incan route, the Incan site of Paredones and the possible Incan sites and associations within the Park are clearly of cultural importance. On their own it would be difficult to justify them as being of outstanding universal value. However in conjunction with other parts of the wider network of Incan routes they could assume greater significance.

It is therefore recommended that consideration be given to developing research, conservation and management of the overall site so that it may in the future be considered as part of a possible joint project by the Andean countries (Argentina, Bolivia, Chile, Ecuador and Peru) for the inscription of a trans-boundary Inca Road nomination.

It is suggested that it would be beneficial if a representative of ICOMOS were included in the group to study Incan routes.

Recommendation with respect to inscription

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

ICOMOS, March 2004

Tomb of Askia (Mali)

No 1139

1. BASIC DATA

<i>State Party:</i>	Mali
<i>Name of property:</i>	Tomb of Askia
<i>Location:</i>	Gao Region
<i>Date received:</i>	24 January 2003

Category of property:

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

Brief description:

The dramatic pyramidal structure of Le Tombeau des Askia built by Askia Mohamed the Emperor of Songhai in 1495 in his capital Gao, is testimony to the power and riches of the Empire that flourished in the 15th and 16th centuries through its control of the trans Saharan trade.

2. THE PROPERTY

Description

Le Tombeau des Askia is the central commanding feature of the Great Mosque of Gao, which dominates the northern end of the town of Gao situated next to the River Niger. The Tomb was built by Askia Mohamed when Gao became the capital of the Songhai Empire and after he had returned from Mecca and made Islam the official religion of the Empire.

The nominated site consists of the tomb and mosque surrounded by a wall, which in turn is set within a large open walled enclosure. Beyond the outer walls are town roads and houses. The site is surrounded on all sides by a small buffer zone. This is divided into two areas: protection and priority protection. The latter covers the area to the west between the tomb and the river and part of the area to the north.

The town surrounding the site still consists largely of traditional mud walled, flat roofed houses within courtyards laid out in a regular, rectilinear plan. The mosque and the surrounding old town of Gao are together one of the great sites in central Mali, and appear as a seemingly tiny oasis at the southern end of the Sahara desert.

The site covers 4.25 ha. The surrounding buffer zone is 82 ha.

The site consists of the following:

- *The pyramidal tomb*
- *Two flat roofed mosque buildings*

- *The mosque cemetery*
- *The open air assembly ground*

The pyramidal tomb

The large stepped, pyramidal tomb some 17 metres in height is constructed of mud bricks faced with mud plaster. At its base it measures 17 by 15 metres. Gnarled scaffolding timbers project out from the face of the tomb and allow easy access for re-plastering. On the east side is a winding external stair leading to the summit.

The forest of scaffolding timbers, and the sculpted lines of the building, which have developed over centuries of re-plastering, combine to create a unique architectural piece.

Two flat roofed mosque buildings

On the east side of the tomb is a large flat-roofed prayer hall for men, approximately 50 metres by 15 metres. The roof, of timber poles covered with mud, is supported by 69 stout, square, closely spaced, plastered mud-brick pillars arranged in four rows. The middle of the easternmost wall of the sanctuary is punctured by a double-niched mihrab, a distinctive feature of West African Islamic architecture.

The building is part of the wall surrounding the tomb.

On the west side is a similar, but smaller, prayer hall for women.

The mosque cemetery

Outside the inner wall surrounding the tomb and mosque is a large cemetery dating from the time of Askia, with many inscribed stone stelae. It continued in use until the end of the 1980s.

The open-air assembly ground

The whole of the east side of the larger enclosure, amounting to about one hectare, is an open space used for collective prayers on the occasion of the festival of Tabaski. It has also been regularly used since the 15th century for other cultural uses, such as local marriages where Islamic ceremonies were intertwined with earlier 'animist' traditions associated with a white stone 'Tondi kara'.

History

Gao is one of the ancient towns of Africa south of the Sahara. Probably founded at the end of the 7th century, by the 11th century it appears in Arab chronicles as Kaw Kaw. In 1137 it became the capital of the Songhai Empire.

The construction of the tomb is attributed to Mohamed Aoubacar Sylla, nephew of Sonni Ali Ber who reigned from 1464 to 1492 and extended the limits of the Songhai Empire through numerous battles against nomadic Tuaregs, Peuls and Mossi who were harassing the edges of the Empire. On the death of Sonni Ali Ber, his nephew Mohamed Aoubacar Sylla, known as Askia Mohamed, inaugurated the Askia dynasty.

Askia Mohamed continued the expansionist policies of his uncle and extended the Empire to the Atlantic coast in the west, to Air in the north (now in Niger) and south to the limits of the forest. The prosperity of the Empire was based on control of the trans-Saharan routes to the north,

of routes from the forest in the south, and of the gold and salt trade that plied them. The Empire was a successor to the earlier empires of Ghana and Mali, which similarly prospered through control of the valuable trade routes.

It is said that Askia Mohamed on passing through Egypt on his pilgrimage to Mecca was much impressed by the Pyramids and decided on his return to construct a pyramidal tomb. However the tomb could also be said to be part of a very long Saharan tradition of prominent ancestral tumuli or tomb mounds erected over graves from as early as the first millennium BC. This style could also have been influenced by square, three-stepped stairway minarets of the Ibadite zawiyas, or holy shrines, of the Mzab region of southern Algeria, a link perhaps strengthened by numerous Ibadi scholars hosted by Askia Mohamed.

During the reign of Askia Mohamed, the Songhai Empire became, with Tombouctou, the intellectual and religious centre of West Africa, developing strong cultural and commercial links with North Africa, Europe and the Middle East.

Internal strife and the growing importance of sea routes to West Africa in the 16th century led to the gradual decline of the Empire. By the mid 19th century it had become a village of three to four hundred houses with only one remaining monument: the Tomb of Askia.

There is debate over whether Askia Mohamed was interred in the tomb when he died in 1529. The general belief in Gao is that his body is not there and he was buried away from the site altogether.

The tomb seems always to have been used as part of the mosque – it is said that its name *Askia Djira*, literally the Mosque of Askia, was one by which it was known until the colonial era.

In the 1960s the men's prayer hall was judged to be too small and was enlarged. Two new rows of columns were constructed alongside the four original rows. In 1975 the building was further enlarged to absorb the mihrab, originally isolated in the courtyard. All this work was done using traditional techniques and materials and blends well with the original.

The largest change to the site is the construction in 1999 of a large cement boundary wall. This was apparently necessary to keep control of uses within the site.

Management regime

Legal provision:

The site is public property.

The site was listed on the national inventory of Mali, 1954 in October 2003. This is the principle means for protecting cultural sites in Mali and brings sites under the control of various laws including the 1985 Law for the protection and promotion of cultural heritage.

In order for the proposed Buffer Zone to be effective, it needs to be confirmed by municipal decree and this was put in place in February 2004. If the Buffer Zone is not only to protect the site but also its setting through

sustaining the 'harmony between the tomb and its urban setting' of traditional Soudan-Sahelian urban housing, an aim of the Management Plan, stronger proactive measures will also be needed. The means to achieve these appear to be the Urbanisation Plan for Gao and its environs, which needs to be amended to specifically protect the Tomb and the character of its surroundings. The State Party has indicated that this will be achieved during 2004.

A re-drafting of the urbanisation plan for the whole of the town of Gao is in the course of preparation by the Direction Régionale de l'Urbanisme. The current plan was approved 20 years ago and has been revised every five years.

Management structure:

The management of the site is under the supervision of an Association set up by the Prefect of Gao in 2002. This consists of representatives of all the key stakeholders including the Imam, the Muezzin, and representatives of the Regional Agency for Arts and Culture in Gao, and the Regional and Local Commissions for Safeguarding Cultural Heritage.

The Association has no statutory basis but has strong moral authority by virtue of the involvement of the Imam, and the Chief of Songhai.

A Management Plan has been prepared under the Direction of the National Agency for Cultural Heritage in Mali in collaboration with two experts from CRATerre-EAG, the Centre for Earth Studies at the University of Grenoble, France, as part of the Africa 2009 Programme. This was finalised in 2002. It covers economic social and cultural aspects of the town of Gao and aims to coordinate the work of all the stakeholders. The creation of the plan has been an involving process for local communities and key decision makers who were consulted in a series of meetings in the courtyard of the tomb.

The plan is an aspirational document that aims to:

- Assure the legal protection of the site and maintain the harmony with the urban fabric of Gao
- Work to sustain the traditional maintenance and improve the conservation of the site
- Promote an understanding of the site to visitors and through education programmes
- Put in place a management structure to deliver the plan

Resources:

There is no formal budget for the management of the site. Nevertheless it is stated that generous donations are usually found to carry out necessary work. The population of Gao see it as their duty to help in work on the maintenance of the site.

Justification by the State Party (summary)

The tomb of Askia is:

- An exemplar of Soudan-Sahelian architecture
- A reflection of the riches of the Songhai Empire

- Closely associated with the identity of the town of Gao and its key festivals
- A testimony to the presence of Islam in the territory of Songhai
- Reflects interchange between civilisations of Berber Arabs, Ancient Egypt and Songhai.
- Symbolises the fusion between Islam and earlier animist traditions
- Testimony to a huge range of 'ethnic' groups involved in its construction

3. ICOMOS EVALUATION

Actions by ICOMOS

An ICOMOS evaluation mission visited the site in August 2003.

ICOMOS has also consulted its International Scientific Committee on the Study and Conservation of Earthen Architecture.

Conservation

Conservation history:

The tomb has undergone regular replastering since it was first constructed. This has probably altered significantly the shape of the building but also added to its singular appearance.

In recent years new materials have begun to be used for some aspects of the buildings such as metal for doors, cement to face steps, and metal as replacement for the ceramic projecting rainwater spouts. Cement first appeared on the steps in 1961-2. These alterations are however reversible and will be reversed as set out in the Management Plan. At the same time efforts are being put into identifying sources of plants and trees that match the original materials used.

State of conservation:

The state of conservation of the monument is good – apart from the inappropriate materials mentioned above which can be reversed.

Risk analysis:

The following are mentioned in the dossier:

Urban change / pressure:

The greatest threat to the site is from erosion of its traditional urban setting through development. Several parts of the buffer zone are said to be owned by 'speculators'. The legal definition of the buffer zone and monitoring its role through the Urban Plan will be crucial to sustaining the traditional urban character of the setting of the tomb.

Tourist pressure:

The numbers of peoples visiting the site is controlled and visitor numbers are not considered to be a problem from the point of view of damaging the fabric.

It is said that *environmental factors* and *natural catastrophes* are not a problem.

Authenticity and integrity

Authenticity:

The monument is not unaltered since the time of its construction. However it is an example of a building that has gradually been altered through the forces of traditional maintenance and repair, and has been enhanced using local building traditions, initiated from within the local community. It therefore has authenticity in respect of its reflection of a strong and persistent local culture of mud architecture, which needs regular maintenance and repair.

There are minor losses of authenticity related to the adoption of new materials for steps and gutter spouts: these are reversible and their reversal is an aim of the management plan.

Integrity:

The site has strong integrity in that all the components of the mosque building are still in place and it is still related visually, socially and culturally (including the persistence of local architectural traditions) to the surrounding town.

Comparative evaluation

The nomination offers comparators for the building within the area of West Africa ruled by the Empires of Ghana, Mali and Songhai. It stresses that the Tomb is part of an extensive tradition of monumental mud buildings including the Mosque of Djenne, rebuilt 1907, the mosque of Agadez, rebuilt between 1905 and 1907 and the earlier mosques of Sankore and Djingaraiber in Timbuktu of 1300 and 1325 respectively. (The towns of Djenne and Timbuktu were both inscribed on the World Heritage list in 1988).

It does not mention the extension of this tradition east to the cities of Kano, Zaria and Sokoto in what is now northern Nigeria.

The nomination stresses the individual importance of the tomb of Askia as being connected to its pyramidal form, which distinguishes it from other mosques and minarets, and it relates this form to the Egyptian and the Arab-Berber cultures of north Africa.

However the pyramidal form is evident in other buildings, notably the mosque of Agadez; Gao is more truncated but this could be because it was originally higher. It could be argued that the whole of the Islamic building traditions of West Africa have links with North Africa. What singles out the tomb and mosque of Gao from other structures would seem to be its association with Askia Mohamed and the power and wealth of the Empire of Songhai.

Although Timbuktu flourished under the Songhai Empire, many of its buildings were first built under the Empire of Mali. Gao was the capital of Songhai and the mosque and tomb are associated with Askia Mohamed under whom Songhai achieved its greatest prosperity.

Outstanding universal value

The tomb of Askia has outstanding universal value for:

- Its reflection of the once great wealth and influence of the Songhai Empire which controlled the trans-Saharan salt and gold trade as a successor to the Empire of Mali
- Its association with Askia Mohamed under whom the Songhai Empire achieved its greatest influence
- Its architectural form of tomb/minaret, prayer halls, cemetery and assembly ground which together have survived as an entity and are still in use
- As an exemplar of the monumental mud building traditions of the West African sahel
- For its strong links with the traditional housing in its urban setting

General statement:

The tomb of Askia has been nominated on the basis of *criteria ii, iii, iv and vi*.

Evaluation of criteria:

Criterion ii: The tomb of Askia reflects the way Islam was adopted in west Africa, and how local building traditions absorbed influences from North Africa to meet Islamic needs and in the process created a unique architectural form across the west African sahel as a whole, of which the tomb of Askia is a fine example.

Criterion iii: The tomb of Askia is an important vestige of the Empire of Songhai, which once dominated the sahel lands of West Africa and controlled the lucrative trans-Saharan trade.

Criterion iv: The tomb of Askia reflects the distinctive architectural tradition of the West African sahel and in particular exemplifies the way buildings evolve over centuries through regular, traditional, maintenance practices.

Criterion vi: The nomination stresses the link between the tomb and local ceremonies and rituals connected with worship, marriages and death and the perpetuation of ancient animist traditions. It would however be difficult to justify this association as being of outstanding universal value.

4. ICOMOS RECOMMENDATIONS

Recommendation for the future

Since the Nomination was submitted the tomb of Askia is has been protected by national Malian law and the buffer zone has been officially recognised by municipal statute. The State Party has furthermore indicated that use of the site and its buffer zone will be regulated through prescriptions within the local Gao urban plan.

Recommendation with respect to inscription

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

Criterion ii: The Tomb of Askia reflects the way local building traditions in response to Islamic needs absorbed influences from North Africa to create a unique architectural style across the West African sahel.

Criterion iii: The tomb of Askia is an important vestige of the Empire of Songhai, which once dominated the sahel lands of West Africa and controlled the lucrative trans-Saharan trade.

Criterion iv: The tomb of Askia reflects the distinctive architectural tradition of the West African sahel and in particular exemplifies the way buildings evolve over centuries through regular, traditional, maintenance practices.

ICOMOS, March 2004

Koutammakou (Togo)

No 1140

1. BASIC DATA

State Party: Togo
Name of property: Koutammakou the Land of the Batammariba
Location: Kara Region
Date received: 24 January 2003
Category of property:

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

Brief description:

The Koutammakou landscape in northeastern Togo (and extending over the border into neighbouring Benin) is home to the Batammariba whose remarkable tall, mud tower houses have come to be seen as a symbol of Togo. Within their landscape, nature is strongly associated with the rituals and beliefs of society, and there is a strong interrelationship between symbolism, function and traditional practices.

2. THE PROPERTY

Description

Koutammakou is the name of a large area of semi-mountainous country in the north east of Togo along the border with Benin. It is inhabited by the Batammariba people whose culture, revolves around tall, mud tower houses called 'Takienta'.

The beauty of these tower houses and their density has given them a high profile in west Africa where they have come to be almost as well known as the Dogon houses of the Bandiagara escarpment in Mali.

The Tammari culture extends over the border into Benin. Within Togo, the nominated site covers around 50,000 ha and joins the border between Togo and Benin for 15 km. The border thus cuts the overall cultural landscape area into two.

No Buffer Zone is suggested as the large site is defined by natural boundaries to the north and south, the Atakora mountains and the Keran River respectively, and an international boundary to the east.

The Koutammakou as an evolving living landscape exhibits all the facets of an agricultural society working in harmony with the landscape and where nature underpins beliefs, ritual and everyday life.

The Koutammakou landscape exhibits the following qualities:

- *The Takienta tower houses as architecture*
- *The Takienta tower-houses as a reflection of social structure*
- *Farmland & Forest*
- *Intangible associations between people and landscape*

These are dealt with separately:

The Takienta tower houses as architecture

Mud building traditions are widespread over West Africa and there are many dozens of different styles of building reflecting differing cultural, social or agricultural systems, and the underlying geology and physical features of different areas.

The Takienta tower-houses, because of their dramatic 'coalesced' form that gives them what may be perceived as aesthetic beauty, have come to be better known than most.

In many parts of Africa houses consist of a collection of separate buildings within an enclosure with each building becoming in effect a room of the homestead. In Koutammakou these separate buildings are joined to the surrounding mud wall. Furthermore the mud walls are built up in layers, which give them a pronounced effect of horizontal stripes. Some of the buildings have flat roofs; others are crowned with steeply pitched conical thatched roofs, which project above the surrounding walls. Many of the buildings have two stories. In the case of granaries their almost spherical form swells out above cylindrical bases. The separate rooms house domestic functions, kitchens, bedrooms, store rooms, and also provide space for granaries and animal shelters.

Because of their dramatic form, Takienta tower-houses have been widely photographed over the past 120 years. Some of these early photographs – not shown in the dossier – depict much larger complexes than exist today, with as many as twenty buildings making up homesteads compared with around eight now.

The Takienta tower-houses as a reflection of social structure

Takienta tower-houses reflect the social structure of the villages: they are built to meet the needs of those living in them today. The houses themselves may therefore not be of any great age. However their form, and the techniques used in their construction, reflect a long tradition – perhaps extending back at least to when the Batammariba people are thought to have arrived in northern Togo. Villages reflect clan allegiances with clans being associated with groups of houses, but also with ceremonial spaces, springs, rocks and sites reserved for initiation ceremonies. Within Koutammakou villages the houses are relatively widely dispersed. It is said that the distance between houses is determined by the flight of an arrow.

Just as houses are renewed, a completely new village may be created in response to needs of space or perhaps clan conflicts. New villages are modelled on the first village 'Kuye' created by divine intervention. To ensure that a new village is in harmony with its surroundings, a

sanctuary is first created for the 'Dibo' the natural forces of the landscape with whom the villagers must work. And lastly a central ritual Grand House of ceremonies is constructed with an altar and cemetery.

Farmland & Forest

Although there is strong collaboration between villagers in the way villages are laid out, each family unit functions independently as an agricultural unit: there are no communal fields or grazing. But the resources of land and forest are in effect shared between clans and social forces work to level out productivity.

The villages are situated between a chain of mountains, the Atakora, and the vast plains of central northern Togo, the plain of Keran. Overall the houses are positioned at the foot of hills in order to optimise the availability of agricultural land.

The land is fertile and the farmers practise mixed farming, growing grain and keeping animals – particularly cows for which the area is known. Some of the fields are terraces on the hills.

Intangible associations between people and landscape

The way a house is laid out has strong symbolic associations with the human body. For instance the door is seen as the mouth, the windows as eyes, the granary as the stomach, etc while the decoration on the walls is related to scarification on skin.

In the villages, Takienta houses alternate with forests and heaps of rocks, preserved for the spiritual associations with the Dibo, and revered as incarnations of the numerous divinities that make up the Tammarian pantheon.

History

The Batammariba are linguistically associated with other people in the area such as the Gangan, Gurma, Moba, Bassar, Nawda, etc.

The origins of the Batammariba are somewhat uncertain. Archaeological investigations and oral history indicates that the Batammariba migrated to their present home from the north and northwest around Burkino Faso where they were living with the Mossi people sometime between the 16th and 18th centuries.

Management regime

Legal provision:

The dossier states that the Koutammakou area benefits from two types of protection: modern legal protection and traditional protection.

Modern legal protection is provided by registration under the Law for the protection of Cultural Heritage in Togo, 1990. For the site to be registered a decree has to be issued which identifies the qualities of the site. The decree was issued in October 2003. This identifies the site as consisting of both tangible and intangible elements. Listed are sacred rocks, forests, houses, fields, sources of building material, animals, both wild and domesticated, and intangible components such as beliefs, artisanal skills, songs, dances, traditional sports, etc.

As with many rural areas the nominated site is subject to pressures for change. The traditional land management practices need to be supported by an overall protective legal framework within which they can operate.

The dossier notes the following traditional practices – which thus cover not only technical processes but also social observances that impact on land management.

- Respect for ancestral spirits
- Observance of taboos and restrictions
- Absolute obeisance to elders, religious and clan chiefs
- Continuation of traditional rules reaffirmed through initiation ceremonies
- The careful proscribed roles every member of a clan has
- The perpetration of respect for tangible and intangible values associated with the landscape

All of these are beginning to have an associated material value, too, as more and more tourists visit the area drawn to it by its well-managed beauty.

Management structure:

Overall responsibility for management will lie with the Service de Conservation and Promotion du Koutammakou (SCPK) to which responsibilities will be delegated by the Department of Museums, Sites and Monuments in Lome. The management plan recommended the creation of this association and the timetable given for its formation is March 2004. The SCPK will be responsible for:

- Safeguarding the site – including regeneration of local species, the conservation of habitats, the protection of medicinal species
- Undertaking an inventory of tangible and intangible qualities
- Development of revenue making activities
- Providing information for visitors
- Organising cultural activities

The Management Plan also recommended the formation of a stakeholder Committee for the area to be established as a legal entity. Information was provided by the State Party in March 2004 that the necessary legal decree had been issued on 3rd March 2004. This sets out that the Committee will consist of representatives from National, prefectural and local level and will include heritage professional, representatives of the tourist industry, local Chiefs and a member of the Batammariba.

A management plan has been prepared jointly by the Department of Museums, Sites and Monuments in collaboration with CRATerre-EAG, the Department of Earth Studies at the University of Grenoble, France, as part of the Africa 2009 programme.

This plan is both aspirational and detailed. It sets out a Vision for the site and gives detailed recommendation with timescales for the establishment of structures, budgets and projects for promotion and cultural events.

Resources:

There is currently no budget for the site but the Management Plan sets out the need for defined spending and suggests how income might be raised from a shop and from payments by visitors for entering the site.

Justification by the State Party (summary)

Koutammakou is of outstanding universal value for the way it:

- Represents the way of life of local people in the Sahel region of West Africa, particularly those who have remained independent from the various empires which held sway in the area, such as the Lobi, Gourounsi and Rukuba peoples in mountainous areas between the Cote d'Ivoire and Cameroun.
- Shows how people live in harmony with the landscape respecting its qualities and imbuing it with spiritual values
- Displays the remarkable Takienta family houses – unique clusters of tall mud towers, which reflect a complete interaction between symbolism, function and techniques.
- Demonstrates willingness and persistence of the Batammariba people to conserve their independence and identity and work towards sustaining a living landscape

3. ICOMOS EVALUATION

Actions by ICOMOS

An ICOMOS mission visited the site in August 2003.

ICOMOS has also consulted its International Scientific Committee on the Study and Conservation of Earthen Architecture.

Conservation

Conservation history:

The only conservation history is one of traditional conservation which, as has been pointed out above, means renewal and re-building using traditional materials and processes rather than conserving objects, monuments and specific sites. It also means sustaining the overall dynamic relationship between people and place.

State of conservation:

The state of conservation of the built structures seems good; the natural environment has suffered from some over-exploitation. For instance, it is now getting very difficult to find sufficient timber for new houses close to the villages.

Risk analysis:

The following threats are identified in the dossier:

Development pressures

An increase in population is leading to increased pressure on land and other resources and there is no immediate way of countering this.

The government of Togo has been promoting the growing of cash crops. In some places this has led to an over intensification of cotton growing which has been detrimental to the production of food crops.

The introduction of new materials and demands for 'western' products are seen to be threatening to the traditional way of life.

Environmental change

As has already been mentioned pressure is being put on natural resources, particularly the forests, but also fish.

Natural catastrophes

Drought is one of the greatest threats. Termites seem not to affect traditional buildings but do affect modern ones.

Increases in tourism

Tourist numbers are low as a only a few houses are registered. The tourists nevertheless bring considerable monetary benefit to the area but this is not without its disbenefits. Some tourists are too curious, and there is reported friction between guides and hosts, for instance.

All of these factors will come within the purview of the management plan.

Other factors are mentioned in the Management plan are:

The spread of Christianity, which is beginning to have an effect on local beliefs, and the introduction of new health medicines which is beginning to lead to an atrophying of traditional medicinal practice.

What could also have been added is the loss of traditional skills – both knowledge and practical skills. Sustaining the way of life of the site demands a continuation of traditional skills both for agriculture and for house building.

Authenticity and integrity

Authenticity:

The Koutammakou landscape is an authentic reflection of a distinctive way of life. No elements in the landscape are of any great age: rather the overall landscape reflects processes and practices that have persisted for many centuries.

Integrity:

The overall landscape of Koutammakou reflects every aspect of life of the Batammariba: it thus reflects a socio-economic-cultural system, which is contained in the nominated site – although the same system continues over the border into Benin. Thus the site does not represent the overall integrity of the system, rather it is part of it.

Comparative evaluation

The comparative analysis in the dossier is limited. It draws attention to the inscribed site of the Dogon people on the Bandiagara escarpment but concludes that there are major differences: the Dogon villages are compact and the social systems quite different.

The dossier says that there are similar cultures to those within the Koutammakou landscape within the region but suggests that nowhere else is there a totally integrated system covering religious, functional social and 'intelligent' techniques.

This is perhaps to overstate the case. There are many societies in West Africa, and over Africa more generally, that developed cultural systems that worked in harmony with the landscape, and where social and spiritual beliefs supported sustainable practices. Where the Koutammakou landscape is different is in the way the system of the Batammariba manifested itself in such dramatic houses in aesthetically pleasing landscapes. Its comparative remoteness also fostered a sense of independence and meant that the area remained largely outside the various empires that held sway. These two factors have led to a strong sense of identity and to value being placed on the landscape both by people who live there and those who now visit. Thus the identity has been reinforced.

The area is therefore now of interest as a landscape where traditional practices have persisted, in contrast to other areas where they may have atrophied, and where that landscape delivers an attractive and viable way of life.

Outstanding universal value

The Koutammakou area is of outstanding universal value for the following combination of cultural qualities:

- For the tradition of building Takienta – tall mud tower houses, only found in this small area of northern Togo and Benin
- For the way the area reflects ancient traditions of mountain peoples across west Africa who resisted incorporation in the various empires
- For the way the strong socio-economic-cultural systems of the Batammariba demonstrate a sustainable approach to land management and one that is based on spiritual respect for the landscape

General statement:

The site is nominated on the basis of *criteria i, iii, v and vi*.

Evaluation of criteria:

Criterion i: The nomination sites the creation of Takienta tower house as representative of collective creative genius and one that is renewed every generation. This is not how this criterion is usually applied – rather it is used to reflect the output of an individual rather than societies.

Criterion iii: The nomination sites Koutammakou as being representative of those mountain peoples in the sahel area of West Africa who have resisted incorporation into the various empires that held sway. This would include the

Dogon whose villages are already inscribed, and also the Sukur landscape in the Mandara mountains of Nigeria. There is insufficient comparative analysis to support this criterion.

Criterion v: The Koutammakou is certainly an outstanding example of a system of traditional settlement which is still living and dynamic, and subject to traditional systems and practices, and which reflects in particular the singular culture of the Batammariba.

Criterion vi: The Koutammakou is an eloquent testimony to the strength of spiritual association between people and landscape as manifested in the way the system of land management of the Batammariba is in harmony with the natural resources of their surroundings

4. ICOMOS RECOMMENDATIONS

Recommendation for the future

The Koutammakou is clearly a place where traditional regulations and practices are key to the sustainability of the property. These need to be sustained and the management plan aims to put measure in place appropriate measures. However, local management also needs to be supported at a national level. Although the site at the moment reflects traditional practices, there are nevertheless growing pressures which will work against its relatively self-contained status. Management needs to be proactive as well as reactive in order to optimise resources. Nevertheless sanctions do need to be in place as well to counter any major and unforeseen threats that may arise, and this is where protective legislation should support local management.

Recommendation with respect to inscription

That the property be inscribed on the World Heritage List as a *cultural landscape* and on the basis of ***criteria v and vi***:

Criterion v: The Koutammakou is an outstanding example of a system of traditional settlement that is still living and dynamic, and subject to traditional and sustainable systems and practices, and which reflects the singular culture of the Batammariba, particularly the Takienta tower houses.

Criterion vi: The Koutammakou is an eloquent testimony to the strength of spiritual association between people and landscape, as manifested in the harmony between the Batammariba and their natural surroundings

ICOMOS, March 2004

Um er-Rasas (Jordan)

No 1093

1. BASIC DATA

State Party: The Hashemite Kingdom of Jordan

Name of property: Um er-Rasas (Kastron Mefa'a)

Location: Madaba Geographical Region

Date received: 21 February 2002

Category of property:

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

Brief description:

Um er-Rasas is an archaeological site, most of which is not excavated, with remains from Roman, Byzantine and Early Moslem periods (end of 3rd century A.D. to 9th century A.D.). It started as a Roman military camp and grew to become a town, from 5th century on. On the site there are several churches, some of which with well preserved mosaic floors. Two square towers, outside the site's nucleus, suggest the stylite monasticism practise. The area is rich with remains of ancient agricultural activities.

2. THE PROPERTY

Description

Um er-Rasas is an archaeological site of the Roman-Byzantine-Early Moslem periods. The site was founded in the 3rd century A.D. as a Roman military camp, closely associated with the borders of the empire (the *Limes*), the border with the desert and possibly with the Eastern branch of the incense route. The big camp (*castrum*) gave the site its ancient name – Kastron Mefaa. The roughly square, fortified *castrum*, of the size of about 150 x 150 metres is almost unexcavated.

While the *castrum* itself became the core of the later settlement the ruins of the Byzantine settlement outside it, cover an area of about 200 x 300 metres. Among the visible and partly excavated structures on the site are several churches. These can be easily identified before excavations, and attracted the main attention of archaeologists working on the site since 1986. For this reason much less is known of the character of housing, town plan and daily life.

Among the extraordinary remains on the site are several mosaic floors, one of which of special importance. The mosaic floor of the Church of Saint Stephen shows an incredible representation of towns in Palestine, Jordan and Egypt, including their identification.

At a short distance from the town, a well preserved tall tower from the Byzantine period is probably the only existing remain of a well known practice in this part of the

world – of the stylite ascetic monks. (i.e. monks sitting in isolation, for long time on top of a column or tower. The tower has no stairs and is in a relatively isolated area).

Um er-Rasas is surrounded and dotted with remains of ancient agricultural cultivation – from water reservoirs to terracing, water channels, dams and cisterns.

There are two small cemeteries on the site, one immediately to the west and the other to the east. The Eastern is an old Bedouin cemetery, while the Western is a modern one. About 150 meters are separating between the site and the main modern North-South road. In this area there are several ruins of relatively new structures, from the mid-19th to the mid-20th century. These structures are abandoned.

Management regime

Legal provision:

The site is legally protected by the law of antiquities – though just for passive purposes, of what should not be done. The main cores of the site are state owned and therefore no private or non authorised activity can take place on the site.

Management structure:

There is no management structure to manage the site, nor a management plan. On site there are four permanent guards who provide basic cleaning and maintenance.

At the time of the site evaluation the place was considered dangerous for visitors, due to lack of signage, many open trenches and non stable structures. The only managed structure, including shelter and suspended walkway, is the church of Saint Stephen.

Some other structures on site went through an initial conservation treatment and most excavated mosaics are covered, for their protection, with a thin layer of soil.

A larger conservation campaign took place in 2003 with the objective of stabilisation of 5 of the excavated churches. The evaluation points at many problems with the work on site.

A management plan is being suggested through a European Community grant, including the recommendation for management structure. The nomination dossier indicates the scope of such plan but without any indications on time frame for its preparation or implementation.

Resources:

- Ministry of tourism;
- Department of Antiquities;
- European grant.

Justification by the State Party (summary)

The State Party justifies the nomination by explaining the importance of the site through several features. Those include the artistic value of its mosaics, the importance of the mosaics inscriptions for the understanding of geography in the region, evidence of evolution of construction techniques, the religious tolerance as proven

by the construction of churches under Moslem rule, uniqueness of the tower of the stylite monks and the importance of the desert agriculture.

The property is nominated on the basis of *criteria i, iii, v and vi*.

3. ICOMOS EVALUATION

Actions by ICOMOS

An ICOMOS mission visited the site in July 2003.

ICOMOS has also consulted its International Scientific Committee on Archaeological Management Heritage.

Conservation

Conservation history:

The Church of Saint Stephen is under a hangar like shelter and visitors to the church walk on elevated walkway. Many of the other excavated areas have been backfilled (with no information on proper documentation prior to this action).

Conservation plans are being prepared and some conservation works are being implemented.

The evaluation points out that there are no proper conservation plans, wrong materials are being used, no proper archaeological supervision during conservation works and absence of proper equipment.

State of conservation:

The site has no proper comprehensive conservation plan and many of its structures are not stable.

Management:

There is total lack of management structure and plans. No sufficient staff on site, no signage, dangerous trenches and basic problems regarding responsibilities – Ministry of Tourism through its staff or Department of Antiquities (often not involved in planning and decision making process). There is neither technical nor management unit in the responsible bodies to take care of the planning and implementation of the plans.

Risk analysis:

Like any site without management plans and management-implementation structure, the main risk is that nothing in the direction of sustainable protection will take place. As a result of excavations and exposure of walls and mosaic floors, the site is at much higher risk than before to deterioration and damage.

Conservation works being carried out without proper planning and specifications present another risk.

Authenticity and integrity

The site kept its full authenticity. The only ‘non authentic’ elements on site are the shelter over a mosaic and two reconstructed arches. The shelter has an important conservation role and its only possible negative impact is to the integrity of the site. It is though reversible and plans are being prepared for new shelters.

The arches were reconstructed as full anastylosis.

Comparative evaluation

ICOMOS sees a big problem in lack of sufficient comparative analysis. The region is rich with sites of this period. Some have several churches with important mosaic floors (see Madaba). Evidence for evolution of building techniques in the region and relevant periods is also not special to this site.

Ancient agriculture is typical to the region and the comparative analysis did not show whether this site is better in any aspect than others.

The stylite tower might be of outstanding value. The Roman *castrum* is possibly of outstanding value as well, but this is not shown in the dossier through comparisons.

Outstanding universal value

General statement:

Without proper comparative studies it is difficult to establish the outstanding universal value of the site. It might meet the requirement and it might not, at the same time.

Evaluation of criteria:

Depending on the comparative analysis, the site may meet *criteria i* (the mosaics), *iv* (*castrum*, stylite tower), *v* (agriculture), *vi* (stylite monks – Christian monasticism as ideology).

4. ICOMOS RECOMMENDATIONS

Recommendation for the future

It is recommended that:

- a management plan and proper conservation plans be prepared;
- a management and implementation structure be established;
- a proper comparative analysis be prepared and submitted.

Recommendation with respect to inscription

That the nomination be *deferred* for the following steps to be taken by the State Party:

- Preparation of a comprehensive management plan, and having a management system in place;
- Preparation of proper conservation plan for the whole site;
- Submitting a comparative analysis for sites of his kind in the region;
- Justify the Outstanding Universal Value and meeting of criteria.

ICOMOS, March 2004

Royal Exhibition Building (Australia)

No 1131

1. BASIC DATA

State Party: Australia
Name of property: Royal Exhibition Building and Carlton Gardens
Location: Melbourne, Victoria
Date received: 31 December 2002

Category of property:

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

Brief description:

The Royal Exhibition Building and its surrounding gardens were used for the great international exhibitions of 1880 and 1888. They now represent ideas promulgated by the international exhibition movement.

2. THE PROPERTY

Description

Situated in the heart of Melbourne, the site covers a rectangular block of 26 hectares bounded by four city streets. No formal buffer zone is proposed.

In the centre of the site, on high open ground, is the Royal Exhibition building erected for the 1880 Melbourne International Exhibition. To the south and north are formally laid out 'palace' gardens, the latter created after the closing of the second Great Exhibition of 1888, held in the same building.

The site thus consists of two elements:

- *Royal Exhibition Building*
- *Carlton Gardens*

The site is also valued for its:

- *Association with the International Exhibition movement*

These are described in turn:

- *Royal Exhibition Building*

The Royal Exhibition Building is what is left of a complex of buildings erected for the 1880 Melbourne Great International Exhibition. Unlike many exhibitions, this complex consisted of both permanent and temporary structures. The central Great Hall was considered to be a permanent structure which would continue to function after the exhibition had closed. Cruciform in plan, the Great Hall (now the Royal Exhibition Building) was flanked by two smaller wings, known as the western and

eastern annexes and these were demolished in 1961 and 1979 respectively.

The Royal Exhibition Building is constructed of a mixture of brick and timber, steel and slate. The walls are of cement rendered brick, originally unpainted but subsequently painted. The roof is timber-framed covered with slate and corrugated steel.

The building and grounds were designed by Joseph Reed, of Reed and Barnes architects, as a result of a competition. His scheme combines Gothic and Classical elements and also amalgamates the German *Rundbogenstil* (round-arched) style with other more familiar motifs from earlier European buildings. It is thus an amalgam of elements from Byzantine, Romanesque, Lombardic and Italian Renaissance buildings.

Like earlier great exhibition buildings, it combined religious and secular elements. In form it was a cross between a banqueting hall and a church, with aisles, naves, transepts, and clerestory and viewing galleries at high level.

Its main door, surrounded by a massive portico in the form of a triumphal arch, faces south towards the city. Rising above the building, a huge dome mounted on an octagonal drum is a highly visible feature of the city skyline. The platform base of the dome originally formed a public viewing area.

Each elevation consists of a central porch flanked by regular bays and terminated by corner pavilions with mansard roofs. The bays either side of the portals rise over three levels. The southern elevation is the most elaborate with the bays decorated with pilasters, aedicules and heavy cornices surmounted by scrolled discs.

The east and west elevation are smaller in scale and have less decoration.

Inside, the tall central space has a raked ceiling flanked by lower aisles with mezzanine galleries over. A clerestory runs the length of the 'nave'. The roof system of timber trusses connected by a metal tie rod, embellished with timber fretwork in imitation of four-centred arches and pendants, is similar to that used for the 1862 London Exhibition building. The massive central dome, rising 68 m above the floor and 18 m in diameter, is supported on four round-headed arches and arched pendentives.

Much of the interior was decorated to provide a background for the exhibits. The original decoration was carried out by John Mather. He used a combination of aesthetic sunflowers, lilies, allegorical images promoting arts, science, industry and agriculture, and the coats of arms of exhibiting nations.

Mather's scheme was overprinted for the second great exhibition by John Clay Beeler. This second scheme was 'florid and embellished' using strong colours of red, blue and gold. It had similar messages of Empire, glory and improvement.

In 1901 the building was again repainted this time for the opening of the first Commonwealth Parliament. The artist was John Ross Anderson. He chose sombre colours of browns, reds and greens contained improving mottoes and, tableau representing Peace, War, Federation and government – the whole concept deriving much from

J. G. Crace's scheme for the 1862 London great exhibition. This scheme, overpainted in the 20th century, is now being restored.

The west transept was fitted with an organ - larger than St Paul's London. This no longer exists, having been dismantled in 1965.

- *Carlton Gardens*

The Carlton Gardens provide the setting for the Exhibition Building on all four sides. The main gardens are to the north and south. The south gardens during both great exhibitions were laid out as pleasure grounds, designed by Joseph Reed, while the north garden space was used to house extensive temporary pavilions and was only landscaped after the close of the events.

The south gardens are in 'gardenesque style' (planting reflecting scientific botanical interest) with a formal symmetrical layout around an axial path leading to the south front entrance. The planting consisted of avenues of plane and Turkey oak trees, exotic and native specimen trees, and parterre flowerbeds used for elaborate summer bedding displays. There were two lakes with islands and shrubberies and a number of fountains. The whole was linked by geometrical and linear paths and surrounded by a cast-iron perimeter fence above a blue-stone plinth. A notable feature is the Hochgurtel Fountain installed at the focus of the southern pathway system, and the largest and most elaborate fountain in Australia.

The garden reflects a major input from the 19th century horticulturalist William Sangster, particularly in the selection of plants and trees.

The garden was added to for the 1888 great exhibition but retains most of the main elements of the 1880s scheme and a high number of trees survive from that date, although some of the detail has been lost such as parterres, railings, fountains and seats.

The north garden was originally the site of the temporary exhibition halls. After their demolition at the close of the first great exhibition, the area was landscaped as a public park. The design is attributed to Clement Hodgkinson and his layout was subsequently re-established after the 1888 fair. As in the south garden, there were cast-iron perimeter railings, although only a small part survives.

The north garden now houses the new Melbourne Museum constructed on the site in 2000. This building now dominates the north garden. The conservation plan notes that the construction of this building has not been without impact on the gardens. Some pathways have been removed and had their alignment changed and the diagonal avenues of Chestnut-leaved oak and Dutch Elm close to the face of the building may potentially be affected by the construction works. What remains of the park to the north end is crossed by avenues of mature trees.

Overall most survives in the south garden, less in the north garden and least in the east and west. The more ephemeral garden ornamentation features are substantially lost, although documentation survives.

The gardens are of considerable botanical significance for their collections of trees, many of which are rare or of outstanding form.

Association with the International Exhibition movement

The relationship of the building to the overall great international exhibition movement, or phenomena, is brought out in the next History section. In summary the building, its decoration and its surrounding gardens, together are seen to reflect what became the standard 'form' of layout and presentation of these major exhibitions and are now seen as the sole major remaining survivor of this genre.

History

The history of the buildings and gardens is closely linked to the history and development of the international exhibition movement – a phenomena that spread across all continents. Although the first great exhibition took place in 1851, in the Crystal Palace in London, the idea of celebrating manufactured goods had been in being for almost a century, with national exhibitions in England then France and elsewhere in Europe.

The difference between these small celebrations and promotions and the great exhibitions that followed was of scale and classification. The great exhibition movement, as it came to be known, espoused the 19th century passion for discovery and creation, but above all for classification. Classification – as exemplified in museums and botanical collections – demonstrated man's control over his surroundings. Great exhibitions were a way of both celebrating the industry that emerged from the Industrial Revolution, and showing man's domination over it in an international context.

Over 50 exhibitions were held between 1851 and 1915, each different yet sharing common theme and aims – to chart material and moral progress within a world context, through displaying the industry of all nations. Venues included Paris, New York, Vienna, Calcutta, Kingston, Jamaica and Santiago, Chile. Most had display 'palaces' specially constructed, often from manufactured iron components stretching technology to the limit.

By the 1870s a form for the overall layout had come to be established which consisted of clusters of history-domes, national pavilions and viewing platforms surrounding a 'Palace of Industry' all set within landscape grounds. And a network of contacts has been set up with 'commissioners' observing and suggesting improvements for the next event.

By around 1900 the slowing of national economies, combined with peoples' realisation that manufacturing did not always improve the quality of life, led, outside the United States, to exhibitions begun to lose their appeal.

The Royal Exhibition Building in Melbourne is thus an example from the mid-point of the movement. It did not appear out of nowhere: a first small exhibition building had been built in 1854, and others followed larger in scale, usually precursors to international exhibitions elsewhere. The two international exhibitions of 1880 and 1888 took place at a time when Melbourne was booming.

Unlike many other exhibition buildings, Melbourne's has survived still on its original plot and surrounded by gardens. However there have been significant changes to the extended complex of buildings and gardens. The east

and west annexes of the exhibition building were removed in the 1960s and 1970s (one of the halls being re-constructed off-site as a tram museum). The major recent change has been the building of the new Melbourne Museum in the north garden.

The uses of the building have been diverse since it was built. Until 1901 it was used for exhibitions. It then became part of the parliament until 1919 when it was used a fever hospital during the First World War. Between then and 1975 it served as stores and offices, and as troop accommodation and as a ballroom. The new direction for the building started in 1975 when was officially listed on the Register of the National Estate.

The adjective Royal was added to the building in 1980.

Management regime

Legal provision:

Australia has a three-tier system of legislation: Commonwealth (national), State (provincial) and local levels. In the State of Victoria, heritage is primarily managed at State level through Heritage Victoria which is governed by the Heritage Council of Victoria, appointed by the State Government.

The Royal Exhibition and Carlton Gardens are listed on the Commonwealth Government's Register of the National Estate. This does not provide direct legal controls, but authorities must alert the Australian Heritage Commission to actions that might significantly affect the values of places on the Register. The buildings and gardens are also listed in the Victorian Heritage Register, which means that designated sites need permission from Heritage Victoria for any works undertaken to them.

The City of Melbourne has responsibility for Heritage Overlay Zones, which form a key part of the development control planning process. Heritage Overlay Zones govern issues such as bulk and mass of new development, height, the retention of fabric, colours and preferred building materials.

The nominated site thus has two overlapping levels of heritage legislation. If the site were inscribed the Commonwealth government would 'endorse' the Heritage Overlay Zones as the buffer for the site – but how this would be done is not clear, nor precisely how the scope of the setting of the World Heritage site would be defined and whether this would coincide with the Heritage Overlay Zone.

The nomination indicates that no formal buffer zone is proposed as the Heritage Overlay Zone protection would be sufficient. However the site is bordered to the south by the central business district within which there are few heritage listed buildings. Also the axial arrangement from the front of the building south to the Houses of Parliament needs defining and reinforcing. There would seem to be a need for better protection than currently offered by the Heritage Overlay Zone.

Management structure:

The Museums Board Victoria has overall responsibility for the Royal Exhibition Building with day to day

management delegated to the Melbourne Museum Division and specifically to the Director.

The City of Melbourne has been appointed as the Committee of Management for the Carlton Gardens. The Parks and Recreation Group of the City of Melbourne undertakes the planning management roles directly. Day to day maintenance is carried out by private contractors.

Resources:

Day to day management operations for the Royal Exhibition Building is financed from its commercial revenue stream. The exhibition building used as an exhibition venue generates sufficient income to ensure its financial stability. Museum Victoria provides a budget for site interpretation. Funds for capital works are provided by the State Government of Victoria.

The City of Melbourne funds management, maintenance and capital works for the Carlton Gardens.

Staff on the site as a whole (including the new museum) has expertise in conservation practices, as well as in research and curatorial areas. Specialist architectural conservation advice is sought from consultants for the Royal Exhibition Building, and from landscape architects, arboriculturalists, conservators and conservation managers for the Carlton Gardens.

Justification by the State Party (summary)

The Royal Exhibition Building has outstanding universal value for the following qualities:

- Rare surviving manifestation of the international exhibition phenomena;
- The only surviving Great Hall of the 'Palace of Industry', the focal point for international exhibitions;
- The buildings and gardens are broadly representative of the themes and architectural characteristics shared by other structures and sites;
- The buildings and gardens are unique in having maintained authenticity of form and function;
- The exhibitions were a shop front for the industrial revolution which shaped some of the greatest global social and economic transformations.

3. ICOMOS EVALUATION

Actions by ICOMOS

An ICOMOS expert mission visited the site in September 2003.

Conservation

Conservation history:

The Royal Exhibition Building underwent a major restoration project in 1995 during which the decorated interior finishes were restored to their 1901 form. Prior to that in the 1980s, a programme was undertaken to bring services up to date. Further conservation works were

undertaken in 1999-2001 to repair rendered facades, windows, doors, the east roof and exterior painting. All work has been undertaken in accordance with the ICOMOS Australia Burra Charter.

No conservation history for the gardens was detailed in the nomination dossier.

State of conservation:

Major restoration works that have been undertaken over a number of years have left the Royal Exhibition Building an excellent state of conservation and repair.

Overall the gardens appear to be well maintained. The draft conservation plan states that the tree canopy in the gardens is in fair to good condition and mentions that shrubberies are overgrown or degraded and require attention.

Management:

Two separate management plans have been produced for the site, one for the Royal Exhibition Building and a second (a conservation management plan still in draft) for the Carlton Gardens. A Master Plan is being developed for the gardens due for completion at the end of 2003. This will encompass the conservation management plan. Both plans have been informed by the principles of the Burra Charter.

Allied to the production of the garden plan is a debate on the future form of parts of the garden, given the impact of global warming and the need to consider 'water-wise' landscaping in the southern hemisphere. At the time of submission, no definite conclusion had been reached on the questions of planting or replacement of trees in the gardens, and, in particular, whether certain exotic plants should be replaced with local alternatives.

The separate plans reflect their different management authorities for the Royal Exhibition Building and the Carlton Gardens. The Melbourne Museum is responsible for the exhibition building and the Parks and Recreation section of the City of Melbourne for the gardens.

Although it is understood that there is a good informal working relationship between the two institutions, it would be preferable if there could be one overall integrated management authority comprising representatives from both institutions. Such a body could develop long term sustainable management practices for both the buildings and the gardens together. From discussions during the mission there seemed to be acceptance of this in principle.

Risk analysis:

The following are put forward in the nomination:

- Development pressures:

It is stated that there are no major development pressures within the gardens as the whole area cannot be sold without an Act of Parliament. However one significant development has already taken place in the building of the new Melbourne Museum, which covers more than half the north garden.

- Environmental pressures:

It is stated that poor air borne pollution is not a problem for the building structures and plants.

- Natural disasters:

The greatest risk is perceived to be fire as a substantial part of the building is timber. To minimise this risk a full sprinkler system has been installed and a direct connection made to the fire brigade.

- Visitor/Tourism pressures:

Although the new Melbourne Museum attracts over 800,000 visitors a year, this number is not considered detrimental to the Royal Exhibition Building or the gardens. The greatest pressure on the gardens comes for the annual flower show – it is stated that damage from this is repaired immediately.

Authenticity and integrity

Authenticity:

One of the key issues connected with this site is the issue of authenticity. The site is being put forward as an exemplar site, one that represents the great exhibition movement. It is not suggested that the Royal Exhibition Building is the best Great Exhibition Hall built during the 50 years or so during which great exhibitions were in vogue, rather it is suggested that the Royal Exhibition Building is a representative of the genre, one of the few great halls to survive, the only one left built to display industry, and the only one to have remained in use as a hall, still connected to its surrounding land.

In terms of authenticity consideration needs to be given to the ensemble of hall (used to display industry), decorated interior and surrounding park.

The Royal Exhibition Building has survived relatively unchanged in its fabric. Two small wings were demolished in the 1950s and 1960s. What has been lost – or covered up – is the interior decoration connected to the great exhibition period. It is understood that much of the second scheme does survive, albeit over-painted. However the decision was taken to restore the third scheme, which was unrelated to the great exhibition movement, but associated with the opening of the first Australian Parliament, an event of great national significance. What has also been lost from the interior is the Great Organ housed in one of the wings and the high level walkways, although there is a proposal to re-construct these.

In the grounds, it is not possible to say that what is there now is a complete reflection of the decorative scheme from the great exhibition period. Much detail has been lost (such as the cast iron fencing), some features have not survived (such as the parterres to the south) and perhaps most significantly a large part of the north garden has been covered by the new Melbourne Museum. This large new building, prominently sited facing the rear of the Royal Exhibition Building is one of the problematic aspects of this nomination.

The new building is on the site of the temporary exhibitions buildings. These were not designed to last beyond the exhibitions, whereas the main hall was seen as a permanent structure. It was however the intention – carried out – that as soon as the temporary buildings were removed the space would be landscaped as a setting for the permanent structure.

If the site had been successfully inscribed some years ago, it would have been difficult to justify an intervention of this magnitude. On the positive side, it could be argued that the new Museum adds to the vitality of the site. However in terms of authenticity of the whole ensemble, the new building detracts from the setting of the Royal Exhibition building and removes part of the north garden.

Integrity:

Equally importantly the new building impinges in the integrity of the site. If the value of the site is connected to the way the layout in Melbourne reflect the general 'form' of great exhibitions around the world, then undoubtedly a part of that form has been lost with the building of the large new Museum.

Comparative evaluation

The key question is whether the Royal Exhibition Building and associated gardens is outstanding by virtue of the way it represents the great exhibition movement. What needs discussing is whether its form is a key exemplar of the movement and how intact that form still is. Consideration also needs to be given as to whether what survives is an exemplar in terms of the aims of the great exhibition movement.

The great exhibition movement espoused innovation and change: exhibitions were set up to show skills, craftsmanship and the new limits of technology. In many exhibitions, the structures of the buildings themselves were part of the display, in showing how innovative technology could be stretched to the limits. The Crystal Palace in London was one the largest cast iron and glass structures ever assembled, the Eiffel Tower in Paris one of the tallest cast iron structures: both were built to showcase technology. On the other hand the Royal Exhibition Building was more cautious in its approach. The construction mainly of brick and timber was not in itself innovative. The architecture is pleasant but not outstanding and it is following rather than setting trends.

Great exhibitions aimed to be innovative and to give meaning to modernity. They displayed technological invention and achievement and celebrated diversity and industry. They also showed the ability of peoples to understand the extent and variety of the world's resources – both natural and man-made – through classification systems. In many cases the great exhibition buildings were afterwards used to set up museums for either technology or arts – and that purpose was woven into the exhibition aims. Thus the purposes of the exhibitions were carried forward.

The Royal Exhibition Building was used after the second exhibition as an exhibition forum until the building became part of the parliament in 1901. It is only in the last ten years or so that it has re-gained its use as an exhibition centre.

The nomination document gave an analysis of surviving great exhibition buildings. Although a considerable number survive such as the Eiffel Tower, Petit and Grand Palais in Paris, the Glasgow Fine Arts Building, the Memorial Hall in Philadelphia, the Palace of Fine Arts in Chicago, and the Palace of Fine Arts, St. Louis, none of these structures were built as a Hall of Industry. [Since the nomination was written the complex at Santiago in Chile

has been identified and more information about this has been sought.]

All apart from the Eiffel Tower were used to display fine arts. If one accepts that the primary focus of the great exhibitions was the Great Hall of Industry, then the only site to have retained its building is Melbourne. However if one is looking for buildings to represent the Great Exhibition movement and its ideals, there are other contenders.

Outstanding universal value

Evaluation of criteria:

The property is nominated on the basis of *criteria ii, iv and vi.*

4. ICOMOS RECOMMENDATIONS

Recommendation for the future

There is no doubt that this site is of national significance and one that is of value to the people of Victoria. The way it is looked after reflects the value with which it is held. It is however more difficult to justify its outstanding universal value.

The association of the complex with the Great Exhibition movement is very strong, as its scarcity value. However the integrity of the site has been compromised by the introduction of a large new museum. Secondly the quality of the exhibition building cannot be said to reflect the highest quality the great exhibition movement produced not its overall ideals.

The building could perhaps be considered as a particularly Australian response to the Great Exhibition movement, or to have significance as an exemplar of the Great Exhibition movement in the Australians, or to have been particularly influential in generating response to industry and the ideals of the exhibition movement through interchange of ideas in areas comparatively remote from the main centres of the industrial revolution. But these aspects were not analysed in the nomination dossier.

Recommendation with respect to inscription

That the nomination be *deferred* in order to allow the State Party to explore further the cultural qualities of the overall site and to consider other potential outstanding universal value, as well as questions of authenticity and integrity. This would allow more research to be undertaken which could consider:

- Comparative analysis of extant exhibition complexes, their qualities and significances and their influence in terms of exchanges of ideas related to technological innovation and change.
- The authenticity and integrity of Carlton Gardens as a part of the overall exhibition site.

ICOMOS, March 2004

Koguryo (China)

No 1135

1. BASIC DATA

State Party: The Peoples Republic of China
Name of property: Capital Cities and Tombs of the Ancient Koguryo Kingdom
Location: Huanren County, Liaoning Province and Ji'an, Jilin Province
Date received: 22 January 2003

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 serial nomination of *sites*.

Brief description:

The nomination includes 40 tombs, of which 14 are Imperial and 26 of Nobles. It includes also 3 cities (archaeological). All properties belong to the Koguryo culture.

2. THE PROPERTY

Description

Wunu Mountain City located on top of a mountain by the same name. The city was of a considerable size, measuring 1,500 meters in length and 300 to 500 meters in width. It is only partly excavated. The upper part of the city includes watch terrace, base of a palace, site of military camp and a city gate. The lower part of the city was surrounded by defence wall, partly built and partly natural, using the cliff. The wall measures about 1,600 meters in length in is built of stone tablets at the outside and irregular stones on the inside. It measures 2.5 – 3.5 meters at the top and about 5 meters at the bottom. The city has 3 gates. In its central part there is a large pool (the dossier does not explain its function). There are foundations of a palace, 20 sites of army camp with semi-pit houses, a watch tower measuring 15 by 17 meters (only foundations) and remains of warehouses.

Guonei City is located on the right bank of the Yalu river. It is within the modern city of Ji'an and is of approximately square shape, measuring around 550 by 700 meters. It is surrounded by well built stone walls.

Wandu Mountain City was one of the capitals of the Koguryo. It is surrounded by stone walls, following topography lines and has seven gates. There are two springs in the city, flowing towards the southern gate and into the Tonggou river. Three large architectural elements are known in the city – remains of a large palace built on three step terrace with several buildings as part of it, a watch platform, site of military camp and a water pool. Inside the city there are also 37 tombs from the period after the city was deserted.

Imperial Tombs – 14 in total, each represents the burial system of Koguryo royal families. Most of the tombs are built of stones, creating kind of stepped pyramid or a pile of stones. They vary in size between 7x40 to 9x55 or 35x35 meters and other dimensions. Inside there are stone chambers and many of the tombs were covered with clay tiles.

A stone stele, from the year 414 AD, with 1590 characters, telling the story of the founding of the Koguryo state, is part of the Imperial Tombs complex. It is 6.4 meters high and has a square section of 1 to 2 meters width.

Nobles' tombs – 27 tombs of which 26 have an earth mound on top. They have a stone chamber and are decorated with wall paintings, describing daily life scenes, parties, sports, hunting, nature, gods, fairies, dragons and others.

History

The Koguryo kingdom starts as a regional power and ethnic group in the year 37BC, when its first capital city, Wunu Mountain City was built. 30 years later the capital moved to Guonei city. The capital moved again in 427 AD to Pyonyang, nowadays the capital of the Democratic Peoples Republic of Korea.

Guonei City and Wandu Mountain City were the economic, political and cultural centers of the Koguryo for hundreds of years. Guonei City was destroyed in the year 197 AD when Koguryo were defeated by another power. Wandu Mountain City was built in 209 AD. Both cities were damaged in wars and rebuilt several times.

After moving the capital to Pyongyang, Guonei city was considered as a "supporting capital". It was then deserted for long period and repaired again after the founding of modern Ji'an in 1902. The remains of Wunu city were repaired in the years 1999 and 2002.

The sites of the historic towns were declared as protected monuments since the second half of the 20th century and in 1983 all the residents of newly built Wandu city moved out.

Thousands of Koguryo tombs are known. Their first excavations date to the period of the Japanese occupation, during World War II. The People's Republic of China attached great importance to their protection, study and conservation.

Management regime

Legal provision:

All nominated sites are legally protected and declared as national key cultural relics. The dossier specifies number of laws and regulations to protect cultural heritage, including the state constitution. The tombs are protected as a whole, but individual groups have their specific legislation and management.

Management structure:

Special management units and agencies were created to protect and manage the different components of the

nomination. Management plans and Master Plans exist for the cities and tombs.

Resources:

Page 34 of the nomination file brings a list which shows the costs and protection/conservation projects, by years since 1961. The funds are from state, province and town budgets.

Justification by the State Party (summary)

The Koguryo kingdom was one of the most important, wealthy, influential and long living in this part of the world. As such, its most characteristic and important cultural heritage should be considered as one of the region's most important cultural property. The cities represent three different examples of town planning of the period-region-culture. The tombs, in addition to being a representative group of typical Koguryo burials, represent special building and engineering skills and depicting daily life scenes.

3. ICOMOS EVALUATION

Actions by ICOMOS

An evaluation mission took place between 2 and 8 September 2003.

Conservation

State of conservation:

The ICOMOS expert describes the site as being in good state of conservation. In his words, most sites and their elements are "relatively well preserved".

Management:

The management system is described as efficient and effective. The plans attached to the dossier are impressive and it seems that all components of the nomination have short and long term plans including maintenance and monitoring. The sites are well protected by legislation and have quite substantial buffer zones.

Risk analysis:

It seems that main development pressure risks existed in the Ji'an city, being a modern settlement within the historic city. The new plans forbid any new construction in the area and predict moving new structures out of the heritage area within five to ten years. Flood risks exist specially for some tombs. Anti flood teams and special measures are responsible for prevention and immediate response in risk periods. Ji'an is in earthquake active region.

Authenticity and integrity

The sites are as authentic as archaeological sites can be. The cities are only partly excavated and the visible remains preserved and protected without affecting their authenticity. The tombs are authentic, with no modern or late additions (except for small and modest entrances and monitoring systems).

Comparative evaluation

Two of the cities are the first capitals of the Koguryo kingdom and therefore without comparison. One of them is a mountain city and the other built in flat area.

The tombs are a selection out of 7000. Their only comparison is in the Democratic People's Republic of Korea. Most of those belong to later period of the Koguryo, thus complimenting each other.

Outstanding universal value

General statement:

Representing an important culture of a large and important region of the world, these properties are of outstanding universal value.

Evaluation of criteria:

Criterion ii: For the cities being an early example of mountain cities, later "copied" by neighbouring cultures. For the important stele and a long inscription in one of the tombs, showing the impact of Chinese culture on the Koguryo (who did not develop their own writing). The paintings in the tombs, while showing artistic skills and specific style, are also an example for strong impact from other cultures.

Criterion iii: These cultural properties are no doubt the very special remains and evidence of the extinct Koguryo civilization (in the 7th century AD).

Criterion iv: For the capital cities, affecting the idea of building capitals by the Koguryo. For the evolution of tomb construction and styles.

Criterion v: For the perfect use and blending of the capital cities with nature – whether with the rocks or with forests and rivers.

4. ICOMOS RECOMMENDATIONS

Recommendation for the future

Encouraging PR of China and DPR Korea to join their Koguryan sites nomination – whenever both State Parties will see it suitable.

Recommendation with respect to inscription

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

Criterion i: The tombs representing a masterpiece of the human creative genius in their wall paintings and structures.

And *criteria ii, iii, iv and v* as explained in the relevant previous paragraph.

ICOMOS, March 2004

Champaner-Pavagadh (India)

No 1101

1. BASIC DATA

State Party: India
Name of property: Champaner-Pavagadh Archaeological Park
Location: Gujarat state, district of Panchmahal
Date received: 29 January 2002
Category of property:

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

Brief description:

A concentration of archaeological, historic and living cultural heritage properties cradled by impressive landscape. It includes prehistoric (chalcolithic) sites, a hill fortress of an early Hindu capital, remains of the 15th century deserted capital of the state of Gujarat. The last is partly buried, unexplored and untouched. The nomination includes also fortifications, palaces, religious buildings, residential precincts, water installations and others.

A temple of Kalikamata on top of the Pavagadh Hill is considered as an important shrine, attracting large numbers of pilgrims throughout the whole year.

2. THE PROPERTY

Description

In the words of the nomination file: *'At Champaner the land, the people and the built heritage are individual components of a complex dynamic process.'*

One of the very important components and values of this nomination is its setting. The sites within the nomination are situated at the foot and around the Pavagadh hill, surrounded by lower hillocks, escarpments and plateaus – all result of volcanic eruptions and lava flows. At the top of the hill is the temple of Kalikameta. The site itself comprises of fortifications, water installations and different standing structures from the 8th to 14th century as well as a deserted city of Mahmud Begharha. It includes also the living village, Champaner, within the area of the historic town.

The nomination text describes two precincts.

The first is the Royal Enclosure, fortified by high defensive stone wall, with towers and gates. It used to house palaces, gardens, royal mosque and administrative buildings. It houses now the modern village and government offices.

Most of the precinct is buried and unexcavated. The exposed part can teach of what a medieval capital in this

region used to be. A processional way links the royal palace, through the city gate, with the mosque, outside the precinct.

The second precinct, called Jahanpanah, is also in ruins and not excavated. It was the capital of Begharha, and abandoned in the mid-16th century when conquered by the Mughal Empire.

The urban plan has been studied by exposing the main road system – comprising of well built and paved streets, all leading from the surrounding fortifications to the centre of the city. Whenever needed, topographic obstacles were overcome by bridges and retaining walls.

The text is not clear about how much has been excavated already, but it says that the whole area is now an excavation site which includes:

- Residential areas for the wealthy and more common people, with gardens and water channels being part of the design.

- Shops and commercial areas along some streets. Some shops with underground storage space.

- Pavilions and public gardens.

- Mosques located in and near residential areas. Some of them are monumental. Next to the mosques there are graveyards and mausolea.

- Temples, located mainly on the Pavagadh hill, belong to different Hindu deities. The oldest of the temples is in ruins, but all others, except for one, are in use. The temples are richly decorated, mainly with stone carvings.

- Considered as the most important element of the place and the 'soul of Champaner' is the Patha, or pilgrims route. The city's life and development were always closely linked with the pilgrim's road. It climbs from the plateau to the top of Pavangadh hill, consisting of thousands of steps and all kinds of decorative and functional structures along it.

- Mosques are some of the most monumental and important architectural elements on site. Some of them are forerunners of the Mughal architecture, being a mix of Hindu traditions and craftsmanship with Moslem ideology. The structural systems also indicate the earlier Hindu elements (column-beam-dome) and later Moslem 'import' such as large domes.

- Tomb structures are almost all square in plan, with a dome resting on columns. They are highly decorated and often linked to a mosque.

- Military architecture which includes the fortifications by walls and bastions, barracks and camps well built, as well as prisons.

- Palaces which are mostly in state of ruins. They belonged to different royalties in different periods and in most cases included gardens and fortifications.

- Pavilions form an essential characteristic feature of the gardens within palaces and outside them. These are considered as pleasure pavilions, for which Champaner was renowned. Mahmud Begharha, for example, invited the famous Persian landscapist to design his palace gardens, probably including the pavilion.

-Gates: numerous gates lead the pilgrims to the top of Pavagadh hill. Others are openings in defensive structures such as the city wall or palaces. Some individual gates have extraordinary architectural features and importance.

-Water installations are integral and important to the culture and design of Champaner. They include water storage systems such as tanks and reservoirs and water collecting systems using dams. Different kinds of wells are known in the whole area – many of which still in use. During the 15th century the water system was used for pleasure and aesthetic purposes as well as for daily use. Some houses had running water and many of the gardens and pavilions were decorated with water channels.

History

Some material remains prove that the area was inhabited already in the chalcolithic period. It seems from existing finds that it was then abandoned until circa 400 AD.

An important non tangible component of the history of the site is the legend that the Pavagadh Hill is the place where the right toe of the goddess Kalika fell. This gives a special meaning to the site – though can not be considered as scientific part of its history.

(There is nothing in the dossier regarding the period between 5th and 13th centuries AD.)

The area was conquered in the 13th century by Khichi Chauhans who built his first settlement on top of Pavagadh hill. These rulers built fortification walls along the plateau below the hill. The earliest built remains from the period include temples. Other important remains from this period are water tanks.

The Turkish rulers of Gujarat conquered Champaner in 1484. With Mahmud Begharha's decision to make Champaner his capital, the probably most important historic phase of the area started. The new city was built at the foot of the hill and not on top of it, as the previous settlements were. Being a capital and residence of a king is eloquently expressed by its architecture. Champaner remained the capital of Gujarat until 1536.

It was then deserted with no more important construction periods. When taken over by the British in 1807, it is reported that there are only 500 inhabitants in Champaner.

Nowadays religious importance is keeping the place alive. This brings thousands of people as pilgrims, participants in fairs and festivals.

The main community is Hindu with a few Muslim, Jair and Christian families. There are some nomadic, grazer groups in the area. The 1982 census states that there is a population of 1856 inhabitants in the area, in 387 houses.

Management regime

It seems from the nomination dossier that there is very little management, no management structure nor clear responsibilities. The dossier is talking of future actions to be taken in this regard, including the nomination of the whole area as an 'archaeological park' with administrative structure, staff and a comprehensive plan. At the moment, in spite of considerable efforts and different plans prepared

– there is nothing in place and plans were not implemented. The expert's evaluation speaks of a 'management system' which looks 'promising' – but from its description it seems more like a decision making process. It is clearly stated in the evaluation report that there is lack of strategy, therefore decisions are rather at ad hoc level.

The temples are managed traditionally and archaeological remains are protected legally – but the nominated area includes much more. It seems also that efforts are made for surveying and inventorying, but at the moment there is not even a proper inventory of the properties on site.

Legal provision:

The constitution of India recognises the value of cultural heritage. India has effective legislation to protect archaeological sites but it is not mentioned in the nomination file whether Champaner, in total or parts of it, are declared as protected archaeological sites. ASI does protect 39 standing monuments at the site.

Much of the area comes under a 'Reserved Forest Act', but according to the nomination dossier it has no provisions to protect cultural heritage.

Management structure:

There is no management plan, no management structure nor regime. There is a system based on meetings of the main stakeholders, to take decisions on different actions. The system is not a legal structure but based on legal role of some of the participants and much good will. There are interested groups, a lot of good will but it seems that there is no clear commitment by any responsible authority, for the whole area, which could for some time replace management plans and implementation structure.

The dossier indicates plans for the future and a landscaping plan without any time frame nor indication of its legal status.

Resources:

There are no permanent financial resources. All financial resources mentioned in the dossier were grants and donations (all ad-hoc) with no indication for future commitments.

Justification by the State Party (summary)

The justification by state party is very vague. Though the descriptions of the different components as well as the pictures, show a very impressive and complex site – the justification for nomination is not always obvious.

It is based on stating that the site has:

-Significant setting.

-Significant geology.

-Significant Pre-History. Not even trying to explain its significance.

-Significant regional town planning. Being the place of regional capitals during Hindu and Mughal periods, the area can be significant for the understanding of the planning of such towns, during these periods.

-Significant archaeological site. Probably the most significant of all points, since the 15th century town is buried intact.

-Significant architectural components. Possibly true but the dossier fails to show it and explain in what way they are significant.

-Significant water systems. There is no doubt that the different solutions for catching water and using it for architecture and for daily functions is significant and impressive.

-Religious significance, which according to the dossier has regional importance.

3. ICOMOS EVALUATION

Actions by ICOMOS

An expert mission to the site took place in September 2003.

ICOMOS has also consulted its International Scientific Committee on Archaeological Heritage Management.

Conservation

Conservation history:

Several (39) individual monuments are being protected and conserved by ASI (Archaeological Survey of India).

State of conservation:

Majority of site has no conservation plans nor policy. Its only protection is the legal one and intentions for the future.

Management:

Described in length under the relevant paragraph.

In short: There is no management plan nor a commitment for preparing one.

No one authority that can be seen as responsible for the site.

There is an ad hoc system in place. Seemed to the site evaluator as providing temporary answers to management needs.

Risk analysis:

The dossier and the field evaluation point at different risks – lack of comprehensive planning, quarrying (though much of it stopped), agricultural and industrial development, housing encroachment and certain planning activities by ASI (landscaping around individual sites).

Authenticity and integrity

Since much of the archaeological site is unexcavated it is as authentic as possible. Seems that most of the surroundings has kept its authenticity.

Comparative evaluation

Compared to other cities of the period and of the region Champaner is the most complete with no changes. It is the only existing complete Islamic pre-Mughal city.

Outstanding universal value

General statement:

It is unfortunate that what seems to be a possibly valid nomination fails to prove its values and validity due to problematic nomination dossier. It is only through the descriptions and pictures that one can assume that the site might meet the Outstanding Universal Value requirement.

Evaluation of criteria:

The property is nominated on the basis of criteria:

Criterion i: Being a masterpiece of the genius of Mahmud Begharha, who founded several cities in the 15th century AD.

Criterion ii: Interchange of human values over span of time, developments in Architecture or technology, town planning or landscape design.

Criterion iii: Unique testimony to cultural tradition or civilization living or disappeared.

Criterion iv: Outstanding example of a type of building or architectural ensemble or landscape, significant stage in human history.

Criterion v: Outstanding example of traditional human settlement, land representative of culture, high degree of survival.

All the above is in the words of the nomination file with no comparisons nor any further explanations to prove the justifications.

Statement of significance:

The dossier bases its statement of significance on the fact that the importance of the site has been recognised by different organisations and by the state. It does not bring a real statement of significance.

Few words are being dedicated to the significance of past builders to utilise difficult topography and that there are some best examples of military architecture.

From the content of the file it seems that there is much more – but the file fails to show it.

It can be concluded from the dossier that the most significant issue is that the 15th century city is an early Islamic, pre-Mughal city and a transition between the Hindu and Muslim traditions.

The expert's evaluation states also the very important religious significance.

4. ICOMOS RECOMMENDATIONS

Recommendation with respect to inscription

That the nomination be *deferred* to allow the State Party to provide:

- A proper management plan which will include a management regime and comprehensive planning. At the moment there are just intentions for such regime expressed in the dossier and there is no management plan in place. 39 individual sites are managed by the Archaeological Survey of India, but these are just components of the nomination.
- An explanation of the Outstanding Universal Value of the property, through the World Heritage criteria. Such explanation is missing in the dossier.
- A comparative analysis which will show the special qualification and importance of this property over similar ones.
- Detailed plans of the individual sites included in the nomination.

ICOMOS believes that according to nomination dossier, describing the importance of the site for pilgrimage, it would eventually meets also criterion vi.

ICOMOS, March 2004

Pasargadae (Iran)

No 1106

1. BASIC DATA

State Party: Islamic Republic of Iran

Name of property: Pasargadae

Location: Pars Province

Date received: 30 January 2003

Category of property:

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

Brief description:

Pasargadae was the first dynastic capital of the Achaemenid Empire, created by Cyrus II the Great in the heartland of the Persians in the 6th century BCE. Its palaces, garden layouts, as well as the mausoleum of Cyrus are an outstanding example of the first phase in the evolution of the royal Achaemenid art and architecture, and an exceptional testimony to the Persian civilization.

2. THE PROPERTY

Description

The archaeological site of Pasargadae represents the first capital of the Achaemenid Persian Empire. It is located in the plain on the river Polvar, in the heart of Pars, the homeland of the Persians. The position of the town is also denoted in its name: 'the camp of Persia'. The town was built by Cyrus II the Great in the 6th century BCE. The core zone (160 ha, ca 2.7 x 0.8 km) of the site is surrounded by a large landscape buffer zone (7127 ha).

The core area contains the following monuments:

- The Mausoleum of Cyrus the Great, at the south end;
- The Tall-e Takht (or Tall-e Takht-e Soleyman, 'Solomon's Throne') and fortifications, on a hill at the north end of the core zone;
- The royal ensemble in the centre of the core zone, in the plain, consisting of the remains of: the Gate House (Gate R), the Audience Hall (Palace S), the Residential Palace (Palace P), and the Royal Garden ('Four Gardens').
- In the eastern part there is a small structure (16 x 16 m) identified as the Bridge. North of the Royal ensemble, there is the Zendan-e Soleyman (Solomon's Prison), a stone tower, ca 14 m high, of which the date is not certain.

The core zone includes the main excavated area. The ancient capital extended much beyond this zone and has not yet been excavated. In the buffer zone there are other remains, including: the Sacred Precinct (ca 550-530 BCE), and the sites of Tall-e Nokhodi; Tall-e Khari, Tall-e Se Asiyab, Do Talan, of which some are prehistoric, as well

as the Madrasseh or Caravanserai (14th century CE). Within the buffer zone, there are also five small rural villages, inhabited by farmers.

The Mausoleum of Cyrus the Great is built in white limestone ca 540-530 BCE. The base (13.35 x 12.30 m) of the structure is formed of six receding tiers, of which the first is 170 cm high, the second and third 104 cm, and the last three 57.5 cm. The mausoleum chamber, on the top, has the form of a simple gable house with a small opening from the west. In the medieval period, the monument was thought to be the tomb of Solomon's mother, and a mosque was built around it, using columns from the remains of the ancient palaces. A small prayer niche, mihrab, was carved in the tomb chamber. In the 1970s, during a restoration, the remains of the mosque were removed, and the ancient fragments were deposited close to their original location.

The Tall-e Takht refers to the great fortified terrace platform built on a hill at the northern limit of Pasargadae. This limestone structure is built in dry masonry, using large regular stone blocks and a jointing technique called *anathyrosis*, which was known in Asia Minor in the 6th century. The general plan of the terrace structure is a parallelogram measuring ca 98 x 79 m, with recesses in the north and south sides. The original height of the elevation was ca 15 m. The first phase of the construction was built by Cyrus the Great, halted at his death in 530 BCE. The second phase was built under Darius the Great (522-486 BCE), using mud brick construction.

The royal ensemble occupies the central area of Pasargadae. It consists of several palaces originally located within a garden ensemble (the so-called 'Four Gardens'). The colour scheme of the architecture is given by the black and white stones used in its structure. The main body of the palaces is formed of a hypostyle hall, to which are attached porticoes. The *Audience Hall* (Palace S) was built ca 539 BCE. Its hypostyle hall has two rows of four columns. The column bases are in black stone (1.43 x 1.43 m), and the column shafts in white limestone. The column base is 1.04 m high, and the shaft 12.06 m. The capitals were in black stone. There is evidence of a capital representing a hybrid, horned and crested lion. The palace had a portico on each side. Some of the bas-reliefs of the doorways are preserved, showing human figures and monsters. The *Residential Palace* (Palace P) of Cyrus II was built 535-530 BCE; its hypostyle hall (31.1 x 22.1 m) has five rows of six columns, and its impressive southeast portico measures 75.5 x 9.3 m. The *Gate House* stands at the eastern limit of the core zone. It is a hypostyle hall with a rectangular plan, 26.2 x 22.2 m. In one of the doorjambes, there is the famous relief of the 'winged figure'. The *Pavilions* A and B were probably two entrances to the Royal Garden. Pavilion B is the better preserved of the two; it consists of a rectangular platform of dressed stones, 11.7 x 10.1 m.

History

The land of Parsa or Persia was the homeland of the Achaemenids, the Persian tribe whom Cyrus II the Great (reigned 559-c 529 BCE) led to victory over the Medes in 550. Traditionally, Cyrus II chose the site for his capital because it laid near the site of his victory over Astyages

the Medeian king. This first victory was followed by the conquest of Lydia, Neo-Babylonia, and Egypt, and the empire was later consolidated and extended by his son Cambyses (529-522 BCE) and by Darius I the Great (521-486 BCE). Cyrus has been remembered in the Bible as the liberator of Babylon, and as the one who brought the Jews back from their exile.

Darius I decided to build a new symbolic capital for the empire, at Persepolis, some 70 km further south. Nevertheless, Pasargadae remained an important dynastic centre until the empire was conquered by Alexander the Great of Macedonia in 330 BCE. According to ancient writers, such as Herodotus and Arian, Alexander paid his respects to the tomb of Cyrus and had it restored.

In later periods, Tall-e Takht continued to be used as a fort, while the palaces were abandoned and the material was reused. From the 7th century on, the tomb of Cyrus was called the Tomb of the Mother of Solomon, and it became a place of pilgrimage. In the 10th century, a small mosque was built around it, which was in use until the 14th century. The site was visited by travellers over the centuries, giving accounts on the gradual loss of various elements. Special attention was given to the Tomb of Cyrus and the Tall-e Takht fortified terrace.

Management regime

Legal provision:

The nominated core zone is owned by the government of the Islamic Republic of Iran, and allocated to the care by the Iranian Cultural Heritage Organization (ICHO). The land in the buffer zone is privately owned.

The site of Pasargadae has been protected under the Iranian national legislation since 1931.

Management structure:

The management of the site is the responsibility of the Iranian Cultural Heritage Organization, which has adopted a Management Plan in 2002. At the local level, the management is under the responsibility of Parsa-Pasargadae Research Foundation (PPRF), established to manage, conserve and maintain Persepolis and Pasargadae. A sub-office of the PPRS is permanently established at Pasargadae, under the direction of an architect conservator. The PPRS has a direct support from the central ICHO office in Tehran, from the provincial government and the local amenities. To guarantee security at the site, the local and provincial authorities provide guards and the support of the Police department. So far, no case of vandalism or theft has occurred at this site. Staff working in conservation and monitoring of monuments is employed on regular and long term basis.

Resources:

The Foundation (PPRF) at the site has three sources of financial support for preservation and restoration activities, employment of all categories of staff and for the promotion of tourism related activities. The main source of funding is from the ICHO in Tehran. The second source is the provincial government of Fars where Pasargadae is located, and the third source is the 25 % share of all revenue generated by the PPRF consisting mostly of entry fee.

Justification by the State Party (summary)

Pasargadae was the first capital of the first great multicultural empire in Western Asia and perhaps in the human history. Pasargadae is also the first manifestation of an imperial combined (composite, synthetic) art in the Near East recognized as 'Achaemenid art'. Moreover, Pasargadae shows the earliest manifestation of Persian or Iranian art and architecture in the written history of ancient Iran. No other architectural remains of that time are comparable to Pasargadae in the whole of the Near East or indeed in the world. Pasargadae is proposed as a single nomination under criteria i, ii, iii and iv.

Criteria i and iv: A masterpiece of human creative genius in its composite architecture and town planning which includes the first example of 'Four Gardens' type prevailing in Western Asia up to the 18th century (Safavid Isfahan or Mughal India).

Criterion ii: The first capital of the first great multicultural empire in Western Asia and perhaps in the human history. An empire which recognised and respected the cultural and religious values of each nation and reflected it in its set of laws (return of the Jews from captivity in Babylon to Jerusalem for instance, see the Bible) and arts (composite, mainly Greco-Persian architecture).

Criterion iii: An exceptional testimony to the Achaemenid civilisation.

3. ICOMOS EVALUATION

Actions by ICOMOS

An ICOMOS expert mission visited the nominated site in August 2003.

ICOMOS has also consulted its International Scientific Committee on Archaeological Heritage Management.

Conservation

Conservation history:

After the fall of the Achaemenid Empire, most structures of Pasargadae were abandoned and gradually destroyed and the material was reused. However, the Tall-e Takht continued to be used as a fortification. From the 7th century onwards, the Tomb of Cyrus II became a place of pilgrimage, and a mosque was built around it from 10th to 14th centuries.

The first scientific excavation was carried out by E. Herzfeld in 1928, and continued by the Archaeological Service of Iran. The site was placed under legal protection in 1931. A British archaeological mission led by D. Stronach surveyed the site in the 1960s, and an Italian mission carried out some restoration in the 1970s.

State of conservation:

The architectural remains within the core area of Pasargadae are in relatively good state of preservation. The conservation of the site is respectful and undertaken at a minimum level. Some conservation problems are reported regarding the more delicate elements, such as the famous bas-reliefs, which are kept in situ.

Management:

The management plan for the area has been prepared by the recently established Parsa-Pasargade Research Foundation (PPRF), which is associated to the Iranian Cultural Heritage Organization. The programme of the PPRF focuses on the cultural landscape of which Pasargadae and Persepolis as well as other sites of the region. Attention is given to the survey of the whole extent of the ancient city of Pasargadae and its monuments, the development of appropriate conservation and presentation measures, as well as facilities and routing for cultural tourism. Attention is also given to improving the social conditions of the local population and raising public awareness on the economic, social and cultural values of Pasargadae. The management of the site includes the establishment of a commission, involving all relevant authorities as well as representatives of the inhabitants.

On the basis of present knowledge of the site, it is advisable to limit the World Heritage nomination to the main core zone. The additional sites indicated in the nomination can be kept within the buffer zone. With the advancement of the exploration of the ancient capital, and on the basis of more information on the real extent of the ancient urban area, it is expected that the World Heritage nomination be revised accordingly.

Risk analysis:

The main pressures on the site are from agriculture and the possibility of the growth of the villages in the buffer zone. Here, the land is all privately owned. It is noted that the current level of development of the villages is very low. Therefore, the risk is not immediate. In fact, within the management system of the site special attention is given to monitoring the situation and coordinating any development in coordination with the inhabitants.

While the area of Pasargadae is a seismic risk zone, no earthquakes have been reported in the past century. Instead, there is a risk of flooding, which has caused some damage in the past years. For the time being, there is no pollution in the area, but this aspect requires monitoring in order to avoid any adverse development in the future –in the event of the construction of industrial plants in the region.

Authenticity and integrity

The site of Pasargadae has been confirmed to have been the capital of Cyrus the Great. Taking into account the character of the area as an archaeological site, it can be considered to pass the test of authenticity as required by the Operational Guidelines. Restorations have been limited, and there have been no modern reconstructions on the site.

The site is part of an agricultural landscape, which continues to be cultivated. The buffer zone includes five villages, used by the farming population. As a whole, the area retains its traditional integrity.

Comparative evaluation

In its significance as the first capital of the Achaemenid Empire, Pasargadae can be considered unique. Later on,

other cities were taken to function as capitals of the empire, including Persepolis, built by Darius I starting in 518 BCE, as well as the ancient cities of Susa and Babylon. During the entire Achaemenid period, Pasargadae continued to retain its significance as the city of the founder of the dynasty, and it remained a place for crowning the emperors and for special ceremonies.

There are no truly comparable sites to Pasargadae. It was built with the contribution of workers from Babylon and Ionia. Architecturally it has similarities with Ionian Greek architecture, e.g. in the details of the column bases. At the same time, Pasargadae established a prototype for a garden city with pavilions, and initiated the development of royal Persian architecture with its specific character and identity. This is distinguished from the earlier Assyrian or Babylonian architecture by its character of detached buildings. The Achaemenid art and architecture reached their full form in Persepolis, which differs from Pasargadae both in terms of its architecture and its concept. At the same time, Pasargadae and Persepolis can be seen as part of the same process of evolution.

The current World Heritage nominations related to Achaemenid civilisation include only Persepolis, inscribed on the basis of criteria i, iii and vi in 1979.

Outstanding universal value

General statement:

The principal significance of Pasargadae is in its being the first dynastic capital of the Achaemenid Empire, built by Cyrus the Great, the founder of the dynasty, in the heart of the homeland of the Persians. This great empire extended from the Eastern Mediterranean and Egypt to the Hindu River in India. It is considered the first empire to be characterized by a respect to cultural diversity of the different peoples. This characteristic was also reflected in the royal Achaemenid architecture, which became a synthetic representation of the different cultures. Pasargadae represents the first phase of this development into a specifically Persian architecture, which later found its full expression in Persepolis. Pasargadae also became a prototype of the Persian garden concept involving pavilions and palaces with porticoes (in Persian: 'paradayadam' or 'paradis', 'pleasant retreat', 'park').

Evaluation of criteria:

Criterion i: Pasargadae is the first outstanding expression of the royal Achaemenid architecture. The builders came from Babylonia and Ionia, and the design introduced themes that existed in the region integrating these into a specifically royal Achaemenid architecture.

Criterion ii: The dynastic capital of Pasargadae was built by Cyrus the Great with a contribution by different peoples of the empire created by him. It became a fundamental phase in the evolution of the classic Persian art and architecture.

Criterion iii: The archaeological site of Pasargadae with its palaces, gardens, and the tomb of the founder of the dynasty, Cyrus the Great, represents an exceptional testimony to the Achaemenid civilisation in Persia.

Criterion iv: The 'Four Gardens' type of royal ensemble, which was created at Pasargadae became a prototype that

came into current use in Western Asian architecture and design. The garden with its pavilions and water canals is based on a formal layout, and the architecture is characterized by its refined details and slender verticality.

4. ICOMOS RECOMMENDATIONS

Recommendation with respect to inscription

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

Criterion i: Pasargadae is the first outstanding expression of the royal Achaemenid architecture.

Criterion ii: The dynastic capital of Pasargadae was built by Cyrus the Great with a contribution by different peoples of the empire created by him. It became a fundamental phase in the evolution of the classic Persian art and architecture.

Criterion iii: The archaeological site of Pasargadae with its palaces, gardens, and the tomb of the founder of the dynasty, Cyrus the Great, represents an exceptional testimony to the Achaemenid civilisation in Persia.

Criterion iv: The 'Four Gardens' type of royal ensemble, which was created in Pasargadae became a prototype for Western Asian architecture and design.

ICOMOS, March 2004

Kii Mountain Range (Japan)

No 1142

1. BASIC DATA

State Party: Japan

Name of property: Sacred Sites and Pilgrimage Routes in the Kii Mountain Range, and the Cultural Landscapes that surround them

Location: Mie, Nara and Wakayama Prefectures

Date received: 27 January 2003

Category of property:

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

Brief description:

Set in dense forests in the Kii Mountains overlooking the Pacific Ocean, three sacred sites, Yoshino and Omine, Kumano Sanzan, and Koyasan, linked by pilgrimage routes to the ancient capital cities of Nara and Kyoto, reflect a unique fusion between Shinto, rooted in the ancient tradition of nature worship in Japan, and Buddhism introduced to Japan from China and the Korean peninsula. Together, the sites and the forest landscape that surrounds them reflect a persistent and extraordinarily well-documented tradition of sacred mountains over the past 1200 years.

2. THE PROPERTY

Description

The nominated site consists of three sacred sites in the heavily forested Kii Mountains, a peninsula jutting into the Pacific Ocean, and a complex pattern of tracks and paths which link the sites together and to the ancient capitals of Nara and Kyoto to the north, which flourished from the 6th century to 1868.

The steep and rugged mountains of the Kii peninsula rise to between 1,000 and 2,000 metres and are heavily wooded. The area is wet; the high rainfall of over 3,000 mm feeds an abundance of streams, rivers and waterfalls between the mountains.

The natural beauty of the area, and its harsh but serene mountain environment, has probably been revered since pre-historic times. The three specific sites had become established as major sacred sites as early as the 11th or 12th centuries, attracting a great number of worshippers. The area is still part of the living culture of Japan and the sites are heavily visited and used for ritual purposes, and for hiking, with up to an estimated 15 million people visiting annually.

In all, the nominated site covers 495.3 ha. This is made up of the three main sites, which cover 44.8, 94.2, and 63.1 ha respectively, and 307.6 km of pilgrimage routes, which together cover 293.2 ha. The pilgrim routes nominated are not all contiguous as there are sections excluded where they have been influenced by modern development. All parts of the nominated site are protected by a buffer zone, which varies in extent from element to element – some of the routes only being protected by a very narrow zone. The whole buffer zone covers 11,370ha.

The nominated site consists of the following cultural qualities:

- *The forested mountains*
- *Three main shrines:*
 - *Yoshino and Omine*
 - *Kumano Sanzan*
 - *Koyasan*
- *Pilgrim routes*
- *Association with Shinto and Buddhism*
- *Diaspora effect – the sites as models for other shrines, temples and sacred sites*
- *Inspiration for poets and painters*
- *Documented use of the mountains*

These are dealt with in turn:

The forested mountains

The forested mountains underpin the significances of the whole site, for it is the beauty and drama of the mountains and their contrast with the seascape to the south, which has attracted people for at least 2000 years.

The nomination does not describe in detail the mountains or their forest cover or the differing patterns and profiles of the woods in various parts of the site. It gives details of the following specific sites:

- Vast stretches of cheery trees, planted and revered since the 10th century in Yoshinoyama, and around Kimpusen-ji Hondo where they form part of an annual ritual in April when cherry blossoms are offered to the deity
- An ancient *Podocarpus nagi* at Kumano Hayatmam Taisha, planted according to legend in 1159
- The Nchi primeval forest part of the Kumnao complex; protected since ancient times as sanctuary
- Giant trees up to 500 years old surrounding the cemetery in Koyasan site
- Natural forest of silver fir trees alongside one of the pilgrim routes Omine Okugakemichi, and which have been traditionally protected since the 15th century
- Large clumps of *Magnolia Sieboldi* of which 108 ha are protected near the silver fir trees

- A group of ancient cedar trees said to be 3,000 years old, in the compound for the shrine immediately below the top of Mt Tamakisan
- Japanese black pine trees planted in the 17th century as a wind break along the coastal pilgrims' route

In the immediate aftermath of the Second World War there was a huge surge in demand for timber, which led to loss of trees over the mountains generally. This in turn prompted the protection of areas immediately surrounding the three main sites and the main pilgrimage routes.

Three main shrines:

Each of the three shrines contains both buildings and objects, such as temples, shrines, statues and stupas, as well as revered natural elements such as trees, waterfalls, rocks etc. Within the three main sites are 17 major groups of properties comprising 35 individual properties.

The built structures are nearly all of wood, constructed in a post and pillar construction similar to Japanese houses. Many have been successively re-built – see the conservation section below. There is no overall assessment of the key architectural characteristics in the dossier, although the uniqueness of certain structures is stressed.

➤ *Yoshino and Omine*

This is the northernmost site near to Nara.

The Yoshino or northern part of the site was by the mid 10th century known as the most important sacred mountain in Japan and its reputation had reached China. It was the object of mountain worship, Shinto, in the 7th and 8th centuries and later in the 8th century became one of the prime sacred places for the Shugen sect of ascetic Buddhism. Omine, the southern part, was also associated with the Shugen sect and, in particular, with ascetic practices connected to the harsh mountain environment.

This site consists of groups of buildings in what is said to be a unique architectural style constructed, as an embodiment of Shinto-Buddhist religious fusion.

Particular monuments include:

- Yoshinoyama ridge with shrines, temples, and hospices for pilgrims surrounded by large numbers of cherry trees
- Yoshino Mikumari-jinja shrine – a Shinto shrine documented as early as 698.
- Kimpu-jinja originally a Shinto shrine associated with gold mining and later a Shugen shrine with four gates; it is first documented in 852.
- The Kimpusen-ji temple - the large main building was reconstructed in 1592. The front gate was reconstructed in 1456; it stands 20m high and is a fine example of two-stored 'medieval' gatehouse.
- Omimesan-ji temple on the mountaintop at around 1710m, first documented in 906

Kumano Sanzan

This site is the furthest south. It stretches from the coast inland some 60km. The shrine buildings are said to show

outstanding wooden architectural styles that have no comparators. Within the site are three main shrines, and two temples, connected by a pilgrims' route. They reflect Shinto and the Shugen sect of Shinto-Buddhism, and were also closely associated with the search for the pure Buddhist land in the southern sea – see below:

➤ Kumano Honu Taisha

Originally on sandbanks at the edge of the Kumano River, this shrine was first documented in 859. It was moved to higher level in 1891 after damage from flooding. It still reflects its traditional form as documented in a pilgrim's diary in the 11th century and drawn in 1299.

➤ Kumano Hayatama Taisha

Thus shrine was reconstructed in 1951. The shrine complex includes the Gongenyama mountain with its many cliffs known as 'god's shield', a gigantic rock Gotobikiwa, revered as a sacred object, the site of a fire festival, Kumano Otomatsuri, and the ancient *Podocarpus nagi* tree which legend says was planted in 1159.

➤ Kumano Nachi Taisha

This shrine is sited near a large waterfall, *Nachi no Otaki*, originally the object of worship, and is associated with a fire festival, *Machi no Himasuri*, linked to the waterfall. The shrine was reconstructed in 1853. Nearby to the east is the Nachi Primeval Forest extending to around 32ha, which has been sacred since ancient times.

➤ Seiganto-ji

Legend suggests this temple was founded in the early 5th century. The present large building was constructed in 1590 and reconstructed in 1924. It is part of a pilgrimage to 33 sacred *Kannons* started in 1161. Nearby is a large stone stupa constructed in 1322 by a Buddhist nun.

➤ Fudarakusan-ji

The temple, near the sea-coast, is associated with the search for the pure Buddhist land in the Southern Sea, which led to the martyrdom of around 20 Buddhist priests who set sail in small boats between the 9th and 18th centuries.

Koyasan

This site south of Nara is partly in an 'Alpine' basin at an altitude of 800m and partly at the foot of the mountains. It is actively used for annual festivals and rituals dedicated to the deity of the land and the rites of the Buddhist *Shingon* sect. The site includes the following:

➤ Niutsuhime-jinja

This shrine is first documented in 855 but is said to have a much earlier origin. It formerly contained many Buddhist structures such as halls, stupas and hospices, but these were moved after the 19th Buddhist Separation Decree - see below. Of the remaining halls, two were constructed in 1469, and two reconstructed in 1715 and 1901, but each contain small shrines, *Kuden*, of original construction dating to 1306. Alongside is a building dating from 1499.

➤ Kongobu-ji

Since its foundation in 816, the shrine has been associated with the *Shingon* sect of Buddhism. The shrine is divided into six areas and includes 117 temples, densely sited on the mountaintop between ‘sublime’ ridges and ‘profound’ forests. The temple buildings, and particularly the *Garan* complex in a unique style, had a profound influence on other *Shingon* temples.

The main buildings include halls, which are a 1523 reconstruction and a 14th century reconstruction of a building built in 1198, a pagoda dating from 1223, and a log construction sutra storehouse also constructed in 1223.

An area known as *Okuno-in* some 3km to the east houses an extensive collection of some 300,000 stone stupas, mausolea for feudal lords, and a few wooden buildings, the whole sheltered by 500-year-old trees.

➤ Jison-in

This complex some 20km to the north of the main shrines was constructed in the 9th century as administrative offices and accommodation for pilgrims. It was repeatedly reconstructed – the existing main hall is a 14th century reconstruction, enlarged in 1540.

➤ Niukanshofu-jinja

The three shrine buildings on a plateau to the south of Jison-in were reconstructed in the 16th century.

Pilgrim routes

As the sacred sites became established and well visited in the 11th or 12th centuries, a series of pilgrim routes were developed linking the sites to Kyoto and to other places throughout Japan – some based on earlier tracks. The routes in the mountains were designed to be arduous and the journey over them part of the religious experience, rather than a means to an end. Most of the routes are no more than a metre wide and of earth; in a few places stone steps or stone pavements were constructed, such as the 34km stretch of stone paving through the forest, part of the Kumano Sankeimichi route between Kumano Sanzen and Ise Jungu (see below).

There are three main pilgrim routes:

- Omine Okugakemichi, linked the northern and southern sites of Yoshino and Omine, and Kumano Sanzan. This route was used as a stage in ascetic practices by Buddhist priests. It passes along high mountain ridges between 1000 and 2000 metres above sea level. Legend suggests that it was first constructed in the early 8th century. In the 12th century there were 120 delineated significant places along the route such as caves or villages; by the 17th century these had been reduced to 75. The route passes through a forest of silver fir trees, groves of Magnolia and a group of ancient cedar trees.
- Kumano Sankeimichi, linked the southernmost site, Kumano Sanzen, with Kyoto and other parts

of Japan. It basically consists of three sub-routes: along the coast of the peninsula; across the peninsula, and north to Koyasan. These routes started in the 10th century and were used by large numbers of people until the 15th. At the height of its use, it is said that as many as 30,000 people passed along each year. Along the route are the Yunomine hot spring, revered for its healing properties, and a huge rock some 45m high, Hana no Iwaya, which according to legend marks the grave of the deity who created Japan.

- Koyasan Choishmichi is a short route of 24km created by the founder of the temple at Kongobu-ji, Kukai, to connect the temple with Jison-ji, the administrative buildings, (both part of the Koyasan site). Every 109 m (known as *Cho*) along the route are stone signposts called *Choishi*, five tiered stupas, erected in 1285 with donations by the Imperial family to replace wooden posts. Out of 220 *Choishi*, 179 are original.

Association with Shinto and Buddhism

The Shinto religion which nurtures the spirit of nature worship has been practised in Japan since ancient times. In the 6th century Buddhism was introduced into Japan, and adopted as a religion for peace and national stability in the second half of the 7th century. It did not supplant Shintoism. Instead, over the centuries a unique form of Shinto-Buddhism evolved, based on the belief that Japanese traditional gods are the incarnations of Buddhist deities. The Kii Mountains became the centre for this religious movement in the 9th and 10th centuries.

Two Buddhist sects were also closely associated with the Kii Mountains. The *Shingon* sect of esoteric Buddhism was introduced in the 9th century from China, and from the mid 10th to the 11th century the *Shugen* sect was established which combined elements of pre-Buddhist mountain worship, esoteric Buddhism called *Mikkyo* and Taoist beliefs introduced from China. The goal of this sect was to attain supernatural abilities through ascetic practices in the mountains.

In the 10th and 11th centuries, as an extension of Buddhist thought, the Kii Mountains became associated with the ‘Pure Land’ where Buddhist deities were thought to reside and where dead people could be re-born. In time the Southern Sea was absorbed into this belief as the paradise called *Fudaraku Jodo*.

Diaspora effect – the sites as models for other shrines, temples and sacred sites

The shrine buildings of Kumano Sanzan developed a unique architectural style and came to serve as models for more than 3,000 shrines dedicated to the Kumano deity built throughout Japan. The dossier does not explain the characteristics of this unique style.

Similarly the *Garan* complex of buildings, part of the Kongobu-ji mountain shrine in Koyasan, came to act as architectural models for the *Shingon* sect temples throughout Japan which number around 4,000. Again the characteristics of these temples are not described.

The mountain landscapes shrouded by deep evergreen forests which pilgrims encountered on the pilgrims routes,

and in particular the natural sacred sites, also came to influence the formation of local sacred sites in various parts of Japan.

Inspiration for poets and painters

Although only mentioned briefly in the dossier, it is clear that the Kii Mountain sacred landscape provided inspiration for many artists and poets. The groves of cherry trees, for instance, surrounding temples in Yoshinoyama, part of the Yoshino and Omine site, were written into Waku poems and drawn by many artists. Elsewhere it is mentioned that the Kumano Hongu Taisha Shaden shrine, part of Kumano Sanzen, was drawn as early as 1299. And as tourists began to visit the shrines in the late 18th century publications of drawings and description of sites were made available – as was happening in Europe at the same time.

More discussion on the influence of writings and paintings would have been valuable.

Documented use of the mountains

One exceptional aspect of the group of shrines and routes is their very full documentation stretching back to the 8th century and detailing precise dates for construction and reconstruction of buildings, those who commissioned work, the planting of trees, and impressions of pilgrims and travellers. The nature and extent of the written archives is not detailed in the dossier, although the *Kojiki*, the Japan Record of Ancient Matters, and the *Nihon Shoki*, the Chronicle of Japan, compiled in the 8th century are two key sources.

History

From the 3rd to the 2nd century BC, when rice culture was introduced into Japan and settlements began to develop in the lowlands, the Shinto religion, in which natural features such as mountains, forests, rocks and trees were revered as gods, came to be embraced – perhaps as a link to ancient dwelling sites in the hills. The mountain gods were thought to control water, essential for rice growing in the plains, and gold ore, needed as towns developed. It was also believed that the god who guided the first Emperor to build Nara the first capital resided in the mountains. Thus the Shinto religion came to be influential not only in rural areas but also in the towns as they were formed.

The introduction of Buddhism in the mid 6th century coincided with the development by the government of a centralised system of laws, following examples in China and the Korean peninsula. The government adopted Buddhism as the guardian religion for the nation and in the mid 8th century temples were built in each province of Japan. At the same time the concept of the Pure Land associated with the Kii Mountains began to gain ground and people started to undertake training in the mountains.

In the 8th century the capital was moved to Kyoto and in the following century the esoteric Buddhist sect *Mikkyo* was brought to Japan from China. This stressed the belief that mountains are places for training to attain awakening. Out of this developed the local *Shingon* sect and many new temples were constructed in the Kii Mountains. The rise of Mikkyo/Shingon coincided with the rise in power of aristocrats whose authority was based on land ownership.

They embraced this new sect, as did the Emperor who hosted various religious rites in what were coming to be seen as the sacred Kii Mountains. The new sect also interacted with Shintoism, a fusion that had been in existence since the 8th century and from this interaction the uniquely Japanese Shinto-Buddhist religion emerged which was to be a powerful force until the 19th century.

The growth of pilgrims visiting sites in the Kii Mountains seems to have coincided with the rise of social unrest around the capital in the 9th to the 10th centuries. It was at this time that many of the pilgrim routes were laid out.

In the following two centuries, 11th and 12th, the distinctly Japanese flowering of Buddhist practices, and the buildings that were associated with these beliefs, were strengthened by the government's decision to stop sending delegations to China. The consecration of the three main sites in the Kii Mountains were all progressed, and gained considerable support from people who were wanting escape from the worsening social conditions characterised by conflict between samurai. The Imperial family, aristocrats and samurai all became benefactors of new temples and land to support them, as a means of guaranteeing a better life in the hereafter and a retired Emperor made a first pilgrimage to Koyasan and Kumano Sanzan in the late 11th century – stimulating others to follow in ever larger numbers. This prompted the development of hospices, the improvement of shrines and temples, the construction of *Oji* shrines along the main routes, and the funding by the Imperial family and aristocrats of people to manage the sites.

The Kii Mountain sites were thus established by the end of the 12th century as the main sacred mountain site in Japan, and attained a status which would persist to the present day.

At the end of the 12th century the government was moved to Kamkura –although the ruling family remained in Kyoto. From the 14th to the 16th century conflict between Imperial factions, the grip on power by the samurai and battles between feudal lords meant a weakening of Imperial and centralised authority, but at the same time the growth of a monetary economy and improved methods of production led to a new rich class. Pilgrimages were now extended to anyone who could afford the journey.

From the 17th until 1868 a powerful feudal government was established in Edo (later Tokyo) and much of the land associated with temples was absorbed by the government. Support however for the temples continued from the government and ordinary people. At the same time improved roads made travel easier and the number of pilgrims began to increase, as did those wanting to travel as tourists.

In 1868 the Emperor took control from the feudal government and the Imperial capital was moved to Tokyo. The new government introduced measures to control religions in Japan, and issued the Shintoism and Buddhism Separation Decree in 1868. This prohibited activities related to the Shinto-Buddhist fusion and statues of Buddha were removed from shrines. However because of the strong support by society at large for the Kii Mountains and their shrines, many survived. Such was the outflow of cultural properties from Japan as a result of the law that in 1897 the government brought in the Ancient Shrines and

Temples Preservation Law, strengthening it in 1929, and extending it in 1919 to include natural sites.

After World War II, with the revitalising of the economy, visitors once again returned to the Kii Mountains and still visit in large numbers.

Management regime

Legal provision:

The Law for the Protection of Cultural Properties, 1950, is the main legal framework. All the key cultural sites are designated as national treasures or important cultural properties, historic sites, places of scenic beauty or natural monuments. These are listed in the dossier and total 41 in all.

Any alteration to, or activities with adverse effects on the existing condition of, cultural properties designated under the Law for the Protection of Cultural Properties, is only permitted with prior permission from the Commissioner of the Agency for Cultural Affairs. In addition, small-scale repair or restoration for maintenance purpose also requires prior submission of notification. However, minor alterations without prior permission or notice are found in some properties. Natural sites in the nominated property and its buffer zones are located within the boundary of the Special Zone or the Special Protection Zone of the Yoshino-Kumano National Park, which is designated by the Natural Park Law.

Management structure:

The Agency for Cultural Affairs in the Ministry of Education, Culture, Sports, Science and Technology is in charge of cultural properties including World Heritage sites.

The owners or custodial bodies manage, repair and open them to the public. The national government, where necessary, subsidises the cost of repair and management of the designated sites and provides technical guidance. Shinto shrines and Buddhist Temples are owned by religious organisations or by individuals. Pilgrimage routes are owned by individuals or by national or local governments. Places of Scenic Beauty and Natural Monuments are owned by private owners or corporations or by national or local governments.

A Management Plan has been produced by the Boards of Education of Mie, Nara and Wakayama Prefectures, in collaboration with the Agency for Cultural Affairs, and this was submitted with the nomination. This sets out:

- Basic Principles, Identification of the Components of the Property, (to be undertaken);
- Methodology for Appropriate Preservation and Management – (this is general and does not indicate who will be advising or where specialist advice will be obtained);

- Preservation of the Surrounding Environment (this covers the need for ordinances to protect those areas currently unprotected);
- Conservation and Utilisation Plans (a list of subjects to be covered by such plans is given including the need to promote knowledge of the site and provide adequate facilities for visitors);
- Organisation and Institutionalisation for the Implementation of Preservation and Management of the Property (this sets out the need to reinforce existing staff and appoint full-time officers as custodians, improve coordination between Prefectures and the national agency, and provide training).

It is also stated in the dossier that each of the educational boards has prepared its own individual preservation and management plan for 'practical preservation and management'. These were not submitted nor were they available for inspection during the mission. *The Three-Prefectures Council to Promote World Heritage Registration*, which was established to pursue the nomination, is maintaining liaison and coordination among related organisations and operating effectively and cooperatively.

Resources:

No extra resources have yet been put in place for the management of the site if inscribed, but as stated above the Prefectures are committed to providing adequate trained staff.

Justification by the State Party (summary)

The site is put forward for its outstanding universal value related to the way the Kii Mountain Range:

- Has nurtured the spirit of nature worship since ancient times
- Is the central place for Buddhist ascetic practices
- Developed a unique Shinto-Buddhist syncretism
- Is associated with the Buddhist idea of the Pure Land
- Developed three main shrine sites which became the key mountain sites in Japan
- Influenced the development of shrine and temple building throughout Japan
- Houses important and extensive pilgrim routes which are part of religious practices

3. ICOMOS EVALUATION

Actions by ICOMOS

An ICOMOS evaluation mission visited the site in October 2003.

ICOMOS has also consulted its International Scientific Committee on Historic Gardens / Cultural Landscapes.

Conservation

State of conservation:

Many of the key sites have been protected since 1897 under the Ancient Shrines and Temples Preservation Law upon which later laws were based. Details of the state of conservation of the main cultural sites are given in the dossier and generally the individual components are in a very good state of repair.

Most of the monuments are wooden structures and are susceptible to the wet climate. Many of the structures have been dismantled and reconstructed several times and others have been completely renewed. Although complete renewal would not now be carried out, complete dismantling and partial dismantling are still carried out as a continuation of a long tradition of repair.

The number and complexity of the main shrines, and the need for regular maintenance and repair, led to the formation of groups of skilled craftsmen attached to the shrines before 1868. Now the Nara and Wakayama prefectures have officers who give advice on repairs. Many of the pilgrimage routes are maintained by a non-profit organisations, as are the forests of cherry trees.

Management:

The management regimes listed above appear to work satisfactorily. Although it is stated in the management plan that there is a need to improve coordination between prefectures and the national agency, in view of the vast scale of the nominated site and its complexity, covering both cultural and natural assets, it is suggested that a more sophisticated management system is required to address these challenges, perhaps involving a coordinator or coordinating committee. Moreover given the size of the challenge, ways of involving local communities in sustainable management practices would seem to be desirable. The dossier does not mention any programmes to gain the support of or involve local communities in the overall management of the site. However during the evaluation mission mention was made of efforts to involve NGOs and various civic groups and thus mobilised support from older people in Japan who are increasing in number.

Risk analysis:

The nomination lists the following threats:

Development pressures: Although the nominated property is amidst the largest concentration of urban settlement in the whole archipelago, development is said to be sufficiently controlled by existing laws.

Environmental pressures: No detrimental environmental changes are envisaged. However there is no mention in the dossier of damage to forests by water or fire, nor environmentally sound waste disposal for visitors.

Natural disasters and preparedness: Satisfactory mitigation measures for typhoons, heavy rain or landslide have been put in place. Fire detection systems are in place in all the major monuments as are lightning conductors.

Visitor/Tourism pressure: There appear to be no measures to control the numbers of visitors. Arrangements for ensuring that facilities are adequate and appropriate are in place.

Other threats are:

Car parking: In some sites parking conflicts with pedestrians such as near the Kimpusen-ji temple and in villages near Koyasan.. A visitor management strategy needs to be developed to consider these issues.

Overhead wires: Electricity and telephone wires are mostly overground and exert a negative influence on some monuments. Consideration should be given to undergrounding these wires.

Inappropriate visitor facilities: These were noted at several sites. The management plan needs to consider this issue and determines how support can be given to make arrangements for visitors more appropriate.

Authenticity and integrity

Authenticity:

The main issues relating to authenticity is the reconstruction of monuments. However as stated above, there is a long tradition of reconstructing and renewing the wooden fabric of buildings: the idea, design and location of the building are considered crucial, whereas the individual components may or may not be original. Hence what is being put forward are buildings that in most case are not the original structures but nevertheless are considered worthy of veneration for their association with the ideals and ideas of their founders.

Two secondary issues are visitor facilities and overhead wires. Inappropriate facilities can be detrimental to the overall authenticity of the site as can overhead wires. In both instances arrangements need to be put in place to reverse development which impinges on authenticity.

Integrity:

There is one issue connected to integrity: the discontinuity of the nominated pilgrim routes. What has been nominated is only those parts of the pilgrim routes which are still relatively intact in terms of the condition of the track and its setting. Where development has intervened negatively the track has been excluded. This means that the pilgrim routes are in some place a series of short stretches. If the discontinuity is to be understood by visitors, then measures need to be put in place to allow an understanding of the links between disconnected pieces of the routes.

Comparative evaluation

The dossier states that the nominated property is unique and therefore it is impossible to make direct comparisons with similar properties elsewhere.

Certainly the association of the Kii Mountains with Shinto-Buddhism is a unique phenomenon as is the precise way that social and economic forces have influenced the development of the shrines. However the idea of mountains attaining sacred qualities revered by a nation, and persisting over a long time span is not unique. Similar perception of mountains exist in China where mountains are thought to guard the edges of the Empire and where miniature mountains decorate gardens and offer individual protection. There the way mountains are perceived, painted and climbed is subject to well-defined principles

which have persisted for generations. One could argue that the spiritual association between man and mountains is as strong in China as in Japan. However what is different is the way that in Japan the Kii Mountains became accessible not just to Emperors, priests, aristocrats and samurai but to ordinary peoples – who could work to attain enhancement through walking the pilgrims' routes.

Outstanding universal value

General statement:

The Sacred sites and pilgrim routes of the Kii Mountains are of outstanding universal value for the combination of the following cultural qualities:

The Kii Mountains:

- Have come to be seen as the national repository of Shinto beliefs – linking the present day population of Japan with prehistoric times
- Have absorbed and developed the Buddhist beliefs to create a unique Shinto-Buddhist religion which fostered ascetic practices closely related to the topography and climate of the mountains
- Become the setting for the creation of unique forms of shrine and temple buildings which have had a profound influence on the building of temples and shrines elsewhere in Japan
- Developed an extensive network of pilgrim routes which are part of the ritual of worship
- Have fostered the conservation of ancient trees, forests, glades natural features, revered for their religious associations
- Are strongly associated with long-lasting intangible cultural traditions related to natural forces
- Are extraordinarily well documented in terms of the way they have been perceived and used over the past 1200 years.

Evaluation of criteria:

The property is nominated on the basis of *criteria ii, iii, iv and vi*.

Criterion ii: The monuments and sites that form the cultural landscape are a unique fusion between Shinto and Buddhism that illustrates the interchange and development of religious cultures in East Asia.

Criterion iii: The sites of the Shinto shrines and Buddhist temples, the way they have evolved and their associated rituals, bear exceptional testimony to the development of Japan's religious culture over more than a thousand years.

Criterion iv: The wooden shrine buildings in the nominated site are representative of the highest forms of their genre; they also served as models for shrines constructed throughout Japan in dedication to the Kumano deity. In addition the numerous stone stupas in Koyasan Okuno-in illustrate the development of styles for stone mausolea throughout Japan.

Criterion vi: The highly sacred natural objects and places, the surrounding forest landscapes and the continuity of rituals and festivals associated with the property all combine to reflect a long continuity of living cultural traditions associated with sacred mountains.

4. ICOMOS RECOMMENDATIONS

Recommendation for the future

The whole nomination is underpinned by the wooded mountain landscape. This is not described or analysed in the dossier nor is its management dealt with in any detail. It is essential that the nominated areas are sustainable from a forestry management points of view – particularly the narrow corridors surrounding the pilgrims' routes, as the 'natural' elements of the site are strongly associated with the cultural values of spirituality

It is recommended that the site be put forward for inscription and that the State Party be asked to consider the following issues:

Inventories:

Under records in the dossier only publications are listed. No mention is made of inventory surveys of the site or of individual monuments. It is recommended that an inventory of the key elements of the site is carried out over the next five years in order to inform management. This should include an analysis of the wooded mountain landscape.

Management:

The site is extremely large and complex and the proposed informal consultation between Prefectures would seem to be less than adequate for the management challenges. It is recommended that the State Party give consideration to setting up a coordinating body to oversee the management of the site and perhaps appoint an overall coordinator.

Furthermore it is suggested that a more detailed management plan is produced for the World Heritage Centre within two years, which will address sustainable management of the natural as well as the cultural aspects of the site.

Authenticity and Integrity:

It is recommended that the State Party put in place procedures to allow the issues of overhead wires and visitor facilities to be considered and a medium term strategy put in place.

Title of nomination:

It is suggested that the title of the nomination could be amended. In the Japanese, the last phrase 'and the cultural landscapes that surround them' is omitted. As the shrines and pilgrim routes are part of the cultural landscape the phrase could be said to be unnecessary in English or in French.

Recommendation with respect to inscription

That, subject to the recommendations above, the property be inscribed on the World Heritage List as a *cultural landscape* on the basis of ***criteria ii, iii, iv and vi***:

Criterion ii: The monuments and sites that form the cultural landscape of the Kii Mountains are a unique fusion between Shintoism and Buddhism that illustrates the interchange and development of religious cultures in East Asia.

Criterion iii: The Shinto shrines and Buddhist temples in the Kii Mountains, and their associated rituals, bear exceptional testimony to the development of Japan's religious culture over more than a thousand years.

Criterion iv: The Kii Mountains have become the setting for the creation of unique forms of shrine and temple buildings which have had a profound influence on the building of temples and shrines elsewhere in Japan

Criterion vi: Together, the sites and the forest landscape of the Kii Mountains reflect a persistent and extraordinarily well-documented tradition of sacred mountains over the past 1200 years.

ICOMOS, March 2004

Tamgaly (Kazakhstan)

No 1145

1. BASIC DATA

State Party: Republic of Kazakhstan
Name of property: Petroglyphs within the Archaeological Landscape of Tamgaly
Location: Almaty Oblast (Region)
Date received: 28 January 2003

Category of property:

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

Brief description:

Set around the comparatively lush Tamgaly Gorge, amidst the vast, arid Chu-Ili Mountains, is a remarkable concentration of some 5000 petroglyphs, associated settlements and burial grounds, which together provide testimony to the husbandry, social organisation and rituals of pastoral peoples from the Bronze Age right through to the early 20th century. The large size of the early petroglyphs, their unique images and the quality of the iconography sets them apart from the wealth of rock art in Central Asia.

2. THE PROPERTY

Description

Towards the western end of the Tianshan Mountains in the southeast of Kazakhstan, the Chu-Ili mountain spur forms a canyon around the Tamgaly Gorge. An abundance of springs, rich vegetation and shelter distinguishes the area from the arid mountains that fringe the border of Kazakhstan with Kirgystan to the south, and from the flat dry plains of central Kazakhstan to the north. The Gorge and its surrounding rocky landscape, where shiny black stones rise up rhythmically in steps, have attracted pastoral communities since the Bronze Age, and have come to be imbued with strong symbolic associations.

The site covers a roughly circular area of 900ha and includes the 982m peak of Mt Tamgaly. The Tamgaly river flows through the centre and out onto the plain below, to the north. Surrounding the site is a large Buffer Zone of 2900 ha which to the northwest and south east of the site includes outliers of the petroglyphs, and further burial mounds and ancient settlements.

The site consists of the following cultural qualities:

- *Over 5000 rock petroglyphs*
- *Ancient settlements, burial sites, and quarries*

➤ *Sacred sites*

Over 5000 rock petroglyphs

Petroglyphs on unsheltered rock faces are the most abundant monument. They are formed using a picketing technique with stone or metal tools. No painted images have been found.

Altogether over 5,000 images have been recorded in 48 different complexes. Of these five complexes are the most important, displaying about 3,000 images.

Overall the petroglyphs appear to cover a period from the second half of the second millennium BC right through to the beginning of the 20th century. The images have been associated with five distinct phases:

Middle Bronze Age – Tamgaly type petroglyphs

By far the most exceptional engravings come from the earliest period: large figures deeply cut in a sharp way with a wide repertoire of images including unique forms such as solar deities (sun-heads), zoomorphic beings dressed in furs, syncretic subjects, disguised people, and a wide range of animals.

The sequence for the rock art has been established from stratigraphic and illustrative analysis, and from comparisons with dated figures from tombs. The Tamgaly type engravings date from the second half of 14th and 13th century BC. All are similarly oriented on the rocks, and their large size allows them to be seen from 20-50m away.

One of the most characteristic images of Tamgaly is the sun-head, of which a total of 30 have been found, and 26 still survive. All date from the Bronze Age, but the most expressive ones are the earliest. The images seem to convey the qualities of deities through their size, disposition and anthropomorphic appearance. A large vertical panel holds what is called a 'masterpiece of rock art'. Its images show 6-7 divine subjects, 10 dancing men and worshippers, each in their own part of the picture, with solar deities at the highest level.

Late Bronze Age – transitional

These are much smaller, less well formed images than the earlier ones. The repertory is less varied, but with more scenes from life, particularly pastoral life, which reflects the rise of nomadic cattle breeding activities. The increasing mobility of people means that similar images are also found across a very large part of central Asia. The Tamgaly Late Bronze images have strong similarities with those in Western Mongolia, Altai and Western Tianshan.

Early Iron Age – Sakae, Wusun, peoples

These are the most numerous images in Tamgaly but they are not homogenous, their variety apparently reflecting their creation by different peoples such as Sakae, Wusun, Yueche, Huns, who inhabited the area between the end of the 1st millennium BC and the first half of the 1st millennium AD. The scenes still show the hunt of wild animals but camels also begin to appear. The most proficient drawings seem to have been done by the Sakae people with much rougher images created by other peoples. The petroglyphs reflect the complex process of interaction between the ancient central Asian tribes, with some of the earlier images overlaid or damaged.

Middle Ages – ancient Turks

These differ from all the previous images in reflecting the symbols of power of the emerging huge steppe empires in the 6th to 12th centuries AD., with their aristocratic military leaders and rich cattle breeding cultures. Warriors, standard-bearer, archer, military banners and horse equipment all appear.

Modern period – Dzungarians and Kazakhs peoples

After the conquest by Mongolia, 13th-14th century AD, engraving largely ceases until the 19th and 20th century when popular Kazakh figures display a burst of artistic creativity.

Ancient settlements, burial sites, and quarries

The settlements mostly occupy the flat areas of the lower hills. They all face to the south, southeast or southwest. The stone-built remains consist of clusters of one or two houses and animal enclosures. Some of the settlements were clearly used only seasonally in the winter months, by cattle breeders, while others were permanent dwellings. More modern buildings also exist in the area: these are temporary summer dwellings for shepherds who spent the winter lower down on the plains.

The earlier sites are multi-layered and show occupation over an extensive period of time. In one excavated site the earliest house dates to the Bronze Age. It is circular with a central hearth and a ritual burial of a sheep under the floor. Above it are Early Iron Age and late Middle Age dwellings.

A huge number of ancient burials are known on the site. These come in two basic types. The earliest is a stone enclosure with boxes and cists, dating from the middle and late Bronze Age, while the later types consist of mounds (*kurgans*) of stone and earth built above tombs. The latter seem to date from the Early Iron Age to the present day.

Seven of the early enclosures have been studied in the alluvial foothills. Detailed analysis of the remains, which include petroglyphs of the most ancient type, has defined a chronological sequence.

The *kurgan* structures are found all over the site with the largest in the foothills, where they are laid out in parallel lines. Up in the mountains they are arranged in small clusters.

Ancient quarries are found associated with the Bronze Age cemeteries – providing the large stone slabs used in the construction of cists.

Sacred sites

The central canyon is devoid of dwellings and also contains the densest concentration of engravings and what are believed to be altars, located near rocks with petroglyphs, which it is suggested functioned as places for sacrificial offerings. It seems that the central area as a whole was imbued as a sacred site or cult area.

Elsewhere, stone fences, some engraved, are arranged around the top of rocks or hills near permanent Kazakh villages. Within the roughly circular enclosures, between 3.5 and 10m in diameter, are usually found a rich cultural layer of animal bones, suggesting ritual associations. None of these sacred sites has been excavated.

History

The petroglyphs with their associated settlements, burial grounds and altars, reflect the social and cultural life of the inhabitants of the area from the Bronze Age to the early 20th century – as discussed above.

Throughout the whole period no dwellings were constructed in the canyon where the five major groups of images are found. The tombs and cult structures are found in the neighbouring valley, while there is a large scatter of settlements, burial grounds and small petroglyphs sites all over the mountain periphery. From this disposition, it has been posited that the central area was a cult zone and was separated from the residential periphery by a neutral area, containing no remains. In the early Iron Age the residential area was substantially enlarged but still didn't touch the cult zone. In the Middle Ages the residential area is reduced but still occupies the same sites. In the 19th century came a complete change: many Kazakh winter dwellings appear in new places and in neighbouring gorges, as well as occupying old sites. Many large patronymic groups of dwellings ringed the cult area – which still seemed to have significance.

The 1930s and 40s collectivisation removed people from Tamgaly. Only in 1956 did people once again live there as part of a Soviet farm. They came from Russia and Ukraine. Later Kazakhs migrated from China and together these newcomers absorbed the few local people who were the repository of ancient local traditions. A track was constructed across the site and until 2001 heavy vehicles drove right near the rocks.

Respect for the cult areas remains amongst the Muslim population who hold traditional festivals, which recall ancient traditions, such as hanging rags on bushes near the springs. Their direct relationship with the petroglyphs has, however, been broken.

The rock art site has been known since 1957. Archaeological research has been carried out under the supervision of Dr Alexey E. Rogozhinsky. The methodologies used by the research team are of the highest standards. The Tamgaly rock art can be considered as one of the best studied in central Asia. The Republic of Kazakhstan has created a Central Asian Petroglyphs Database and a workshop was held in the area in 2003 to develop this.

Management regime

Legal provision:

The majority of the site is owned by the State. There are a few private properties, mostly burial grounds. The site is protected by the 1992 Law on the Protection and Use of Historical and Cultural Heritage. The Archaeological Landscape is a Property of National Significance inscribed on the Kazakh List of Monuments of History and Culture of National Significance in 2001.

It is proposed that the boundary of the buffer zone, and the boundary of the nominated area, should both be legally established in the near future.

Both the site and its Buffer Zone are to become a 'territory' of the future State Archaeological Reserve of Tamgaly, a reserve museum to be established in 2003. This

will be a permanent management agency under the direction of the Ministry of Culture. Once this is established private use of the area will be forbidden.

Management structure:

A temporary management agency has been established by the State Institute for Scientific Research and Planning on Monuments of Material Culture (NIPI PMK), which has been responsible for the management of the site. This temporary agency will function until the Reserve is established.

The NIPI PMK and the Tamgaly Reserve have together developed a protocol to ensure cooperation between both institutions although this has yet no clear guidelines.

To date there is no agreed plan for the property, apart from the tourist development plan for Zhambyl District that mentions Tamgaly as an object of tourism.

The NIPI PMK has acknowledged the need to develop a specific management plan for Tamgaly. Norwegian advisers have been involved in preliminary meetings. The plan was due to be finished in 2003 and to be submitted to UNESCO by the end of March 2004.

A bilateral agreement between the governments of Norway and Kazakhstan was due to be signed in spring 2003 after which a project for the Management, Conservation and Presentation of Tamgaly would begin. However the dossier suggests that funding was halted after the preliminary mission in 2000 by the Norwegians. The report following the mission sets out a triennial action plan for the site covering reinstatement, visitor access, literature, conservation etc.

Resources:

Currently six security guards patrol the site – four in the day and two at night. These posts were established in 2001 and have contributed greatly to the stability of the site – see below under threats.

Under the order for the establishment of the Reserve, the staffing is set as 29 permanent members including: 6 Managers/ Administrators, 8 for Scientific Research, and 15 support workers. An Advisory Committee will also be set up with representatives from the State, from the Region, from the Academy of Sciences and other specialists.

The proposed annual budget for the new Reserve is 6 million Tenge (around US\$ 40,000).

The administration will be set up in the Buffer Zone where a visitor centre or Museum is expected to be built.

Justification by the State Party (summary)

The nomination puts forward the site as having outstanding universal value for the following reasons:

- The particularity of the landscape, related to its geological features, climate and abundance of springs and shelter, were the main pre-conditions for the use of the Tamgaly site by generations of pastoralists from early times

- Tamgaly is at the cross roads of Central Asian ancient communications along the North of the Tienshan mountains.
- The rock formations, and particularly the rocks covered in shiny black lichens, attracted human artistic efforts
- The rock petroglyphs, and their associated settlements, are a vital record of the pastoral lifestyle of people from the Bronze Age to the 20th century
- The collection of petroglyphs include an outstanding collection of Bronze Age images which demonstrate the highest levels of development for this kind of rock art in Central Asia

3. ICOMOS EVALUATION

Actions by ICOMOS

An ICOMOS mission visited the site in December 2003.

ICOMOS has also consulted its International Scientific Committee on Rock Art.

Conservation

Conservation history:

The site on sandstone rocks is vulnerable to weathering with the rock faces displaying images being prone to lamination from the underlying rocks. The first major conservation works carried out in 1990, aimed at reducing water ingress into cracks. Unfortunately this programme has been stopped through lack of finance.

Since then the major intervention has been in connection with preventative conservation. Security guards have been on site since 2001 to prevent unauthorised visitor access and to deter graffiti, and barriers have been installed to prevent vehicles getting into the canyon. In addition, visitor paths have been constructed to channel visitors away from the rocks.

The joint Norwegian-Kazakhstan project mission which took place in 2000 developed a project brief to tackle conservation, as well as management and presentation. Because of lack of funding this has not yet been progressed. Emergency work was undertaken in 2001/2 by the NIPI PMK.

State of conservation:

The main conservation threat comes from weathering in combination with the geological formation of the rocks. Water enters cracks and crevices. As the stratification of the bedrock is parallel to the surface, the rock faces are extremely vulnerable to exfoliation.

In places quite severe deterioration has been noted. For instance a whole section of rock with sun-head images is damaged by structural cracks and has separated from its underlying rock formation.

Management:

The management structure due to be put in place is discussed above. The Management Plan was due to be submitted in spring 2004. The NIPi PMK have acknowledged the difficulty in preparing such a plan, which is quite a new departure.

Between 1991 and 2001 there was no visitor control on the site and this led to some damage from graffiti and some rocks even disappeared. Since 2001 security guards patrol the site and guards with horse and radio systems help the security process.

The only access route is the road from Almaty. Under the proposed Reserve, visitors will be charged for access at one central point.

Risk analysis:

The following threats are identified in the nomination:

Development pressures: The lands currently in the hands of farmers will become the property of the State after the establishment of the Tamgaly Reserve.

Environmental pressures: Water ingress into the rocks is the major threat – as discussed above. Added to this is the extreme variation in temperatures daily and seasonally.

Natural disasters: There is also the threat of earthquake activity as the Almaty Region is acknowledged to be in an earthquake zone.

Visitor/tourism pressure: Between 1991 and 2001, lack of funds prevented the control of visitors on foot or in cars. Such uncontrolled access had severe consequences with visitor climbing on rocks and inscribing graffiti. Since 2001, visitor controls have been put in place and car access blocked.

Currently the number of visitor is low but the site is one of the key visitor attractions in the country and visitor number are growing slowly. Preventative measures are being put in place to ensure the carrying capacity of the sensitive areas is respected.

The following was not put forward:

Shortage of resources: The experience put forward in the nomination for the period 1991 and 2001, when resources were short, graphically illustrates the possible threats.

Authenticity and integrity

Authenticity:

The main intrusion into the site is a road across the northern part of the site constructed in the Soviet period. There are also concrete post, remains of a former electricity line, and some modern sheepfolds. The posts are planned to be removed in the next two years.

Also a threat to integrity is the graffiti – but management measures have now been put in place to stop further examples.

Integrity:

The natural landscape creates a discrete and finite setting for the rock art and the whole of the concentrated central

area and the immediate peripheral area is included in the nomination.

Comparative evaluation

There are a huge number of rock arts sites scattered across Central Asia which reflect differing social, economic and cultural traditions over the past 3 to 5 millennia. Taken as a whole this rock art, mostly in the form of petroglyphs, forms the most important cultural monument for the traditional steppes civilisations of Central Asia. It is currently not represented on the World Heritage list.

Much of this corpus of work remains poorly studied and therefore comparisons are difficult to make. Other than on a superficial level, it is impossible to say with certainty why Tamgaly is of greater significance than some of the other less well-understood sites. However, Tamgaly stands out as being particularly well documented and researched.

Other sites in Kazakhstan, such as Eshkiolmes and Saimlaly-Tash, have far more images than Tamgaly – amounting to tens of thousands, and similarly demonstrate a sequence of development from the Bronze Age to the Modern era. Being in a different geological and physical zone they reflect differing social and economic development. However Eshkiolmes has been quite severely eroded by the nearby river, and by recent agricultural activity, and taken as whole it doesn't seem to represent one coherent site- rather it is split into separate valleys, each with distinct characteristics. In addition, it is stated that the subject matter of the earliest engravings is far more 'trivial' than at Tamgaly, with fantastic images being rare.

Saimaly is the largest rock art site in Central Asia with around 100,000 petroglyphs. It is situated in the highland, alpine zone and displays a particular type of rock art linked to its position at the interface between agrarian societies on the plains and shepherds in the mountains. The images are unique in showing pictures of tillage. The site is notable for its lack of over-engraved rocks. Also there are little associated monuments such as dwelling sites and burial mounds. Both of these make it difficult to determine sequences and dates. However it is stated that the Saimaly-Tash engravings could date back to Neolithic times.

At Baikonur, a third area, the images are in a poor state of preservation and have been little studied. However they do contain sun-head images and, being in Central Kazakhstan from where the inhabitants of Tamgaly are thought to have come from, they could represent precursors for the Tamgaly petroglyphs.

The Tamgaly images appear to be differentiated from other sites in Kazakhstan, for their coherence, size, subject matter, state of conservation, and above all for their artistic proficiency and for their association with a cult centre to the site.

The nomination doesn't provide comparators across the wider central Asian region between the Pamirs and Altai. However it could be said that the inscription of Tamgaly, and furtherance of its database and research, could lead to it becoming a role model for other sites in the region, thus prompting more research and study, which could ultimately lead to a better understanding of the wider context of Central Asian rock art.

Outstanding universal value

General statement:

The nominated site is of outstanding universal significance for a combination of the following cultural qualities:

- Its dense and coherent group of 5000 petroglyphs, of which the earliest Bronze Age images, dating from around 1400 to 1300 BC, display deeply cut figures of high artistic quality
- The petroglyphs, together with their associated settlement and burial sites, together provide a substantial record of pastoral peoples of the central Asian steppes from the Bronze Age to the present day
- The delineation of the site into a sacred core and outer residential periphery, combined with sacred images of sun-heads, altars and enclosed cult areas, together provide a unique assembly, which has displayed persistent sacred associations from the Bronze Age to the present day

Evaluation of criteria:

The site is nominated on the basis of the *criteria i, ii, iii, iv and v*:

Criterion i: The earliest engraved images, such as those associated with sun-heads and anthropomorphic subjects, display a high level of artistic skill. Particularly singled out are the image of the solar deity on a bull and a cow with calf.

Criterion ii: This criterion is justified on the grounds that the continuing use of the site of several millennia shows how images become redundant and were overlaid with new images relevant to the changing society. Thus the sites reflect that development in society and in its social symbols. This is more relevant to criterion iii. To meet criterion ii the site needs to show how it has had an influence on values, technology etc, elsewhere.

Criterion iii: The rock art images, together with evidence from the surrounding settlement and burial sites, and the spatial division of the site into sacred and residential areas, provide a tangible testimony to the lives and beliefs of pastoral peoples in the area from the Bronze Age to the present day.

Criterion iv: The nomination acknowledges that in the current state of knowledge this is difficult to justify, but goes on to say that the 'creation' of the Tamgaly site could be linked to the consolidation of tribes in the southern half of what is now Kazakhstan. More evidence would be needed to fully justify this criterion.

Criterion v: The arguments put forward for criterion ii are equally applicable to this criterion.

4. ICOMOS RECOMMENDATIONS

Recommendation for the future

The road across the site and the buffer zone, constructed in Soviet times, is clearly a major intrusion into the site which impacts on its authenticity. Commitment should be given to moving this to the outside of the site in the medium term.

The conservation condition of the site is vulnerable because of water ingress into the rocks. The project outline agreed as part of the joint Norwegian-Kazakhstan agreement should if possible be progressed in the medium term.

In order to allow visitors to fully appreciate the site, and understand constraints put in place for access, it would be desirable if information and access strategies could be developed. These may be contained in the forthcoming Management Plan.

The nomination states that the Management Plan is to be completed by spring 2004. Given the complex management issues associated with the site and the need for best practice for the management of rock art sites to be developed, this Plan should be considered before a final decision on inscription is made and adopted by the Ministry of Culture.

This Plan had not been submitted by the end of March 2004.

Recommendation with respect to inscription

It is recommended that the nomination be *referred* back to the State Party to allow it to be re-submitted once the Management Plan has been completed and approved.

ICOMOS, March 2004

Shenyang Palace (China)

No 439 bis

1. BASIC DATA

<i>State Party:</i>	The People's Republic of China
<i>Name of property:</i>	The Imperial Palace of the Qing Dynasty in Shenyang
<i>Location:</i>	Shenhe District, Shenyang City, Liaoning Province
<i>Date received:</i>	22 January 2003 (Revised text)
<i>Category of property:</i>	

In terms of the categories of cultural property set out in Article 1 of the 1972 World Heritage Convention, this is a *monument*. The nomination is an extension to the World Heritage site: 'Imperial Palace of the Ming and Qing Dynasties, Beijing', inscribed on the World Heritage List in 1987 on the basis of criteria iii and iv.

Brief description:

The Imperial Palace of the Qing Dynasty in Shenyang, built in the 17th and 18th centuries, represents the founding stage of the Qing Dynasty before it expanded its power to central China and moved the capital to Beijing. This palace then became auxiliary to the Imperial Palace in Beijing. It has high architectural and historical importance in providing testimony to the history of the Qing Dynasty and to the cultural traditions of the Manchu and other tribes in the north of China.

2. THE PROPERTY

Description

The Imperial Palace of the Qing Dynasty is located in the historic centre of Shenyang, now one of the large industrial centres in northern China. The palace area is limited by urban quarters of commercial, service and residential functions. The palace consists of 114 buildings, divided in three sections: the eastern, the central and the western sections. The construction started from the eastern section in 1625-26 during the reign of Emperor Taizu, and continued toward the west during the reigns of Emperor Taizong, 1627-37. Part of the central section was rebuilt and extended in 1746-48. The last construction period was during the reign of Emperor Qianlong, 1781-83, concerning a part added to the central section and the western section.

The eastern section (190 m by 75 m) served for important ceremonies. The area is surrounded by a fence with a small access gate from the south. Its main feature is the *Dazheng Hall* (1626) in the axis of a lengthy court. This is an octagonal building that is shaped like a nomadic tent. It has wooden pillar structure and a glazed tiled roof with double-eaves, and it stands on a low stepped podium built of carved stone. The carved wooden elements of the eaves have coiling dragons of the Han tradition and other animal figures. There are ten *Banner pavilions* of a square plan,

five on each side of the court lining the way to the Hall. The walls of these pavilions were built in grey bricks; the wooden columns and doors were painted red, and there were colourful decorative features.

The central section was the imperial residence during the Qing dynasty. It consists of more than 50 buildings, forming a rectangle of 280 m by 125 m. The construction is made in brick, stone and timber. The layout is symmetrical in reference to the south-north axis. The buildings are mainly one or two stories high. This section can be divided into five parts according to their function.

From the south one enters into the main court, surrounded by palace buildings. The main entrance is through the *Daqing Gate*. On its sides there are court rooms with musical stands, and archways. To the east of the Gate there is the *Shengjing Temple of Imperial Ancestors*. On the north side of the court, the main building is the large *Chongzheng Hall* built in timber. It has five rooms, and it was used by the emperor for state affairs. There is no inner ceiling, and the wooden structures are colourfully painted with patterns of golden dragons in the style of early Qing dynasty. On the east and west sides of the Hall, there are *Zuoyi Gate* and *Yuoyi Gate*, providing entrance to the residential areas, which are located further north. The entrance gates and the Hall represent the main architectural and decorative styles of the early palaces.

The *Qingning Palace* (1627-32) is the main architectural feature in the northern part. It was the residence of Emperor Taizong and his empress, but was also used for sacrificial ceremonies of Shamanism. It is built in grey bricks, with wooden doors and windows painted in red. It stands on a 4-meter high platform, following the tradition of the Nuzhen (Manchu) people. In front of the palace there is the *Fenghuang Tower*, which has 3 rooms in each of the 3 stories. On each side there are other palace buildings for concubines. The eastern residence (*Dongsuo*) was used by the emperor's mother after the Qing Dynasty moved its capital to Beijing. The western residence (*Xisuo*) was the palace where the emperors and empresses lived during their visits to northeast China.

The western section (137 m by 55 m) includes 15 buildings, and consists of two parts. The *Jiayin Hall* and performing stage are located in the southern part. This area was used for small banquets and opera performances. The northern part consists of *Wensu Pavilion*, which contained an important library.

History

The origin of the Qing (Jin) Dynasty, the last of the Imperial dynasties of China, was in Manchuria. At the beginning of the 17th century, the Nuzhen (Manchu) tribes became stronger and gradually unified the lands of Manchuria. From the 10th century Shenyang had been a major frontier post between the different parts of this land. In the early 17th century, when the Manchu took control of Manchuria, Shenyang proved a convenient base to prepare for the conquest of all China, governing from 1644 to the early 20th century. During the Tianming reign of the late Jin Dynasty, in 1625, Emperor Taizu of the Qing moved the capital to Shenyang, and started the construction of the imperial palace. The eastern section of the palace was completed by 1637. In 1644, the Qing dynasty moved the

capital to Beijing, but Shenyang retained its prestige as the older capital of the dynasty.

Beginning from 1671 the palace became the auxiliary palace of Qing emperors during their visit to northeast China. During the reign of Emperor Qianlong (1746-48), additional buildings were constructed, and existing buildings were repaired or rebuilt. Special buildings were also provided for the imperial collections. Emperor Gaozong ordered the construction of the *Shengjing Temple* of Imperial Ancestors, as well as the western section of the palace with *Jiayin Hall*, and *Wensu Pavilion*.

In 1926, when the last emperor was dethroned, the local authorities converted the palace area into a museum, and made some minor repairs and changes. After the founding of the People's Republic of China, in 1949, this imperial museum was opened to the public. In 1961, it was included in the first list of protected national relics by the State Council.

Management regime

Legal provision:

The Palace of the Qing Dynasty in Shenyang is owned by the central government and protected as a national cultural heritage site by the Law of the People's Republic of China on Protection of Cultural Relics (listed in 1961).

Management structure:

The local authorities in charge of the daily management of the site are the Shenyang City and the Shenyang Imperial Palace Museum.

The following plans have been approved and are being implemented:

- 2002-2005 Plan on ancient architecture maintenance projects using World Bank loans of Shenyang Imperial Palace.
- Plan on comprehensive environmental improvement in the vicinity of the Shenyang Imperial Palace Museum.
- Tourism development plan of Shenyang Imperial Palace.

Resources:

The main sources of finance come from the State budget, from the fiscal associations of the Shenyang city, and from self-raised funds by the Shenyang Imperial Palace Museum.

Justification by the State Party (summary)

Criterion i: The Imperial Palace of the Qing Dynasty in Shenyang is the highest artistic achievement in imperial palace construction prior to its entry into the Shanhaiguan Pass and its establishment as a national regime, and is a masterpiece in imperial palace architecture.

Criterion ii: The Imperial Palace of the Qing Dynasty in Shenyang is an imperial palace of the Manchu style, blends the cultural elements of the Han and other minority groups and has a far-reaching significance for architectural arts and design.

Criterion iii: The major layout and utilization system of the Imperial Palace of the Qing Dynasty in Shenyang carries the traditional cultural features of the Manchu already disappeared.

Criterion iv: The Imperial Palace of the Qing Dynasty in Shenyang represented the then highest achievement of architectural culture in Northeast Asian region at that time, and was an outstanding example blending the geographical culture and imperial palace culture.

Criterion v: The Imperial Palace of the Qing Dynasty in Shenyang is the exemplary model of traditional residential buildings in Northeast China.

Criterion vi: The Imperial Palace of the Qing Dynasty in Shenyang is closely associated with traditional Chinese thinking and literature and arts.

3. ICOMOS EVALUATION

Actions by ICOMOS

An ICOMOS expert mission visited the property in September 2003.

Conservation

Conservation history:

In the past, the site has been managed by the Imperial Household Department. In 1926, it became a museum and was taken care of by the museum affiliated to the provincial department of education. After founding of the People's Republic of China, the site has been managed by the Imperial Palace Museum of Shenyang under the Shenyang Bureau of Culture.

State of conservation:

The state of conservation varies from one building to another. Most major buildings of high historical value have been repaired and are basically in good condition. However, there are still a certain number of buildings which need repair and maintenance.

Management:

Management structure and plans exist for the conservation of the nominated property, as well as for the improvement of its urban context, and for the visitor management. These are considered appropriate for the property. The Central Government will provide the criteria and the coordination of the management of this and the already inscribed palace complex in Beijing.

The ICOMOS expert visiting the site recommended special attention to be given to the presentation of buildings that are used for multiple purposes in addition to being part of the museum display (such as exhibition halls, offices, storage or visitor facilities). Careful consideration is also needed in the design and selection of materials as well as in the methods of installation of new facilities (e.g. new interior fittings, lighting fixtures, fire prevention equipment, air conditioning and others). The involvement of experts well trained in the concerned field is essential for these works.

For the future, rigorous control by the authorities of the urban development in the buffer zone is recommended in order to avoid any further disturbance of the environment of the property. Considering that the palace is a property located in the urban centre and a popular tourist destination, the introduction of well established risk-preparedness and the further development of visitor management programmes are a necessity.

Risk analysis:

The major challenge for the site is in urban development and tourism control. The appropriateness of the size of the buffer zone is difficult to judge for a site such as this which has always been located in an urban centre. The authority has already made efforts to remove encroachments in the immediate vicinity of the site. While recognizing that the authorities already have a fire protection system, it is important to continue protecting the site from fire spreading from the surrounding neighbourhoods. There is need to pay special attention on risk prevention and tourism control programmes.

Authenticity and integrity

The Imperial Palace of the Qing Dynasty in Shenyang is considered to meet the test of authenticity. The complex has also maintained its historical integrity.

The palace obviously is no longer used for the original purposes but rather as a museum. The major buildings of high historical value are well maintained. The repair works have been carried out in conformity with the international standards and there have been no major additions or alterations. The original site extent as well as the original building layout for all compounds essential to describe the history and the function of the palace have been well maintained.

Being located in the centre of a major city, the administration is facing the challenge of the control of the surroundings. In the past, there have been encroachments with a negative impact on the context of the palace. The authorities should however be complimented for having removed some of these problems, such as relocating a shopping centre and other buildings in the vicinity, and converting that zone into a green belt. They have also removed the upper floors of some apartment buildings behind the property which were harming the landscape. There remains the problem of a commercial building behind the site which overwhelmingly dominates the setting. The authority is aware of this and there is a plan to improve the building's design.

Comparative evaluation

In China, today, there are only two comparable imperial palace complexes, i.e. those in Beijing and in Shenyang. The proposed extension, together with the imperial tombs that are nominated separately, represents the founding stage of the Qing Dynasty before the dynasty expanded its power to central China and moved its capital to Beijing, a stage that is currently not represented on the World Heritage List.

The Shenyang palace is smaller in scale and less gorgeous compared to the sites which were built later during the highest stage of the Qing Dynasty in and around the capital

city of Beijing. However, it has high historical importance in defining the founding history of the Qing Dynasty, in regard to the geographical location and the dynasty's cultural identity with the Manchus. The architectural style of the Palace in Shenyang, containing features of the Manchu style of architecture, represents a range of applications from the residential style of the living quarters to the architectural decoration of official buildings which are not yet found in other World Heritage sites. Among the buildings of the Palace, the *Dazheng Hall* is a particularly spectacular wooden structure both in design and scale. It was modelled on the shape of a tent used by the Manchu emperors and khans when they went hunting. This architecture differs considerably from the Imperial Palace of the Ming and Qing dynasties in Beijing.

Outstanding universal value

General statement:

The Imperial Palace of the Qing Dynasty in Shenyang represents, on the one hand, the achievements of the late Jin (Qing) dynasty, who had their origins in northeast China with the Nuzhen (Manchu) as the core. On the other hand, the architecture of the palace is based on the elaboration of the various traditions relevant to this region. It blends elements of the Manchu political system, living customs and religious beliefs, as well as forms and motifs from the Han, Mongolian and Tibetan ethnic groups. The palace, while recognizing its specific identity and value, also has a functional and political association with the Imperial Palace complex of the Ming and Qing dynasties in Beijing, of which it became an auxiliary after the Qing capital was transferred to Beijing.

The Shenyang Palace is culturally closely associated with the Three Imperial Tombs of the Qing Dynasty in Liaoning, considering that these represent the same culture regionally and chronologically. Consequently, it would have been fitting to propose them together as a new nomination rather than as extensions to existing properties.

Evaluation of criteria:

Criterion i: The Imperial Palace complex in Shenyang undoubtedly represents a masterpiece and crucial component in the development of imperial palace architecture in China. It is a highly significant achievement, making a creative integration of the various elements that had been developed by the different ethnic groups and the Manchu in particular.

Criterion ii: The architecture of the Imperial Palace complex introduced elements that refer to Manchu traditions, as well as to forms and motifs from the Han, Mongolian and Tibetan ethnic groups. The palace is a significant evidence of the development, which led to later creations in and around Beijing at the national level.

Criterion iii: The nomination refers this criterion to the lost traditional cultural features, of which the Imperial Palace complex carries an exceptional evidence. Such evidence includes the sacrificial places for the emperors inside Qingning Palace, which are testimony to the customs of Shamanism practised by the Manchu people for centuries.

Criterion iv: The Imperial Palace complex of Shenyang is indeed an outstanding example of Manchurian palace

architecture. It presents evidence of the evolution of this architecture from the 17th to the 18th centuries. At the same time, this complex presents exceptional evidence from various local traditions with the Manchu, and the other ethnic groups in the region.

Criterion v: The nomination document refers to the palace complex as an exemplary model of traditional residential buildings in northeast China. This justification however is already covered by criterion iv. Criterion v should be referred to traditional human settlement or land-use, which is not necessarily the case here even though it may have been influenced by traditional habitat.

Criterion vi: The nomination refers to association with traditional Chinese thinking and literature and arts. The nomination document however does not provide specific evidence of the direct association of the palace complex with such artistic and literary works that would justify its outstanding universal significance on the basis of this criterion.

4. ICOMOS RECOMMENDATIONS

Recommendation for the future

While recognizing the efforts already made by the authorities in the management of the palace complex and in removing some of the problems in the surroundings, it is recommended that special attention be given to risk preparedness, sensitive presentation of the site and tourism control programmes. Rigorous control is recommended on land-use control in the buffer zone in order to avoid any further disturbance in the environment of the property.

Recommendation with respect to inscription

That this extension be approved on basis of the existing *criteria iii and iv*, and that the *criteria i and ii* be added to the justification:

Criterion i: the Imperial Palace complex of the Qing Dynasty in Shenyang represents a masterpiece, and a significant component in the development of imperial palace architecture in China.

Criterion ii: the architecture of the Imperial Palace complex exhibits an important interchange of influences of traditional architecture and Chinese palace architecture particularly in the 17th and 18th centuries.

Criterion iii: The Imperial Palace complex carries exceptional evidence to the living traditions and the customs of Shamanism practised by the Manchu people for centuries.

Criterion iv: The Imperial Palace complex of Shenyang is an outstanding example of Manchurian palace architecture, and presents evidence on the evolution of this architecture in the 17th and 18th centuries.

It is suggested that the name of the property be changed to reflect the serial nature of the nomination, e.g. 'Imperial Palaces of the Ming and Qing Dynasties'.

Imperial Tombs (China)

No 1004 ter

1. BASIC DATA

State Party: People's Republic of China

Name of property: The Three Imperial Tombs of the Qing Dynasty in Liaoning (the Yongling Tomb, the Fuling Tomb, the Zhaoling Tomb)

Location: The Yongling Tomb is in Fushun City, the Fuling Tomb and Zhaoling Tomb are in Shenyang City. All three properties are in Liaoning Province.

Date received: 22 January 2003

Category of property:

In terms of the categories of cultural property set out in Article 1 of the 1972 World Heritage Convention, this is a *monument*. In terms of *Operational Guidelines for the Implementation of the World Heritage Convention* this is a serial nomination. The property is an extension to the *Imperial Tombs of the Ming and Qing Dynasties* inscribed in 2000 and extended in 2003, on the basis of criteria i, ii, iii, iv and vi.

Brief description:

The Three Imperial Tombs of the Qing Dynasty in Liaoning Province include the Yongling Tomb, the Fuling Tomb, and the Zhaoling Tomb, all built in the 17th century. The tombs were built for the founding emperors of the Qing Dynasty and their ancestors, and complete the picture of the history of the development of the funeral architecture of this dynasty, integrating the tradition inherited from previous dynasties with new features from the Manchu civilisation.

2. THE PROPERTY

Description

The nominated properties are generally called the 'Three Imperial Tombs of the Qing Dynasty in Shengjing', and they are located in Liaoning Province, in Manchuria, in the north-eastern part of China. The Fuling Tomb and Zhaoling Tomb are in the suburbs of the city of Shenyang, the provincial capital and a large industrial centre, some 600 km east of Beijing. The Yongling Tomb is near the Fushun City some 50 km further east. The tombs have been built following the traditional Chinese geomancy and Fengshui theory. The Tombs have been provided with rich sculptural decoration of stone statues and carvings and decorated tiles with dragons, illustrating the development of the Qing Dynasty funeral architecture.

Yongling Tomb was built for the ancestors of the first Qing emperor, Nurhachi (1559-1626), and contains the burials of his father, grandfather and great-grandfather. It is located at the foot of the Qiyun Mountains, near the Suzi

River, northwest of Yongling township. Originally it was known as Xingjing Tomb, but renamed Yongling in 1659. The ensemble of the tomb is composed of the Front Courtyard, the Square Castle (*Fabcheng*) and the tombs surrounded by high walls (*Baocheng*). The whole is surrounded by another wall painted red. The area is entered through the Red Gate, which has pavilions with stone tablets. On the both sides there are teahouses and service buildings. The main building in the centre of the Square Castle is called Qiyun Hall, which served for offering sacrifices. Behind this hall is the Treasure City with the the domed tombs of the first Emperor's ancestors.

Fuling Tomb, the East Tomb, is the tomb of Nurhachi (1559-1626), the founder of Qing Dynasty and his empress Yehenala. It is built against Mount Tianzhu and faces River Hun, in the eastern suburb of Shenyang. It has been designed so that the terrain rises gradually from south to north. The tomb has a complete architectural system aligned symmetrically along the central axis. The Stone Archways, the Main Red Gate, and the Sacred Way are the introductory section. The Square City forms the principal section of the ensemble, enclosing Long'en Hall, the Treasure City and the Treasure Peak. Starting from the south, there is Zhenghong (Red) Gate, decorated with glazed tiles representing dragons. In front of the Gate, there are cloud pillars, stone lions, stone tablets, and a Horse Dismounting Tablet. The Sacred Road starts from the Red Gate and ends at the back of the Long'en Hall, having the length of 566 m. It is flanked by stone statues representing lions, horses, camels and tigers. After a bridge, there are 108 steps to the top of the mausoleum, representing the cosmos. Here, under the Treasure Peak lies the Underground Palace of Fuling, which encloses the tombs.

Zhaoling Tomb, the North Tomb, is the tomb of the second Qing Emperor Huantaiji (and Empress Xiaoduanwen). It is the largest of the three tombs, and has a well preserved crematory system. The ensemble is strictly axial, oriented from south to north. From the south, the Treasure Peak is entered through the Main Red Gate and the ceremonial way with pairs of stone statues (cloud pillars and animals), reaching the Stand Stele Pavilion, flanked with other four pavilions for ceremonies. The Long'en Hall, used for sacrifices, is enclosed within a rectangular walled structure that anticipates the Treasure Peak with the tomb chambers at its back.

History

The Qing dynasty was established in 1636 by the Manchus to designate their regime in Manchuria. The three Imperial Tombs were built in the period when their capital was in Shenyang. In 1644, the capital was transferred to Beijing and the Manchus established their dynasty for China.

The first phase of building the Yongling Tomb was in the late years of the Ming dynasty; it was used as family graveyard of Emperor Fuman. In 1636, Emperor Huangtaiji of the Qing dynasty conferred the title of Xingjing Tomb on this graveyard. In 1648, emperor Fulin conferred the posthumous title of emperor on the four ancestors and in 1651 named the mountains where the tombs are situated: the Qiyun Mountains.

Fuling Tomb was first built starting from 1629 (during the reign of Tiancong in late Jin) to 1644 (reign of Emperor Shunzhi of the Qing dynasty). The site was expanded and rebuilt from 1645 (Emperor Shunzhi) to 1688.

Zhaoling Tomb was first built from 1643 to 1651. It was subject to expansion and reconstruction during the reigns from Emperor Kangxi to Emperor Qianlong, in the second half of the 18th century.

Management regime

Legal provision:

The Three Tombs of the Qing Dynasty in Shengjing are owned by the central government and protected as a national-level key cultural relic by the Law of the People's Republic of China on Protection of Cultural Relics. Zhaoling Tomb was listed in 1982. Yongling Tomb and Fuling Tomb were listed in 1988.

Management structure:

Yongling Tomb: the local authority in charge of the daily management of the site is Fushun City and its Xinbin Man Nationality Autonomous County.

Fuling Tomb: the local authority in charge of the daily management of the site is Shenyang City (Dongling Park Management Agency, Dongling District, Shenyang City).

Zhaoling Tomb: the local authority in charge of the daily management of the site is Shenyang City (Beiling Park Management Division, Shenyang City) with appropriate staffing both in number and levels allocated to the management level.

Resources:

The main sources of finances include the State and County budgets, as well as funds raised directly by the administration.

Justification by the State Party (summary)

The Three Imperial Tombs of the Qing Dynasty in Shengjing constitute an important component part of the imperial tombs of the Ming and Qing dynasties. They have carried down in one continuous line the tradition of other imperial tombs of the Ming and the Qing dynasties in terms of either their methods of construction complete system of architecture, over-elaborateness of sacrificial rituals, and system of ranking of the officials in charge of tomb management. Meanwhile, the Three Imperial Tombs of the Qing Dynasty in Shengjing is a product of the special historical period of the emerging of minority emperors in Northeast China, and as such has conserved large amounts of cultural information about the ideological concepts, aesthetic taste, architectural level, and customs and habits of a minority people during this period of time. Each of the Three Imperial Tombs of the Qing Dynasty in Shengjing has developed a system of its own. Though small in scale they are perfect in system arrangements, complete with ritual facilities, and attentive to integrating the religion, beliefs, and folkways advocated in China's ancient environmental geography with the natural location, planning and designing. They stand as a historical evidence for us to study today the form, engraving and

painting of China's ancient buildings and a material substance for modern connoisseurs. ...

Criteria proposed by the State Party:

Yongling Tomb is representative of the burial convention and rule of mausoleum construction practised by the Nuzhen and Man nationalities in the early Qing Dynasty; criteria ii, iii and iv.

Fuling Tomb is an outstanding example of Chinese ancient architecture and collective embodiment of the cultural achievements of Man Nationality in its rising period. The tomb integrates the architectural arts of Man and Han nationalities; criteria i, ii, iii, iv and vi.

Zhaoling Tomb is an outstanding example of Chinese ancient architecture and collective embodiment of the cultural achievement of the rising Man Nationality. It blends the architectural styles of Man and Han nationalities ...; criteria ii, iii, iv and vi.

3. ICOMOS EVALUATION

Actions by ICOMOS

An ICOMOS expert mission visited the nominated properties in September 2003.

Conservation

Conservation history:

Zhaoling Tomb was listed for protection in 1982. Yongling Tomb and Fuling Tomb were listed in 1988.

State of conservation:

The general condition of the tombs is reported to be good. In general, the quality of repair works is considered in conformity with the international conservation standards in all three tomb ensembles.

Yongling Tomb: There are 16 buildings in the complex. Although some secondary buildings are reconstructions (storage and kitchen buildings), all major buildings in the main mausoleum compound remain intact retaining the original layout without any additional new constructions. The buildings underwent major repair works in the 1980s. Although minor cases of damage such as rotten column bases or partial roof damage are observed in some buildings, the overall condition of the buildings is good.

Fuling Tomb: There are 32 buildings in the complex. Among these buildings, the Daming Pavilion is a reconstruction completed in 1982 after it was destroyed by lightning in 1962, following the original model. However, all major buildings in the main mausoleum compound remain intact retaining the original layout without any additional new constructions. The management authority has been continuously maintaining and repairing buildings as needed.

Zhaoling Tomb: There are 38 building in the complex. Among buildings the Daming Pavilion is a reconstruction completed in 1939 after it was destroyed by lightning in 1936. The management authority has been continuously maintaining and repairing the buildings as needed.

Management:

The three imperial tombs have each a management plan, and they are under the management responsibility of respective local authorities. The Central Government provides the overall criteria and coordination including also the already inscribed tombs of the Ming and Qing dynasties. This management system is considered adequate.

The size of the core and buffer zones, the legal status and the management plans set up for the three tombs are considered appropriate. The efforts by the authorities to improve the environment of the nominated sites should be commended, such as removing buildings and structures in the vicinity of the sites which were affecting the landscape of the sites. Each site has organized a fire prevention system. Indeed, Fuling Tomb and Zhaoling Tomb have special site offices for this purpose. In the case of Yongling Tomb, the installation has been made but the site depends on collaboration with local fire stations. In fact, attention is required to develop a well exercised coordination between the fire brigades and the site management team in order to reduce the damage to the minimum in case of fire.

Particular mention should be made of the excellent documentation, including computerised records and databases as well as archives, which have been established for the sites.

Considering the importance of the maintenance and development control of the existing conditions of the landscape designed on the base of China's traditional geomancy and/or Fengshui theory, the authorities are encouraged to continue their efforts to keep the integrity of the sites.

Risk analysis:

The risks faced by each of the nominated properties vary somewhat depending on the location of each, including earthquakes, fire, flood, and pests.

Authenticity and integrity

The Three Tombs all meet the qualifying conditions of authenticity and integrity.

The sites are mausoleum complexes that were built by a feudal power which has disappeared, and the site is therefore no longer used for the original purposes. Its value is to be judged by its physical/material expressions such as the architectural value of the individual buildings which can be judged by the degree of the remaining amount of the original design-material-craftsmanship (authenticity) as well as the wholeness of the site composition together with the surrounding natural landscapes which is sufficient evidence of their design concept (integrity). In this regard, no points have been found to raise any doubt about their authenticity or integrity. Both in the individual buildings and in their compositional layouts including historical environmental features such as lakes, rivers, forests and topographical features in the mausoleum area, the original design is well maintained. In the case of Yongling Tomb, where the surrounding historical setting and the distant landscape are particularly important for China's traditional geomancy theory, these are also well maintained.

Comparative evaluation

Together with the two major tombs already inscribed on the World Heritage List (Dongling Tomb and Xiling Tomb), the proposed extension of the inscription to Yongling Tomb, Fuling Tomb and Zhaoling Tomb completes the picture of the history of the Qing Dynasty. The three imperial tombs now proposed follow most of the traditions elaborated by the previous dynasties, but they also introduce some new features, e.g. related to the location of burials. The Yongling Tomb forms a synthesis of the various features relevant to Ming and Qing dynasties, but it proposes a very particular interpretation of these reflected in the layout of the ensemble. Moreover, the tombs introduced various local traditions in the imperial tradition.

Outstanding universal value

General statement:

The nomination of the Three Imperial Tombs of the Qing Dynasty is closely related with the other proposed nomination re the Imperial Palace in Shenyang. Both properties are interrelated closely representing the outstanding universal value of the culture developed by the Ming and Qing Dynasties. The new extensions represent the founding stage of the Qing Dynasty before the dynasty expanded its power to central China and moved its capital to Beijing, a stage that is currently not represented among the existing World Heritage sites. The nominated sites are smaller in scale and less gorgeous compared to the sites which were built later during the highest stage of the Qing Dynasty in and around the capital city of Beijing after the capital was moved to Beijing. However, the nominated sites have high historical importance in defining the founding history of the Qing Dynasty, especially in regard to the geographical location and the dynasty's cultural identity in the Manchu.

Compared to the Fuling Tomb (the tomb of the founding emperor Nurhachi) and the Zhaoling Tomb (the tomb of the second emperor Huantaiji, a son of Nurhachi), which are rich in design and scale but which were both constructed following the architectural style of the imperial tombs of the Ming Dynasty, the Yongling Tomb (a tomb for the ancestors of emperors of the Qing Dynasty) is smaller in scale and simpler in architectural style, but the site is important because of its ethnic Manchu style complementing the existing World Heritage Site.

The properties qualify on the basis of the same criteria that have been used for the already inscribed tombs of the Ming and Qing dynasties, i.e. i, ii, iii, iv and vi.

Evaluation of criteria:

Criterion i: the Three Imperial Tombs integrate innovative creative features from Manchu and Han traditions with the imperial funeral architecture inherited from previous dynasties. Within its environmental context, especially the Fuling Tomb represents a complete and outstanding example of early Qing Dynasty funeral architecture.

Criterion ii: the tombs represent a phase of development, where the previous traditions are integrated into the forms of the Qing Dynasty, also becoming the basis for the subsequent development.

Criterion iii: the tombs are exceptional testimonies to the artistic and building traditions of Nuzhen, Man and Han nationalities in north-eastern China.

Criterion iv: the Three Imperial Tombs represent outstanding and complementary examples to the development of the funeral architecture in the early phase of the Qing Dynasty.

Criterion vi: the tombs represent an exceptional testimony to the ritual activities of the imperial family of the Qing Dynasty, reflecting Confucianism and the respect of ancestors.

4. ICOMOS RECOMMENDATIONS

Recommendation with respect to inscription

That this extension be approved on the basis of the existing criteria *i, ii, iii, iv and vi*.

ICOMOS, March 2004

Chola Temples (India)

No 250 bis

1. BASIC DATA

<i>State Party:</i>	India
<i>Name of property:</i>	The Great Living Chola Temples (1. The Brihadisvara temple complex, Thanjavur; 2. The Brihadisvara temple complex, Gangaikondacholapuram; 3. The Airavatesvara temple complex, Darasuram)
<i>Location:</i>	Tamil Nadu state: Thanjavur and Perambalur districts
<i>Date received:</i>	29 January 2003

Category of property:

In terms of the categories of cultural property set out in Article 1 of the 1972 World Heritage Convention, this consists of three *monuments*. It is a serial nomination, proposed as an extension to the existing World Heritage site: *Brihadisvara Temple, Thanjavur*, inscribed in 1987 under criteria ii and iv. The property is now presented together with other two temple sites, all proposed under criteria i, ii, iii, and iv.

Brief description:

The three great Chola Temples include the Brihadisvara temples of Thanjavur and Gangaikondacholisvaram, and the Airavatesvara temple at Darasuram. The temples date from the 11th and 12th centuries. The first of them was built by King Rajaraja, founder of the Chola Empire which stretched over all of South India and the neighbouring islands. The others were built by his successors. Surrounded by rectangular enclosures, the Brihadisvara (the centre feature, built mainly from blocks of granite) is crowned with a pyramidal tower, the high-rising *vimana* topped with a bulb-shaped monolith. The walls of the temples are covered with rich sculptural decoration.

2. THE PROPERTY

Description

The three Chola Temples are situated in the south of India, in the State of Tamil Nadu, close to the Indian Ocean. The Brihadisvara temple complex at Thanjavur is already inscribed on the World Heritage List. It was built by Rajaraja I (985-1014), the ruler who created the Chola Empire. The Brihadisvara temple at Gangaikondacholisvaram was built by his son, Rajendra I (1012-1044). The Airavatesvara temple complex, instead, was built a century later by Rajaraja II (1143-1173). The temples represent the cosmic view of the Cholas, a restatement of the perennial principle as *Dakshinameru*, the cosmic mountain, the abode of the Lord Siva. While the Brihadisvara at Thanjavur marks the grand beginning

of the high Chola period, Darasuram represents the transitional phase toward its close.

The Brihadisvara temple complex is situated within the Sivaganga Little Fort in the residential area of the town of Thanjavur, located on the southern bank of the river Vadavaru, at the south-west limit of the Cauvery delta. From the time of Rajaraja I, this town became the royal temple town. Today, from the Chola period, there remain mainly the temple and its surroundings. The Fort, built in brick, which encloses the temple complex, is surrounded by a moat in the west, north and east, and the Grand Anaicut Canal in the south. The area of the Fort is ca 18 ha, of which the temple complex covers 2.85 ha. Inside the Fort there is now a municipal park, and it also contains a large water tank, the Sivaganga tank, and some modern buildings.

The temple was mainly built in granite-gneiss, from 1003 to 1010, and dedicated to Siva. It is approached from the east, and entered through a succession of three gateways. The plan of the temple enclosure has a ratio of 1:2, ca 240 m east-west and 120 m north-south, conceived with great precision. The most visible part of the temple is its *Vimana*, the 65 m tall sanctum tower (*Garbhagriha*), which is hollow and square in plan (30 x 30 m), centred in the western section of the enclosure surrounding the temple. The *Vimana* has 13 tiers, richly sculpted in architectural and figurative forms. The lower part (*Bhumi*) is 13m high, and has large niches of icons and *Puranic* (related to ancient mythology) or human figures. The tower is crowned by the *Shikhara*.

The temple is built on a podium, and the different elements of the construction are positioned along the east-west axis in linear succession, consisting of large pillared cult halls (*mukhamandapa*, *mahamandapa*, *ardhamandapa*), before arriving to the main sanctum. The temple enclosure is entered from the east through three gateways, each of them towered with a sculpted *Gopura*. The perimeter of the enclosure is defined by a *prakara*, a low two-storied cloistered structure against the outer wall. The inner *prakara* is enclosed by another surrounding wall. Inside the enclosure there are several small sub-shrines. The *Chandesvara shrine*, oriented north-south, and close to the main *vimana*, is coeval with the main temple. The others are built later, from the 13th to 18th centuries.

In the centre of the sanctum is the colossal *linga* statue, associated with deities. Within the dark circumambulatory passage around the sanctum are three colossal sculptures of Siva. Narrative wall paintings of the Chola period of Rajaraja I once covered the walls at the ground level, now over-painted by those of the Nayaks of the seventeenth century. Fragments of the fine, highly stylised Chola paintings in subtle earth colours are still discernible in portions, contrasting sharply with the comparatively crude ones of the later period.

The second Brihadisvara temple complex was built by Rajendra I at *Gangaikondacholisvaram*, a new capital of the empire, ca 85 km north-east of Thanjavur, at the north edge of the Cauvery delta. The name of the town means 'the city of the conqueror of the Ganges', after the king's successful expedition to the Gangetic plane. The town remained a major administrative centre of the Cholas till mid 13th century. Today, it is a rural settlement. The temple complex is surrounded by small houses of mixed

uses on north and east sides, while agricultural land extends to the south and west. The temple construction was completed in 1035, and its design followed the main characteristics of the Thanjavur temple by Rajaraja I. Its *Vimana* is 53 m high, and has nine receding tiers, over a two-tiered structure (*sandhara prasada*), all standing on a high terrace. Here, the *Vimana* has recessed corners and graceful upward curving movement, in contrast to the straight and severe pyramidal tower of the temple at Thanjavur. The superstructure of the entrance gate (*gopura*) has collapsed. The sculptures are less numerous than in Thanjavur, but of the same nature. There are six pairs of massive, monolithic *dvarapalas* guarding the entrances to the main temple. There are a few bronzes of remarkable beauty preserved in the temple.

The Airavatesvara temple complex at Darasuram, built by Rajaraja II, is located 40 km to the east of Thanjavur in the region of Palaiyarai. This town was the residential stronghold of the Cholas from the 8th and 9th centuries, and continued this function even later. The age of Rajaraja II marked the ascendancy of Saivism, the patronage of architecture and sculpture, and the encouragement of literature. While his grandfather and father had preferred to embellish existing temples, Rajaraja II built several new ones. The most important of these, the third in line of the great stone *vimanas*, was the temple at Darasuram. Here, there are two complexes: the Airavatesvara temple complex and the Deivanayaki Amman shrine.

- *The Airavatesvara temple* complex is enclosed within a compound wall (105 x 67 m), oriented east-west, like the other temple complexes. Here, the main temple takes most of the space within the enclosure. The *vimana* is 24 m high, and it has five tiers. In the west part there is a shrine attached to the south wall, enclosing a stone image of Siva as Sarabhamurti. The Sarabha cult represents a phase of the dominance of Saivism over Vaishnavism.

- *The Deivanayaki Amman shrine* is in close proximity, to the north of the previous, and it is slightly later in date. It is similar in plan and oriented in the same way, but is smaller, 70 x 30 m. Its *vimana* has two tiers, and there are Devi images in the niches. The shrine is a separate *vimana* with a *sala shikhara* dedicated to Devi as the divine consort of the presiding deity in the main *vimana*.

History

The Chola power emerged from 850 and it became the dominant feature in Southern India lasting 350 years, till 1200 CE. The Cholas conquered Thanjavur from the Pallava kings, who reigned the region from the 4th to 9th centuries. The Pallava rule was marked by commercial enterprise, and they supported Buddhism, Jainism, and the Brahminical faith, as well as being patrons of music, painting, and literature. The real greatness of the Chola empire dates from the accession to the throne of Rajaraja I, in 985, who ruled for thirty years constituting the Chola imperialism. He developed the relatively small and fragile state into an extensive and well-managed empire. The whole country south of the Tungabhadra was united and held as one state for over two hundred years.

The Cholas had some brilliant achievements in state affairs as well as in literary and artistic fields. Saivism was established as the dominant religion in the ninth century,

consolidated by Rajaraja I and his son as a royal cult. This period saw the culmination of *dravida* architecture, and high, refined attainment in sculpture, painting and bronze casting. The origins of the *dravida* architecture go back to the Gupta period, and were the common based for temple design from the 7th to 18th centuries. Stone building techniques had been developed in the Pallava period, but the Cholas developed this tradition, concentrating mostly on temples, where it reached its culmination. These temples are distinguished from earlier and later structures by their more restraint forms, and the dominance of the central shrine over the rest of the ensemble. From the Chola period, however, there is little or no trace of palaces, houses or other types of civil architecture, although their existence is known from inscriptions.

Management regime

Legal provision:

The proposed properties are all listed as monuments of national importance, under the protection of the Central Government. They are subject to the Ancient Monuments and Archaeological Sites and Remains Act (AMASR 1958), and the corresponding rules (AMASR 1959 Rules). The Brihadisvara temple at Thanjavur has been protected from 1922, the Gangaikondacholapuram temple complex from 1946, and the Airavatesvara temple complex from 1954.

The three temples are 'live' in the sense that traditional religious rituals continue being performed there through an active participation of the general public. The properties are thus also subject to the Tamil Nadu Hindu Religious and Charitable Endowments Act (1959).

The areas that are not specifically covered by the notifications issued by the Central Government, but which are part of the proposed core or buffer zones, are covered under the Madras Ancient and Historical Monuments and Archaeological Sites and Remains Act (1966).

Management structure:

The Brihadisvara temple complex as well as of the Airavatesvara Temple rests with the Hereditary Trustee of the Palace Devasthanam. In fact, ever since these temples were built, the ownership has remained with the successive rulers. The last such rulers were the Marathas, who reigned until the British took over. On the basis of an agreement, the conservation and maintenance of the properties are the responsibility of the Archaeological Survey of India. The ownership of the Brihadisvara Temple Complex at Gangaikondacholapuram lies with the Government of Tamil Nadu, as it has not continued to enjoy continued patronage as the other two complexes.

Traditionally, living temples of Tamil Nadu have been administered by either individuals or committees. The 1959 Nadu Hindu Religious and Charitable Endowments Act brought all such properties under a single system regarding the regulation of administrative and religious activities. As a result, the general administration of the temples is the responsibility of the Department of Hindu Religious and Charitable Endowments of the Government of Tamil Nadu, and the Archaeological Survey of India is responsible for the conservation management of the property.

The Archaeological Survey of India has detailed conservation plans for the properties, together with programmes for regular maintenance and upkeep, as well as mechanisms for dealing with emergencies and specific requirements.

The Department of Information and Tourism of the Government of Tamil Nadu, in collaboration with the Ministry of Tourism and Culture, has outlined a number of programmes regarding tourism on the three sites. The detailed plan for Thanjavur is in preparation, but basically all tourism is managed by local authority. In the case of Darasuram, the Airavatesvara temple complex is close to the town of Kumbakonam, and tourism falls under their responsibility. In the case of Gangaikondacholapuram, there is a plan to establish and equip a tourist centre, outside the buffer zone, to assist and also accommodate visitors.

The nomination documents inform that the local administrations of all sites are aware of the requirements of cultural properties of national importance, and cooperated fully in this regard.

It is noted that the sites have no ticketed entry. On special occasions, such as select full moon days, visitors exceed 60,000 a day.

Resources:

The Archaeological Survey of India has an annual budget for the maintenance and conservation of the properties, as well for the development of visitor facilities, documentation, exploration and excavations.

Justification by the State Party (summary)

The three temple complexes form a unique group, demonstrating a progressive development of high Chola architecture and art at its best, and at the same time encapsulating a very distinctive period of Chola history and Tamil culture. ...

Criterion i: The Brihadisvara at Thanjavur represents the zenith of the *dravida* type of temple in its purest form, precision of conception and execution, and magnitude of scale. The Brihadisvara at Gangaikondacholapuram and the Airavatesvara at Darasuram follow the same concept of monumentality, with a further rationalisation of structure, architectural form, distribution of sculptural content and surface treatment. It is only in this period of temple building of the high Chola period symbolised by the Brihadisvara at Thanjavur that the *vimana* or main shrine dominates the skyline, and not the *gopura* or gateways, and that these represent the *shuddha vimanas* or *vimanas* built entirely of stone, and not of brick and stucco.

Criterion ii: The construction of the Rajarajesvara or the Brihadisvara temple at Thanjavur by Rajaraja I (985-1014) signifies a great transformation in the history of South India in the early years of the eleventh century when Thanjavur emerged as a stronghold of Tamil culture at its most refined; a focal centre which interacted extensively with other regions of India and Asia. ...

Criterion iii: The Brihadisvara at Thanjavur represents the crystallisation of Tamil culture at its most refined whose traditions of the arts in all its forms - sculpture, painting, dance, music, literature - continue, and have gained

recognition not only in India but in other parts of the world as well. ...

Criterion iv: The Brihadisvara at Thanjavur is unarguably the finest example of temple architecture of the *dravida* type. Following ancient texts, it is significant that the iconographical system at once metaphorical and representative, architecturally planned and designed to represent cosmic structures, in keeping with the Chola ideology of equating temple/cosmos/territory, were integrated into the overall conceptual and physical form. The totality of this system formed the basis of subsequent creations, as in Brihadisvara at Gangaikondacholapuram and Airavatesvara at Darasuram.

3. ICOMOS EVALUATION

Actions by ICOMOS

An ICOMOS expert mission visited the properties in December 2003. During the mission, there was agreement with the authorities to make minor adjustments to the nominated area of the Brihadisvara temple at Gangaikondacholapuram. In response to ICOMOS enquiry, the State Party has also provided further guarantees regarding the protection and development control of the areas surrounding the temple areas.

Conservation

Conservation history:

The three temple complexes have been under protection: Thanjavur from 1922, Gangaikondacholapuram from 1946 and Darasuram from 1954. The temple complex at Thanjavur has generally been maintained from the time of its protection, though there was a lack of funds in the 1960s and 1970s, which caused problems of uncontrolled growth and in drainage of surface waters. In recent years, the maintenance has been restructured on the basis of a comprehensive programme.

At Gangaikondacholapuram, although the ASI has focused on the care of the structure of the temple, there have been various problems in the temple area. These have included encroachments, which have almost caused abutting the wall on the north side. Parts of the structures on the east side have collapsed. More recently, the encroachments have been removed with the assistance from the local government. The *mahadvara* and eastern *prakara*, which had remained in ruinous condition ever since the site was protected in 1946, have been reconstructed using the original stones. Surface drainage measures have also been taken. The stucco work on the Great Nandi has been conserved and restored after due analysis. The surroundings are now maintained as a continuous garden.

Since the temple was under protection, action has been taken to conserve the structure and timber ceiling of the temple. The buried Nandi *mandapa* and *balipitha* have been exposed. The removal of soil has led to the exposure of different elements previously covered. ASI has taken steps to remove encroachments, and to carry out archaeological explorations to establish the original layout of the temple complex. This led to the discovery of the *mahadvara* on the east, the conservation and partial restoration of which is currently under progress. The

protected surroundings are now being developed as a garden.

State of conservation:

The present state of conservation of the three temple complexes is considered reasonable. Parts of the areas have been in current use, and have been maintained normally a long time. Other parts have been excavated recently and are now presented to the public. Some of the earlier encroachments have been removed. The main activity required has been and will continue to be a regular maintenance. Attention will be needed especially to the surrounding areas, where the legal responsibility is now being discussed between ASI and the local authorities.

Management:

The management draws a tenuous balance between the requirements of traditional continuity and the current priority of living temples. The ASI has been long responsible for the safety and security of the structures, the day to day maintenance, and the formulation and implementation of all guidelines and management plans. The State Government is responsible for the administration of the function of the temple complexes. This includes the financial aspects, appointment of priests and other staff, and interacting with the public.

The nominated core areas of the three temple complexes are limited to the temple itself. The proposed buffer zones are relatively narrow areas surrounding the core zones. During the ICOMOS mission, these issues were raised with the authorities, who are taking steps to meet the observations. Consequently, at GKCP, the tank to the east of the main gateway to the Brihadhisvara Temple would be made a part of the monumental area. Current hutments in front of the tank and two old houses of the priests within the protected area will be relocated outside the buffer zone. Similarly, there were proposals to reorganize traffic on the access roads, to improve the garden layouts in the surrounding area, and to provide for the appropriate presentation of loose sculptures and fragments. The urban area around the Airavatesvara Temple complex at DSRM will be declared as a Heritage town area, and any development will be strictly limited within 1 km from the protected area. The ASI has taken steps to reinforce the law to control construction and mining activities within 100 m of the protected monument and to declare another 200 m as a strictly regulated area. At TNJR the moat area surrounding the Brihadhisvara Temple complex will be transferred to the responsibility of the ASI for renovation and maintenance.

The Town and Country Planning Department of the Government of Tamil Nadu has initiated a process to regulate and control an area of one kilometre radius surrounding the temple complex, which is declared as 'heritage zone'. The control regards land use, density of development and height restriction (limit of nine metres).

The management of the properties involves the Archaeological Survey of India, the Ministry of Tourism and Culture, and the South Zone Cultural Centre. From the State Government a number of agencies are also involved, e.g. the Department of Hindu Religious and Charitable Endowments, the Department of Information and Tourism, the local revenue administration. In practice, the management of property will be coordinated by two

committees, one at a primary policy level, Apex Coordination Committee (ACC), and the other at field and execution level, the Field Coordination Committee (FCC).

Risk analysis:

The temple complexes are within urban or village areas, and there is a possibility for developmental pressures. Yet, the ASI in cooperation of the local administration has taken steps to control any development in the surroundings and eventually to extend the present buffer zone. The region is considered of low risk in seismic terms. There are heavy rains in the region, but floods have not caused any damage in the past. The temples are also visited by large crowds at the time of religious festivities. In this regard, action is foreseen in the management plan.

Authenticity and integrity

The three properties are considered to pass the test of authenticity in relation to their conception, material and execution. The temples are still being used, even though they have great archaeological and historical value. The temple complexes used to be part of major royal towns, but have remained as the only outstanding features in today's mainly rural context.

Comparative evaluation

The Chola temples are the result of the various developments in India. They are conceived as a representation of a 'cosmological world view', propagated in the Puranic religion and mythology. In southern India, the temple construction was established by the Pallava dynasty who ruled before the Cholas took over. The so-called *dravida* style was taken to its height by the Chola dynasty. The most outstanding of all was the Brihadisvara temple complex at Thanjavur, built by Rajaraja I. It also has the tallest sanctum tower, *Vimana*. The other two temple complexes represent complementary features and variations to the prototype established by the temple at Thanjavur. The temple at Darasuram, in particular, shows an example of the last phase of the most important period of this architecture.

The closest comparisons on the World Heritage List are the Khajuraho Group of Monuments built in the 10th-11th century (World Heritage 1986, criteria i, iii), belonging to Hinduism and Jainism, in North India, and the Brambanan Temple Compounds in Indonesia (World Heritage 1991, criteria i, iv), which was built in the 10th century and dedicated to Hindu divinities (Shiva, Vishnu and Brahma). These complexes however differ from the Chola temples in terms of their culture and architecture.

Outstanding universal value

General statement:

The three great Chola Temples are the most representative built testimonies of the Great Chola Empire, which governed the whole of Southern India and the surrounding islands from the 10th through the 12th centuries. Apart from the temples there are no other major structures surviving.

The tall *vimanas* with many tiers as the core feature of the temples and the elaborate sculpted decoration represent the divinities and mythological figures related to the Tamil beliefs. The Brihadisvara Temple at Thanjavur is the first and purest model of the dravida type of temple. The other two temples represent significant later examples, together illustrating the progressive development of high Chola architecture and art.

Evaluation of criteria:

Criterion i: The three Chola temples of the southern India represent an outstanding creative achievement in the architectural conception of the pure form of the *dravida* type of temple. This is also reflected in the magnitude of scale and the fine quality of execution in granite-gneiss, distinguishing them from the later brick temples.

Criterion ii: Based on the previous developments, the Brihadisvara temple at Thanjavur became the prototype of later Chola temples, a development of which the other two properties provide complementary witness.

Criterion iii: The three Great Chola Temples are an exceptional and the most outstanding testimony to the development of the architecture of the Chola Empire and the Tamil civilisation in Southern India.

Criterion iv: The Brihadisvara temple at Thanjavur became the outstanding example and a prototype for the realization of the architecture and the artistic features reflecting the Chola ideology of cosmos. The Brihadisvara temple at Gangaikondacholapuram and Airavatesvara temple at Darasuram are outstanding creations that complement the representation of this culture.

4. ICOMOS RECOMMENDATIONS

Recommendation with respect to inscription

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

Criterion i: The three Chola temples of the southern India represent an outstanding creative achievement in the architectural conception of the pure form of the *dravida* type of temple.

Criterion ii: The Brihadisvara temple at Thanjavur became the first great example of the Chola temples, followed by a development of which the other two properties also bear witness.

Criterion iii: The three Great Chola Temples are an exceptional and the most outstanding testimony to the development of the architecture of the Chola Empire and the Tamil civilisation in Southern India.

Criterion iv: The Great Chola temples at Thanjavur, at Gangaikondacholapuram and Darasuram are outstanding examples of the architecture and the representation of the Chola ideology.

ICOMOS, March 2004

Koguryo Tombs (D. P. R. of Korea)

No 1091

1. BASIC DATA

State Party: Democratic Peoples' Rep. of Korea

Name of property: Complex of Koguryo Tombs

Location: Pyongyang, South Phyongan Province,
Nampho, South Hwangghae Province

Date received: 25 January 2002

Category of property:

In terms of the categories of cultural property set out in Article 1 of the 1972 World Heritage Convention, it could be a *monument*. It is a serial nomination.

Brief description:

Several groups and individual tombs from the period of the Koguryo Kingdom. The Koguryo was one of the strongest kingdoms in northeast China and half of the Korean peninsula between the 3rd century BC and 7th century AD. These tombs, from the later period of the kingdom, many with beautiful wall paintings, are almost the only remains of this culture.

2. THE PROPERTY

Description

Complexes of tombs, all together consisting of about 30 individual ones, located mainly in agricultural areas and some in villages. Several types of these tombs exist – stone piled, stone chambered and earthen mound tombs. So far over 10,000 tombs belonging to the Koguryo kingdom have been identified, in China and Korea. Among those, some 90 are decorated with wall paintings, 70 of which are in Korea and almost half are the subject of this nomination. These decorated tombs are supposed to be specially made for kings, members of the royal family and other aristocrats.

The paintings in the tombs are divided into several types: paintings of portraits, portraits and Four Deities, Four Deities alone, decorative patterns.

There are also several types of tombs, according to the number of burial chambers – single chamber, two chamber, multi chamber and side chamber types. They are built of stone and corridors lead into the burial chambers.

The tombs have varied shapes of ceilings some quite elaborate, having to solve the need of roofing wide spaces without columns, with stone slabs which had to carry the heavy load of a stone or earth tumulus (mound).

History

The Koguryo kingdom existed for nearly 1,000 years, from 277 BC to 668 AD. It was established in Huanren, Liaoning Province in China, relocated in the year 3 AD to

Kungnae Castle in Ji'an, Jilin Province, China, to Mt. Taesong area in Pyongyang, in 427 AD and finally to the Jangan Castle in the centre of the present day city of Pyongyang.

Pyongyang, situated in a strategic location, had long been the political, economic and cultural centre, as the capital of ancient Korea (Kojoson) which is the reason why the Koguryo kingdom moved its capital here and made great efforts in developing it.

The Koguryo kingdom expanded its territory to cover northeast China and half of the Korean peninsula, becoming one of the strongest powers in the east. It collapsed in the year 668 AD.

The best known cultural heritage remains of this kingdom are thousands of tombs, built of stone and covered by stone or earthen mounds. Earthen mound tombs, including many with murals, were prevalent once Koguryo moved its capital to Pyongyang – but existed in other parts of the kingdom as well.

Most of the known tombs suffered of clandestine excavations in the last thousand years. As a result very few were scientifically excavated prior to such activity and there are very few complete objects coming from the tombs. The tombs received worldwide attention only in 1905, when during the Japanese occupation many of them were opened to the general public. The first scientific research and documentation were carried out by Japanese scholars between 1911 and the 1940s.

Regular surveys, excavations and documentation took place from 1945 on.

Minor conservation actions took place in early 1940's, such as restricting entry to tombs and creating entrances to some. Regular maintenance, protection and conservation works started in 1946, with proper legislation and nomination of site managers.

Management regime

Legal provision:

The main three laws protecting cultural heritage and its management are: Presidential decree 35, 'Socialist Constitution of the Democratic Peoples' Rep. of Korea' and the 'Law of the Dem. Peoples' Rep. of Korea'. Other relevant laws are land, environment, forests laws as well as different by-laws, regulations and operational guidelines.

Management structure:

- I. MBCPC – Management Bureau of Cultural Property Conservation, under Ministry of Culture;
- II. BCP – Bureau of Cultural Preservation, at provincial and city levels;
- III. Cultural preservation departments of city, county or district;
- IV. CRMO – Cultural Relics Management Office, prepares and implements the conservation and management;
- V. Site Managers.

Resources:

Consists of national and local budget.

Justification by the State Party (summary)

Criterion i: Excellent artistic quality wall paintings depicting daily life pictures and other scenes. Important for its artistic and historic values. Outstanding architectural elements showing planning and technical skills.

Criterion ii: The burial practice of Koguryo had an influence on that of other cultures in the region, including Japan.

Criterion iii: The wall paintings document the history, religious beliefs, and customs of the contemporary people, as well as science and culture. They show costumes, arms, musical instruments, dance, astronomy, etc.

Criterion iv: The nominated tombs represent an important architectural form of tombs in this region and period.

3. ICOMOS EVALUATION

Actions by ICOMOS

An ICOMOS mission visited the sites between the 2nd and 9th of July 2002.

ICOMOS has consulted its International Scientific Committee on Wall Painting.

Conservation

State of conservation:

Most of the tombs are properly maintained and well preserved. Some of the tombs suffer of deterioration of the paintings. Some are regularly flooded. Old conservation interventions seem problematic. Several tombs have special doors installed to prevent direct impact of exterior environmental conditions.

Management:

The management structure and staffing is good and qualified. There are problems with monitoring, adequate equipment and with lighting.

Risk analysis:

Lack of any alarm system. Two of the tombs are in a village and have no buffer zone. Flooding of one tomb. Future tourism – no plans for its management.

Authenticity and integrity

The interiors of the tombs and the mural paintings are authentic and untouched. There were some authenticity issues raised regarding the Mausoleum of King Tongmyong, certain gravestones at the Jinpha-ri tomb and entrance to Tokhung-ri tomb.

These are certainly new, but are part of the presentation and interpretation of the sites – not pretending to be an authentic element, nor compromising the cultural values of the tombs.

Comparative evaluation

The Koguryo tombs are unique to this important culture. Therefore the only comparison can be of the different tombs of this culture to each other. It seems, comparing them also to those included in the nomination submitted by China, that a proper choice has been made.

Outstanding universal value

General statement:

Due to the importance of the culture and the excellent representation of the culture by the paintings, the property meets the requirement of Outstanding Universal Value.

Evaluation of criteria:

The high significance of the property comes from the importance of the Koguryo kingdom's culture to which the structural solutions of the tombs ceilings, as well as the testimony to daily life depicted on the wall paintings, are the only remains.

The nomination meets *criteria i, ii, iii and iv:*

Criterion i: It is certainly a representation of special engineering genius and solutions. Its wall paintings are art masterpieces of the culture and period of the Koguryo kingdom as well as important documentation.

Criterion ii: These special burial habits had influence on others cultures in the region, including in Japan.

Criterion iii: The nominated tombs are a unique testimony to the important Koguryo kingdom, its culture and civilization.

Criterion iv: The tombs, wall paintings and engineering solutions are all together an outstanding example of type of buildings and technology. The Koguryo culture had an impact on later cultures in the region, much of it represented by later, though similar type of burials (for example – in Japan).

4. ICOMOS RECOMMENDATIONS

Recommendation for the future

- Strengthen modern research, including on pigments;
- Prepare visitors management plan;
- Install signage which will tell the history of the kingdom and sites including the fact that some sculptures at entrance to tombs are reconstructed for interpretation purposes and that the tomb of the "First King" is his second tomb, which did not house his body.
- Improve monitoring equipment;
- Improve lighting.

Recommendation with respect to inscription

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

Criterion i: For the outstanding skills of the artist preparing the wall paintings and for ingenious engineering solutions for the construction of the tombs.

Criterion ii: For these special burial habits had influence on others cultures in the region, including in Japan.

Criterion iii: Being an exceptional testimony of the Koguryo culture, its burial habits as well as its daily life and beliefs.

Criterion iv: Being an important example for burial typology.

ICOMOS encourages DPR Korea and PR of China, who is also nominating a site of the Koguryan culture, to look in the future for a possibility of a joint nomination.

ICOMOS decides not to get into an existing conflict of the exact dating of the culture and the tombs. While these are important scientific and cultural questions, ICOMOS believes that they have no impact on the cultural values of the nomination.

ICOMOS, March 2004

Chhatrapati Shivaji Terminus (India)

No 945 rev

1. BASIC DATA

State Party: India
Name of property: Chhatrapati Shivaji Terminus
(formerly Victoria Terminus) Station
Location: City of Mumbai, Maharashtra State
Date received: 30 January 2003

Category of property:

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

Brief description:

The Chhatrapati Shivaji Terminus, formerly Victoria Terminus Station, in Mumbai, is an outstanding example of Victorian Gothic Revival architecture in India, blended with themes deriving from Indian traditional architecture. The building was designed by the British architect F.W. Stevens, and it became the symbol of Bombay as the 'Gothic City' and the major international mercantile port of India.

2. THE PROPERTY

Description

The Victoria Terminus (VT), now called Chhatrapati Shivaji Terminus (CST), was built to the design of the consulting British architect, Frederick William Stevens (1848-1900). Work began in 1878 and was completed ten years later. It is in High Victorian Gothic style based on late medieval Italian models. This style was acceptable to both European and Indian taste, since it is compatible in its use of colour and ornamentation with the Mughal and Hindu architecture of the sub-continent. The skyline, turrets, pointed arches, and eccentric ground plan are close to traditional Indian palace architecture.

The VT was constructed using high level of engineering both in terms of railway engineering and civil engineering. In India it is one of the first and the best products of use of industrial revolution technology merged with revival of the Gothic Revival style. The centrally domed office structure has a 330 feet deep platform connected to a 1,200 feet long train shed, and its outline provides the skeleton plan for building. VT's dome of dovetailed ribs, built without centering, was a novel achievement of the era. The use of dome was more for aesthetics and drama rather than for use.

The interior of the building was conceived as a series of large rooms with high ceilings. It is a utilitarian building and has had various changes required by the users, not always sympathetic. Its C-shaped in plan is symmetrical on an east-west axis. All the sides of the building are given equal value in the design. It is crowned by a high central dome, which acts as the focal point. The dome is an

octagonal ribbed structure with a colossal female figure symbolizing Progress, holding a torch pointing upwards in her right hand and a spoked wheel in her left hand.

The side wings enclose the courtyard, which opens on to the street. The wings are anchored by monumental turrets at each of their four corners, which balance and frame the central dome. The façades present the appearance of well proportioned rows of windows and arches. The ornamentation in the form of statuary, bas-reliefs, and friezes is exuberant yet well controlled. The columns of the entrance gates are crowned by figures of a lion (representing Great Britain) and a tiger (representing India).

The constructional materials were selected with care. The main structure is built from a judicious blend of India sandstone and limestone, whilst high-quality Italian marble was used for the key decorative elements. The main interiors are also lavishly decorated: the ground floor of the North Wing, now as the Star Chamber, which is still the booking office, is embellished with Italian marble, polished Indian blue stone. The stone arches are covered with carved foliage and grotesques.

History

The site on which this property is situated, Bori Bunder, is of great historical importance and is associated with the origins of Bombay (now Mumbai) as a city. The city derives its name from the goddess Mumba Devi, and the earliest temple dedicated to her is believed to have stood at the site of the Victoria Terminus. The original shrine was demolished in 1317 by Mubarak Shah and reconstructed. This was demolished by the Portuguese in 1760.

The Bombay Island had formed a coastal outpost of the Hindu in Western India, but was not used for commerce. It was first passed to the Portuguese and then, in 1661, to the British. In 1667, the island was transferred to the East India Company, who was principally responsible for its commercial development. Merchants started settling here from elsewhere, and ship building industry and cotton trade prospered. The town flourished especially after the building of railway connections with the inland and the opening of the Suez Canal in 1869.

With the development of trade, the governor of Bombay planned a series of works aiming at the construction of a more representative city. This involved land reclamation and the construction of a magnificent ensemble of High Victorian public buildings along the sea front. The Victoria Terminus, the most impressive of these buildings, was named after Queen Victoria, Empress of India, on whose Silver Jubilee it was formally opened in 1887. Originally intended only to house the main station and the administrative offices of the Great Indian Peninsula Railway, a number of ancillary buildings have been added subsequently, all designed so as to harmonise with the main structure. A new station to handle main line traffic was erected in 1929. The original building is still in use to handle suburban traffic and is used by over three million commuters daily. It is also the administrative headquarters of the Central Railway.

Management regime

Legal provision:

All legal rights of the property are vested in the Ministry of Railways, Government of India.

Mumbai was the first city in India to have heritage legislation, enacted by Government Regulation in 1995 (N° 67). The CST and the Fort area, of which it is part, are protected on the basis of this legislation. There are 63 grade I buildings, which include the Terminus.

Management structure:

The property, including its moveable and immovable assets, is owned by Central Railway under the Ministry of Railways, Government of India.

A multidisciplinary committee, called Mumbai Heritage Conservation Committee (MHCC) was established to ensure protection of heritage buildings. There are 624 listed buildings in the whole city.

The administrative control and the management of this property are with the Divisional Railway Manager, Mumbai division, Central Railway. The day-to-day maintenance and protection of the building is also the responsibility of the Divisional Railway Manager.

On a regional level, the Railways are in the process of formulating a re-structuring plan regarding the zoning of the railways across the country. As a result, this would lead to decongesting and reducing the pressures on this Terminus Station, which is now over-crowded by traffic. The Mumbai Metropolitan Regional Development Authority (MMRDA) is working on the Mumbai Urban Transportation Plan, aiming at up-grading the transport network.

On the local level, there will be changes in the management system, which will have consequences on the area of the eastern water front of the city. The Terminus, which is situated in this area is in a strategic position, and will therefore also be affected by these developments.

There is a five-year management plan for the CST, which was initiated in 1997-2003 by the appointment of the Architectural Conservation Cell (ACC) as Consultants to the Central Railway for the Terminus building. The Central Railway has accepted this plan. At the moment, the second phase, 2004-2009, has been initiated involving the restoration of the Terminus station, the management of traffic around the site, tourism management, and training of personnel.

Resources:

The funding of the management of the Terminus station comes from the Indian government. The Railways have the means to set aside funds for conservation work required for the upkeep of their buildings.

Justification by the State Party (summary)

Criterion i: CST or VT when designed was the first terminus station in the subcontinent, a trendsetter, a commercial palace representing the new economic wealth of the nation. It was the symbol or signature of the city that claimed to be the jewel in the crown. ... The scale and

grandeur of this building produce a sense of wonder and awe. It is the most prominent and symbolic landmark of Mumbai. Bombay city has been described as the finest Victorian city East of the Suez. The Gothic Revival style was deliberately chosen as most suitable to express the aspirations of the wealthiest and most dynamic of Indian cities. ...

Criterion ii: CST is the physical representation par excellence of the meeting of two great cultures. The British conceptualised and planned the architecture of the city to represent dramatically the new ideas of progress and modernity. British architects worked with Indian craftsmen to include Indian architectural tradition and idioms, in the process forging a new style unique to Bombay. ...

Criterion iii: CST is one of the finest buildings in the world to have a stone dome. It is also amongst the first grand public buildings of this scale to be built in the city and the country that integrated the industrial revolution technology with a historic architectural style. It introduces the technique of dome construction, which became popular with all later public buildings in the city.

Criterion iv: It must surely stand among the half dozen greatest railway stations of the world. The railway epitomises the industrial revolution. The technological development is also highlighted in the architecture of the concourse, which covers the large uninterrupted spans of the concourse with extensive structural steel. This use of decorative ironwork and structural steel is the earliest example of industrial architecture adapted to public buildings in Mumbai.

Criterion v: The station is still very much in use as a terminus and administrative headquarters of the Central Railway, as it was planned 115 years ago. Unlike many other stations of the world that have become redundant on account of a drop in rail passengers, this station has expanded its use and is as active as ever. ...

Criterion vi: CST is a statement of national pride, a symbol of the city because of the transport and technological revolution it celebrates. The building is therefore directly associated with the ideas of Indo-British development, and has become a symbol of national pride.

3. ICOMOS EVALUATION

Actions by ICOMOS

The property was presented for inscription under the name: 'Victoria Terminus (Chhatrapati Shivaji Terminus)' in 1998. An ICOMOS expert mission visited the site in 1999. ICOMOS then recommended that further consideration be deferred to allow the State Party to 'undertake a properly formulated conservation programme, to be implemented under the direction of properly qualified professionals in this specialisation field. A relevant comparative study of historic railway termini on a worldwide basis should also be carried out.'

A second ICOMOS expert mission visited the site in September 2003.

Conservation

Conservation history:

The CST station has been in constant use since its inauguration in the late 19th century. The building has been protected since 1995. Furthermore it is part of the so-called 'Fort precinct', which has been identified for protection and conservation. There is a proposal to extend the eventual World Heritage nomination with a series of other buildings in this precinct dating from the same period with the CST.

During the more than a century of utilisation, the spaces of the building have been adapted to the new requirements on an ad hoc base. Many of such changes are now considered reversible, being additional ceilings, light partition walls or balconies. A relatively small amount of these changes have caused alteration to the original structure.

State of conservation:

There has been a recent analysis of the condition of the building, which has indicated that it is structurally sound, but there are a series of problems that need to be tackled, involving maintenance and repair.

Regarding the changes that have taken place over the years, the report has classified them according to their impact and amount. It is considered feasible to revert most of the alterations back to the original condition. In a few cases, this work will require limited reconstruction. In case, such changes cannot be removed, e.g. being essential for the functioning of the station, the aim is to treat them sensitively in relation to the original context. Particular attention is proposed to be given to the public or otherwise visible areas of the building.

Management:

The State Party has made an important effort to establish a management system for the proposed property and its buffer zone, following the recommendations of 1999. Several initiatives have been taken in the whole area, which are expected to lead to some improvements. Since 1995, the area of which the Terminus station is part has been listed for protection. A part of this area is defined as the buffer zone for the nomination. There is however the project to extend this buffer zone, and to include a fairly large area, including several grade I listed buildings. Mumbai is considered to have the most advanced urban conservation policy in India.

There have been two comprehensive reports on the property, one in 1997-1998 by the Architectural Conservation Unit, the other in 2003 by The Indian National Trust for Art and Cultural Heritage (INTACH). The second report has considered the larger urban context, proposing that an eventual cluster nomination be presented for World Heritage List as the area contains a large number of good-quality buildings from the same period as the Terminus station itself.

The ICOMOS mission was informed that the Railways have already commissioned the first phase of the restoration project of the Terminus, but that the contractor has no previous experience in similar building conservation work. ICOMOS considers it necessary to assure that the work is carried out by qualified firms, which was the recommendation already in 1999, and that

there should be continuity in the project management. This is all the more important considering the need to conserve and occasionally replace damaged elements of 19th-century manufacture.

The ICOMOS mission was also informed about the proposed extension of three more railway lines and a new station to be built as an extension behind the old Terminus station. The new building would have parking areas, taxi station, and other facilities. However, no information was provided regarding the height and volume of the proposed construction.

Risk analysis:

The Terminus is one of the major railway stations in the Metropolis of Mumbai, and there are some 3 to 3.5 million people using it on a daily base. In fact, from an initial 4 railway tracks, the terminus now has 6 suburban and 10 separate out-station tracks. This has led to restructuring of several areas in the surroundings, and the addition of new buildings. Nevertheless, according to recent plans, the Railways are working to decongest this terminus and to deviate some of the traffic to other stations.

The area is part of the central city area, and it is subject to huge development pressures and potential redevelopment. At the same time, it is noted that the area is legally protected and there is a large number of listed buildings. However, considering the business interests in such a central area, it is obvious that there is a continuous challenge regarding development control.

Another risk comes from intensive traffic flow and the highly polluted air in the region around the railway station. Industrial pollution in the area is reported to have been reduced due to reduction in industrial and harbour activities. Another problem is the saline air from the sea.

The management of the building has already taken steps to update fire protection, which is planned to be checked and upgraded.

Authenticity and integrity

The Terminus station has been recently analysed in detail regarding its authenticity. As a general conclusion, structurally the original building is considered to be nearly intact even though, over time, there have been numerous alterations. These have been mainly additions and adjustments to accommodate the immediate needs of the personnel working in the building, resulting in the construction of partition walls, new ceilings, the instalment of lifts, etc. According to the analysis, most of these alterations are reversible, and the present restoration project is expected to improve the legibility of the original architecture by removing the undesirable additions, and restoring the original aspect.

Regarding the context of the building, there are many changes that have taken place here as well. Further changes will certainly be forthcoming as part of the on-going development process in this busy part of the metropolis. Nevertheless, the urban fabric of the surrounding area as a whole represents an important heritage from the late 19th and early 20th centuries, which merits protection at the highest level. Steps in this direction have already been taken, when the area was listed

for protection. The practical implementations of the consequences are still a challenge to be faced. There are also proposals for development, the impact of which is not yet to be foreseen.

As a conclusion, the Terminus building itself has maintained its authentic structural system and most of the original surfaces. The area has retained much of its integrity from the early 20th century, even though there have been changes.

Comparative evaluation

The nomination document includes a comparative study on railway architecture, and comparing particularly with St. Pancras station in London as well as with other railway stations in India. From the 1860s, and especially after the opening of the Suez Canal in 1869, Bombay flourished as the main trading port with Europe on the west coast of India. It was conceived as a free trading and commercial city, a European city, not as a city under the British rule, but as a meeting place of two civilisations at an equal level. Gothic revival style came to be accepted by Europeans as well as by Indians. It is commonly recognised that the work of Sir G.G. Scott and particularly his St. Pancras station are the closest reference to the design of the Victoria Terminus in Bombay by F.W. Stevens. However, the Victoria Terminus has its own distinctive character, marked by its massive masonry dome, its exuberant Italian Gothic revival detailing in polychrome stone, decorated tile, marble and stained glass. When the Victoria Terminus was built (completed 1887), it was considered the grandest Gothic Revival building in the British Commonwealth, and it came to mark the specific character of Bombay as the ‘Gothic City’ in India.

Outstanding universal value

General statement:

The Chhatrapati Shivaji Terminus, formerly Victoria Terminus Station, in Mumbai, is an outstanding example of Victorian Gothic Revival architecture in India, blended with themes deriving from Indian traditional architecture. The building is considered the most splendid expression of its period and type of construction. It was the first terminus station in India, and it was built using innovative industrial technology of high quality. It is part of the Gothic Revival fashion that distinguished the late-19th century construction of ‘Gothic Bombay’.

The development of Bombay in this period was part of the mercantile development of the 19th century, which characterized Liverpool as a major mercantile harbour in the British Commonwealth, as well as Valparaiso in Chile. In this context, Bombay is distinguished for its architectural and mercantile character, of which the Terminus Station became a symbol.

Evaluation of criteria:

It is proposed that the CST/VT would qualify for inscription under criteria ii and iv, but not under criteria i, iii, v and vi.

Criterion i: Whilst recognizing the quality of the architecture of the CST/VT, ICOMOS does not consider that this criterion is appropriate to characterise its outstanding universal value, which is more relevant under criteria ii and iv.

Criterion ii: The CST/VT exhibits an important interchange of human values related to late 19th century mercantile culture and the early industrial era. It is an exceptionally splendid example of influences from Europe, i.e. Victorian Italianate Gothic Revival architecture, and from India, reflecting the traditional forms of Hindu and Moghul buildings. The Terminus building became a symbolic monument for Bombay as a major mercantile port city on the Indian Subcontinent within the British Commonwealth.

Criterion iii: While recognizing the quality of CST/VT as an example of the early industrial period, ICOMOS believes that this aspect is better covered by criterion iv referring to the type of construction.

Criterion iv: The CST/VT is considered an outstanding example of railway architecture in the Indian subcontinent and in the British Commonwealth in general. It is characterized by its architecture, which has blended influences from European and Indian cultures. The structural and technical solutions represent some of the most advanced in the period. The building symbolizes the introduction of industrial and mercantile technologies to India.

Criterion v: While recognizing that area of the CST/VT in Bombay developed as part of a project to reclaim land from sea, the nomination is not considered to represent an outstanding example of a traditional human settlement or land-use as required by this criterion.

Criterion vi: While the CST/VT certainly is a statement of national pride and a symbol of the city, such association is not considered sufficient to justify the outstanding universal value on the basis of this criterion.

4. ICOMOS RECOMMENDATIONS

Recommendation for the future

Considering the architectural quality and character of the CST/VT, ICOMOS strongly recommends that restoration be undertaken by appropriately trained and qualified firms and specialists.

Taking note of the high quality of the urban fabric in the Fort Precinct, where the CST/VT is the focal point, ICOMOS stresses the importance for the State Party to make every effort to guarantee its integrity for the future.

ICOMOS welcomes the proposal to extend the buffer zone to cover the entire precinct area which in itself forms a fine example of the development in the 19th century Bombay.

Taking into account that the nomination refers to late 19th century development, when the station was inaugurated as Victoria Terminus, ICOMOS proposes that the State Party consider changing the name back to the first proposal: ‘Victoria Terminus (Chhatrapati Shivaji Terminus).’

Recommendation with respect to inscription

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

Criterion ii: The Victoria Terminus of Bombay/Mumbai exhibits an important interchange of influences from Victorian Italianate Gothic Revival architecture, and from Indian traditional buildings. It became a symbol for Bombay as a major mercantile port city on the Indian Subcontinent within the British Commonwealth.

Criterion iv: The Victoria Terminus is an outstanding example of late 19th century railway architecture in the British Commonwealth, characterized by Victorian Gothic Revival and traditional Indian features, as well as its advanced structural and technical solutions.

ICOMOS, March 2004

Madriu Valley (Andorra)

No 1160

1. BASIC DATA

State Party: Andorra

Name of property: The Madriu-Perafita-Claror Valley

Location: Part of Communes of Encamp, Andorra la Vella, Saint Julia de Loria and Escaldes-Engordany

Date received: 31 January 2003

Category of property:

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

Brief description:

The Madriu-Perafita-Claror valley is a microcosm of the way people have harvested the resources of the high Pyrenees over the past millennia. Its dramatic glacial landscapes with high open pastures and steep wooded valleys reflect changing climates, economic fortunes and social systems, as well as the persistence of pastoralism and a strong mountain culture.

2. THE PROPERTY

Description

The Madriu-Perafita-Claror valley still survives as a living landscape, connected to the rest of Andorra only by tracks suitable for people or animals – there is no road in the valley. Andorra is a tiny country of high mountains and steep narrow valleys in the heart of the Pyrenees. The valley forms a substantial part of the whole territory, covering 4,247 ha.

The property covers most of the watershed basin of the Madriu River, which rises near the eastern border with Spain and falls 1850 metres in 10 kilometres as it flows northwest to join the Valira valley which transects Andorra from east to west.

The upper part of the valley is an open glacial landscape with dramatic craggy cliffs, rocky glaciers and glacial lakes. Lower down the valley narrows and becomes more wooded, while in the last part the river is confined to a short gorge. A secondary valley, the Perafita-Claror joins the Madriu valley from the south-west.

The whole property covers approximately 9% of the land surface of Andorra. It is bounded to the east, south and west by the mountain ridge watersheds of the three valleys covered. To the north the boundary runs along the edge of a small escarpment below which the land drops away to the main Valira valley, along which much of the recent

intensive development in the country has taken place. In the south, the boundary coincides with the Spanish border.

The three valleys which together go to make up the nomination hang together as a coherent overall landscape. A Buffer Zone is largely in place where it can be – that is where the boundary does not coincide with an international border. The lack of a Buffer Zone along the Spanish border did not seem to present a problem, as the area over the border is only visible from the very highest ridges of the site, and is part of a protected area (P.E.I.N.). The one small area that needs better protection is west of the Pic Negre. (see below).

The valley encapsulates the way people have striven to make a living from the high mountains – settling further up when the climate was warmer in the Middle Ages and retreating as the climate cooled. The geology provided the raw materials: high altitude pastures of rich grass and fescue, water from glacial lakes, and glacial murrain in the middle part of the valley which could be formed into small terraced fields for hay and grain around the two main settlement areas. Steep forests provided building material and fuel, the mountains stone for walls and ore for smelting, while the fast flowing rivers gave energy to transform the ore into iron and later hydroelectricity.

The valley also reflects the persistence of an ancient system of communal land management by Communes – four of whom own land in the nominated site.

In detail the valley includes evidence of

- *Pastoralism*
- *Summer settlements*
- *Terraced fields*
- *Stone tracks*
- *Woodland management*
- *Iron smelting*

Pastoralism

Sheep, cows and horses traditionally grazed the high pastures whose grazing was, and still is, let annually for the summer by the Communes who own the land, and have done so since the Middle Ages. Shepherds came with their flocks and stay during the summer in *bordes*, small stone built huts with vaulted stone roofs covered over with turf. Many of these survive scattered near flat areas where animals could be safely corralled at night. Sheep used to be milked in the high pastures, the milk being converted into cheese. Remains of this practice can be seen in the ruins of *orris*, sheep pens and cheese dairies.

Today only cows and horses graze the pastures with a few of the *bordes* still being lived in by shepherds. The last sheep left 20 years ago.

Settlements

There are two main settlements in the valley at Entremesaigues and Ramio. The houses (some 12 in all) are now used only in the summer months. They do reflect however a time when the valley was settled throughout the year, some being lived in until 50 years ago. Beyond Ramio are the remains of a ruined house – the high mark of settlement in the Middle Ages. The houses are built of

dry, local 'gathered' granite stone with roofs of local schist – a tradition that is documented as stretching back for at least four hundred years. Next to every house is a large barn for storing grain and hay.

Terraced fields

Around the settlements are steep and narrow terraced fields making use of every bit of flat 'bottom' land in the valley to grow rye, wheat and to provide hay. These are in the main Madriu valley and also along the Parfait valley. Some of these terraces are kept open by grazing; the higher ones in the Perafita valley are being encroached by forest.

Higher up the valley in what is now forest are the remains of terraced fields developed for vines during the warm spell in the Middle Ages.

Woodland management

The extensive woodland cover in the lower slopes of the valley was widely used for charcoal, particularly in the 18th and 19th centuries, evidenced in hundreds of charcoal platforms and pitsteads. It also provided shelter for animals, winter leaf fodder from ash trees, and building materials – under a traditional, communal system. These traditional, management regimes, regulated by the Communes, sustained the woodlands.

Iron smelting

On the banks of the Madriu River in the middle of the valley is the Madriu forge –remains of a so-called Catalan style forge. This is now the only remaining vestige of this type of forge developed in the Pyrenees in the 13th century. There is evidence of the smelting house, houses for workers, fields, grazing for mules. Iron ore came initially from the Claror slopes of the valley and later from Languedoc; charcoal came from the surrounding forest. The forge 'lived' off the forest and yet at the same time sustained it through the prudent management of resources. It was abandoned in 1790.

Paths and Tracks

The valley was a place of passage with tracks linking it into France and Spain – to the east towards Roussillon, to the north to Languedoc and south to Catalonia. It was part of long transhumance routes for sheep – a practice now discouraged by international boundaries. Lower down the valley tracks led from the settlements and the forge towards the centre of Andorra. These tracks were paved with flat stones to allow the passage of mules. These tracks have recently been restored.

Communal ownership

The system of land ownership and governance in Andorra dates back at least to the Middle Ages when Andorra's status as a State was confirmed in the 13th century, and is probably much older. Land is divided between 7 Communes who manage pasture and woodland communally and act as the local governing councils. Only the enclosed land in the valley bottom and the houses are owned privately. Thus communal land management, once much more widespread in Europe, has continued to the present day.

Natural qualities

The cultural management of the valley has contributed towards the protection of the natural ecosystems. The area is now recognised for its rare or endangered species, both birds and trees: 70% of Andorran bird species now live in the valley. The 'balanced' ecology of the valley reflects its long use. To sustain ecological interest will mean sustaining traditional practices.

Intangible qualities

The status of the Madriu-Perafita-Claror valley as the 'spiritual heart' of Andorra has become very strong over the past quarter century, during a time of rapid development in the rest of Andorra for skiing and shopping. The valley is now seen as the repository of a distinct and proud mountain culture.

History

According to tradition, in recognition of the support its people gave him against the Saracens, Charlemagne founded Andorra in 805 when he made the bishop of Urgell its overlord. The French counts of Foix contested this overlordship, and finally in 1278 an agreement was reached providing joint suzerainty and the establishment of the principality of Andorra.

Andorra was governed from 1419 by a Council, *Consell de la Terra*, with representatives from all the Communes. In 1981 the *Consell Executiu*, the Andorran Government, was established, and in 1993 Andorra joined the United Nations. The President of France and the Bishop of Urgell remain titular co-princes.

For 715 years, from 1278 to 1993, the Andorrans thus lived under a unique, stable co-principality. This long period of stability (fortified houses were apparently demolished in the 13th century as part of the 'arbitration' awards) and the relative remoteness of its mountain terrain, meant that Andorra remained a rural state with the economy based largely on livestock farming. These factors also encouraged the persistence of strong cultural traditions related to mountain living.

Change came swiftly from the mid 20th century with the development of low-tax shopping in the main town of Andorra la Vella. Between 1960 and 2000 the population grew from 8000 to 70,000, with today around 33% being Andorrans. In the last twenty years, large ski resorts have been developed.

The Madriu-Perafita-Claror valley is the last remaining vestige of the Andorran rural way of life. It appears to have survived more by chance than planning through the absence of any access road. The Government is now committed to retaining this distinctiveness, through not allowing the development of a road, while at the same time putting measures in place to allow the valley to be part of the Andorran agricultural economy, through encouraging high quality livestock based on sustainable regimes.

Management regime

Legal provision:

99% of the nominated site is owned by four Communes; the remaining 1% is divided amongst 26 owners. 99.5% of the Buffer Zone is publicly owned land.

Consideration of the nominated site as a World Heritage site seems to have prompted the Andorran Government to draft and approve legislation for cultural heritage and to put in place legislative arrangements for drawing up Strategic Land Use Plans by Communes.

In 2000, a Law on Territorial Organisation and Town Planning was passed under which each Commune was to draw up an Urbanisation Plan to cover land-use for the whole commune. The Plans would identify where development could take place and where it would not be allowed. Protected land within communes could be identified as being part of zones for protection of eagles, natural protection zones, cultural protection zones, zones of interest for both cultural and natural reasons, or itineraries of interest.

Draft Plans for all the four Communes involved in the nominated areas have now been drawn up and are out for consultation. Under these draft plans, development would not be permitted in the nominated area and would be strictly controlled in the Buffer Zone. The State Party has confirmed that these plans should be in place by the end of 2004 and have set out a clear timetable for achieving this.

In June 2003, a Law on the Cultural Heritage of Andorra was passed under which sites in Andorra could be designated for protection for their cultural value. Categories in the Act include both individual sites and cultural landscapes. Cultural landscapes are to be protected for their cultural, natural and aesthetic values. Sites are put forward for inscription to the Ministry of Culture by an advisory group consisting of representatives from the key cultural organisations in Andorra, including ICOMOS Andorra. It is the stated intention to designate the nominated area as a cultural landscape once owners have been identified. The State Party has indicated that the forecast date for inscribing the nominated site is July 2004.

Currently the natural environment is not protected by national legislation. However a new law on the natural environment is expected to be put before parliament in June 2004.

Thus at the time of writing, protection for the nominated area is not yet in place, although the legislative framework to allow that protection has been partly passed and the process of designation for cultural values has been started and will be completed shortly after the World Heritage Committee meeting.

Management structure:

The Management Plan submitted with the nomination outlined a management structure based on a combined State/Private Committee. This was to have a legal status which would allow it to control directly what happened in the nominated area. Supplementary information received after the mission visit has confirmed that a 'single representative managerial body representing all the institutions and other agents concerned' will be set up.

The nomination process has produced beneficial results in terms of encouraging Communes to collaborate with each other and with national Ministries. This collaboration has been sealed in a formal Charter, signed by all the parties – four Mayors of Communes and the Ministers of Culture, and of Agriculture and the Environment.

The Management Plan addresses satisfactorily most of the key issue and vulnerabilities of the valley such as agriculture, hunting, forestry, and tourism.

During the mission, two management issues were discussed which it was felt had not been fully addressed by the Management Plan. These were access strategies for the valley, and the strategy for conserving the enclosed, terraced, valley-bottom fields. These reflected possible threats of a formal road, the need to provide access to sustain traditional uses of pastoralists, foresters, builders and owners, and the complete abandonment of the terraced fields to forest cover.

Supplementary information was provided by the State Party following the mission. This sets out clearly that a regular road in the valley is not to be considered. Further it also sets out the value put on the paved stone track leading up the valley, whose restoration has started and will continue. It indicates that a type of small electric vehicle has been considered on the track and that trials will start in the next few months.

The information also endorses the significance of terraced fields both in cultural and biodiversity terms. It further indicates that work on clearing and rehabilitating fields and terraces will have begun in the next two years. However as most of these fields and walls are privately owned, this programme will need the full support of the owners.

The Management Plan contains a timetable, which had already slipped by around a year at the time of the mission visit. However it is the stated intention to begin its implementation as soon as the site is legally protected.

Justification by the State Party (summary)

The valley is said to possess Outstanding Universal value through a combination of the following qualities:

- The thousand-year-old work of the men and women of a tiny mountain country which can be read without discontinuity, complete and unaltered
- The reflection of the independence, neutrality and peacefulness of a small country over seven centuries
- The tenacity of a mountain society in a harsh climate which practiced a wise balance between resources and needs
- Communal land management structures and a constitution which date back to the Middle Ages

3. ICOMOS EVALUATION

Actions by ICOMOS

A joint evaluation mission by ICOMOS and IUCN was undertaken in October 2003.

ICOMOS has also consulted its International Scientific Committee on Historic Gardens / Cultural Landscapes.

Conservation

Conservation history & State of conservation:

A start has been made on drawing up an inventory of built features in the valley such as shepherds' huts, former, milking sites and buildings. The methodology is satisfactory. This has yet to be extended to other built features in the landscape such as walls and revetments. Archaeological records have also been made of the smelting site in the valley but no overall archaeological survey has been carried out of the charcoal burning platforms, charcoal burners' huts, field walls, field structures or of the open landscape as a whole at the head of the valley.

Most of the shepherds' huts, which are under the direct control of the commune, have been carefully restored and the remaining ones will be undertaken soon. At the moment the commune does not have any say in the maintenance and repair of buildings in private ownership. Although most of these are in good repair, the techniques of maintenance (using cement in mortar for instance) could be improved.

Similarly field walls and boundaries of the enclosed land in the valley bottom are in private ownership and do not come with the purview of the commune. The management plan envisages that under the new Law on Cultural Heritage most structures will be protected and this will allow grant aid for repair, subject to agreement on methods and materials.

Conservation plans are in existence for the forest areas and these appear to be satisfactory. Production of timber ceased in the 1950s; in the 1980s and 1990s there was almost no intervention. Now the forests are managed for ecological objectives.

A major programme of footpath repair has been initiated and is being given high priority by the main commune. Five people are employed full time in the summer months to maintain and restore paths using a traditional 'pitched' stone technique. This has produced some impressive results. New paths are also being opened – based on the line of traditional routes.

A multidisciplinary team was set up to research the valley in preparation for the production of the nomination document. This team included specialists in history, ethnology, geology, geography, the environment and management who worked as a group and built links with local and national administrators, owners and associations.

A detailed historical appraisal of the valley based on archival material was undertaken as part of a PhD thesis at the University of Perpignan. Oral historical information was collected through interviews with owners and shepherds about life in the valley and particular the regime

of shepherds. A study on the evolution of property at the end of the 19th and beginning of the 20th century is about to start at the University of Gerona.

Management:

Until a single management body is set up for the valley, the management will remain under the control of the four communes and private owners. Control of aspects of the valley such as building materials and methods, quality of livestock and sheep grazing will rely on beneficial grant regimes being introduced – which are envisaged.

Risk analysis:

The following were highlighted in the nomination document:

Development pressures:

This has three aspects – actual development, the possible abandonment of agriculture through the draw of other livelihoods, and the intensification of grazing. The nomination does not discuss these in detail. However information, gained during the evaluation mission and through subsequent supplementary reports, has indicated commitment to ensure that through the planning and management processes, development such as the road will be controlled, and that grants and subsidies will support sustainable agriculture.

Natural Catastrophes

Avalanches are the main threat. How far these are exacerbated by the reduction of active forestry practices is not clear.

Tourism

The management plan proposes zones in the valley each with appropriate carrying capacities. It is also suggesting controlling visitors through controlling access points. Flights by helicopter will also be banned under the plan.

The following further threats should be considered:

Hunting

The hunting of chamois is a traditional practice in the valley. Further research is needed to verify that hunting controls are in accordance with the dynamics of the herds.

Access by Motorbikes and 4-wheel vehicles:

4-WD vehicles are an issue in one part only of the site – at the head of the Claror valley where they enter from outside the nominated area. Motorbikes are used by shepherds. Both need to be part of an overall access strategy for the valley – as discussed above.

Authenticity and integrity

Authenticity:

The overall cultural landscape is reasonably intact – largely because of the absence of a road in the valley. Considering the extent of development in the rest of Andorra, this is little short of a miracle. Details have in some places been compromised – such as building materials – but these are reversible. At the moment there is an almost complete absence of discordant features in the valley. The exceptions are three bothies built for hikers –

the scale of the buildings sits uncomfortably alongside the traditional shepherds' huts. It would be undesirable if these huts were to increase in number. Strong management practices however will be needed to keep the valley authentic.

Integrity:

The nominated valley forms a natural and cultural unit, which gives it integrity in cultural terms. Its integrity, as with its authenticity, will rely on cultural practices being sustained.

Comparative evaluation

The Madriu-Perafita-Claror valley is part of the Pyrenees and thus shares much in common with other Pyrenean communities – such as the commune, the type of farming, the houses and the terrain. And indeed these features are found in other mountainous areas such as the Massif Central, the Alps and the Carpathians.

Another element is the fierce independence of mountain communities –where valleys were often like small nations. It is this aspect that singles out Andorra in general, and the Madriu valley in particular, from the surrounding Pyrenees. From the 16th century onwards, and accelerating in the 17th and 18th centuries, there was a loss of independence in much of the Pyrenees, not experienced in Andorra. Thus the Madriu valley until the late-20th century had the same structures and status as in the Middle Ages.

Within the Pyrenees there is already one World Heritage site: Pyrénées - Mont Perdu. This differs quite markedly from the Madriu valley. First it is in limestone country, unlike the granite of Madriu; and secondly it straddles a mountain range rather than being confined within mountains.

The nomination compares other valleys in the Pyrenees – the Valls de Lladore, Varrados, Vallibierna and Melles and concludes that none combines natural and cultural attributes as dense and rich as the Madriu valley, and all have road access and a degree of forest exploitation.

Outstanding universal value

The Madriu-Perafita-Claror valley is of outstanding universal value for a combination of the following cultural attributes:

- As a microcosm of the way people have harvested the resources of the high Pyrenees over the past millennia
- For the way its dramatic glacial landscapes with high open pastures and steep wooded valleys reflect changing climates, economic fortunes and social systems
- For the reflection of an ancient communal system of land management that has survived for over 700 years

Evaluation of criteria:

The Madriu-Perafita-Claror has been nominated as a cultural landscape on the basis of *criteria iv and v*.

Criterion iv: The nomination stresses the significance of the whole ensemble of the Madriu valley – the 'architectural, rural and vernacular whole' as a reflection of the significant phases of the valley's history. This may be true – but the valley cannot be said to illustrate significant stages of human history on a wider scale.

Criterion v: For this criterion the nomination stresses the comparative poverty of Andorra before the first half of the 20th century, and the way the patterns of the valley demonstrates how people made use of the scarce resources available to them to create a sustainable living environment in harmony with the mountain landscape.

Although the nomination does not stress this, the valley also graphically illustrates, through its close proximity to the highly developed capital of Andorra, the vulnerability of the pastoral way of life.

4. ICOMOS RECOMMENDATIONS

Recommendation for the future

Currently the Madriu-Perafita-Claror valley does not have any legal protection. This protection is planned and much of it should come into force in 2004, but not before the World Heritage Committee consider the nomination. It is however unlikely that natural protection will be achieved before 2005.

Recommendation with respect to inscription

That the nomination be *deferred* until such time as legal protection is in place.

Further it is recommended that if the nomination is re-submitted consideration should be given to the following aspects:

1. The State Party should confirm that the Buffer Zone covers the plateau west of Pic Negre to Camp Ramonet, to give added protection to the Claror Plateau.
2. A better definition of the zones of the valley to allow for agricultural uses to support conservation and ecological objectives of built and natural assets.
3. The initiation of a complete inventory of built structures and archaeological remain on the site.
4. The initiation of an inventory of invertebrates in relation to meadows and high altitude pastures (and that this study should be part of the ongoing research undertaken by the Director of Agriculture).
5. The provision of an access strategy which supports the needs of those activities necessary for the sustainable development of the valley.

ICOMOS, March 2004

Gobustan (Azerbaijan)

No 1076

1. BASIC DATA

State Party: Azerbaijan Republic

Name of property: Gobustan Rock Art Cultural Landscape

Location: Garadagh District and Apsheron District, Baku City Administrative Territory

Date received: 27 January 2003

Category of property:

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

Brief description:

Rising out of the semi-desert of central Azerbaijan, above shattered cliffs bordering the Caspian Sea, is a plateau of rocky boulders hosting an extensive collection of some 6,000 rock engravings, which are a testimony to a warm, wet period after the last ice-age when people lived in caves, harvested food from the savannah grasslands of the plains, and fished in the greater Caspian Sea, then linked to the Aral and Black Seas.

2. THE PROPERTY

Description

The nominated site is set above cliffs, part of a low plateau running north south, parallel to the Caspian Sea, a spur of the lower Caucasus Mountains. The site is approximately 65 km south of Baku and 6 km inland from the coast. The dramatic cliffs are highly visible from the main road south from Baku towards the Iranian border.

The site is set apart from the surrounding cliffs by a curious geological fragmentation in the rocks. The volcanic landscape rises up at the eastern end of the central Shirvan Steppe semi-desert of central Azerbaijan. The site spans three flat-topped hills covered by large calcareous blocks of Absheron limestone, which became detached as softer rocks eroded below them. This collapse formed caves and rock shelters, mostly reached by sunlight, which could be used for shelter and habitation.

Within the site are upwards of 6,000 rock engravings, as well as the remains of settlements sites and burials, all reflecting an intensive use of the site stretching from the Upper Palaeolithic to the Middle Ages, whose subject matter reflect a warmer and wetter climate than now prevails.

The site covers three areas of the plateau:

- Jinghirdagh Mountain-Yazylytepe hill;
- Boyukdash Mountain;
- Kichikdash Mountain.

Together the three sites cover an area of 1,277.30 ha. They are linked by two buffer zones covering 2,356.26 ha, one of which partly surrounds the Kichikdash Mountain site.

The nominated site consists of the following:

- *Over 6,000 rock art engravings*
- *Prehistoric and Bronze Age sites*
- *Ancient sanctuaries*
- *Association with traditions, ideas and beliefs*

These are considered in turn:

Over 6,000 rock art engravings

The dossier states that the wider plateau area has not been fully explored, with rock art sites and other archaeological settlements only being found in the eastern part of the plateau - that is the area put forward for nomination. Currently there are 1,000 known rocks with carvings and these contain over 6,000 separate images.

The known images cover a wide range of animal and human figures: bovines, equines, mother figures, hunters, fishes, reptiles and insects as well as numerous boats. The images are realistic and large – sometimes larger than life-size - for instance a fisherman is almost 4.3 m long and several oxen are over 2 m.

Most of the images are engraved through pecking, incisions or sometimes rubbing. A well-analysed and dated sequence for images on the site is yet to be achieved – this is said to be a goal. Until this is carried out it is difficult to justify the assertion in the dossier that within Gobustan there are Palaeolithic images not found in other sequences in Europe.

Although the dossier is illustrated with examples of the rock images, no overview of the subject matter is given. The dossier provides a bibliography and the more accessible of these include descriptions of some of the images. For instance many of the male images show hunters with bows and arrows and details of their clothing, the earliest images of females show fat, steatopigic ‘mother’ figures, while the animals depicted such as wild buffalo, goats, deer, wild pigs, horses, lions, are animals that need a moister climate than exists today. It is suggested that at the time of the earliest rock drawings the climate was wetter with verdant vegetation in the area and that the Caspian Sea was at a higher level – probably making the three hills virtually islands – which would explain the prevalence of boat engravings and fishes – and make the rock engravings an extraordinary record of climate change.

Prehistoric and Bronze Age sites

The dossier mentions that excavations have been carried out in more than 20 prehistoric sites and that ‘numerous’ Bronze Age structures have been discovered. No further details are given – apart from the one excavation mentioned above.

Ancient sanctuaries and association with traditions, ideas and beliefs

In the justification for criterion vi it is stated that the ‘ancient sanctuaries indicate Gobustan was an important place of worship...the mountains ... acquired the status of holy places’, and that the ‘rock art is directly and tangibly associated with the events, living traditions, ideas and beliefs of the population which have live in the area for more than 10,000 years’.

No further details are provided in the dossier to support these associations.

History

Initial discoveries were made in 1939-40 and systematic explorations were conducted by I. M. Djafarsade from 1947 onwards. He recorded and analysed more than 3,500 images on 750 rocks. This early inventory was expanded by R. Djafarguly who made further discoveries and carried out excavations.

Since 1965, excavations have been carried out in more than 20 prehistoric sites and numerous Bronze Age structures have been discovered. Excavations carried out by D. Rustamov of one cave uncovered a 2 m stratigraphy covering 10,000 years. This material included a fallen engraved fragment that thus gave a terminus ante quem for this anthropomorphic figure – although no further details are given.

In 1966 the site was protected as a state Historical-Artistic Reservation.

Management regime

Legal provision:

The Gobustan State Historical-Artistic Reservation is protected by a Decree of 1966.

The archaeological sites within the nominated area are included in the Reservation.

This general protective law is reinforced by laws concerning the protection of historical and cultural monuments and their utilisation, (1978 and 1998) and by Decrees concerning the implementation of these laws (1998) and on special authorisation of excavations (2000).

A decree of 1950 put the site under the control of the State Authorities and closed all stone quarries in the area.

Management structure:

Day to day management authority for the site is the responsibility of the Director of the Gobustan State Historic-Artistic Reservation. A scientific advisory body has been appointed to monitor the state of implementation of the conservation and management policies for the nominated site. This is ‘Azerberpa’ within the Scientific Research Institute for the Restoration of Architectural Monuments.

31 people work in the Reservation. These include 7 Researchers, 5 Custodians, 2 Tourist Guides and a Museum Monitoring Officer. Since 1996, five members of staff have attended workshops on tourism and museum

management organised by the Ministry of Culture of Azerbaijan.

The main existing adopted plan relating to the property is the General Plan of Gobustan Historical-Artistic and Landscape Reservation. This was adopted in 1980 and is mainly concerned with developing the area for visitors and equipping it with tourist facilities. The document is in Russian: a contents list only has been provided in English. This shows that it is mainly concerned with natural features and infrastructure.

A management plan was submitted in February 2004. The Plan is said to be not prescriptive or binding on stakeholders and it is not clear how it will be adopted. The plan sets out objectives, which cover guidelines for management, conservation and archaeological research, promotion of cultural and educational significances, enjoyment and access, protection, and benefits to the Gobustan community. It is a strategic document and does not set out detailed actions, which will follow from these objectives.

The objective on archaeology includes the need to establish an archaeological map and prepare a framework for future archaeological work. The plan acknowledges that funding to pursue these objectives is a key issue and the Steering Group is tasked with investigating sources of funding from potential partners, nationally and internationally.

Resources:

Resources for the nominated site are provided by Baku City Executive Power, Department of Culture. Annual budgets of between \$19,000 and \$24,000 were allocated between 1999 and 2002. On top of this the site is allowed to keep admission income and sales income.

Justification by the State Party (summary)

The Gobustan Rock Art Cultural Landscape is of outstanding universal value for:

- Its rich cultural landscape that reflects millennia of human evolution;
- The outstanding quality and concentration of the extensive rock engravings, and their state of conservation;
- The evidence for habitation from the Upper Palaeolithic to the Middle Ages;
- The way Gobustan is a meeting place between Europe and Asia, which provides evidence for the roots of European and Asian civilisations.

3. ICOMOS EVALUATION

Actions by ICOMOS

An ICOMOS assessment mission visited the site in November 2003.

ICOMOS has also consulted its International Scientific Committee on Rock Art.

Conservation

Conservation history:

No formal conservation has been carried out at the site in terms of active conservation. Instead measures have been aimed at preventative conservation through protecting the site by Decree and through the presence of custodians on the site.

State of conservation:

No detailed records exist for the state of conservation of the engravings as many of them have yet to be inventoried.

The dry semi-desert climate, and the degree of remoteness of the area, both help its protection. However it is noted that differences can be found between the Boyukdash area and the other two areas, which are accessible by road.

Custodians are tasked with regular inspections of the area, but given the size of the site, and the number of images, this is an almost impossible task. During the evaluation mission it was noted that shepherds were now assisting in surveillance: this is a very positive way of involving the local population in the management of the site to great advantage, and would seem to be the only feasible way to broaden monitoring on the site.

Management:

A management plan has been prepared, see below.

Risk analysis:

The following are listed in the nomination:

Development pressure

There is said to be no risk to the nominated area as no people live in the site. However there is an external development threat from an oil pipeline, which is currently under construction across the northeast corner of the site's buffer zone. The pipeline is part of the line from Azerbaijan to Turkey, which is being brokered by the US government. The trench is 10 m wide and 4 m deep. The dossier says that the trench will have a low environmental impact on the site and no impact on the recorded archaeology. However it will impact on the integrity of the site and could damage as yet unrecorded archaeological remains. There would seem to have been a good case for diverting this pipeline further away from the nominated site.

A further development threat, not mentioned in the dossier, is the spread of development along the coast from Baku. At the moment this development spreads from Baku beyond the site but there is currently no development between the main road and the cliff face – that is the approach to the site. However the proposed Buffer Zone does not cover this area. Consideration should be given to enlarging the Buffer Zone to include the cliff face and the flat land between it and the main road.

Lack of knowledge of the site

This is considered to be a difficult problem given the vast area of the site. Disseminating knowledge and also promoting involvement of local people would seem to be essential components in a strategy to engage the widest support for the site and thus try and give it community protection.

Environmental pressure

Climate change and air pollution are listed as contributing towards erosion. This would be another reason to limit the nearness of industrial development to the site.

A solid waste dump near the jail adjoining the site is another problem as this prohibits reclamation of this area. It is hoped the Management Plan will address this issue.

Natural disasters and preparedness

The main threat is from the Kaniza Volcano in the Buffer Zone, which is active, the latest eruption being in 1998. There is clearly little that can be done to mitigate the damage caused by eruptions.

Visitor/tourism pressures

At the moment visitor numbers are small – around 1011 to 2002 visitor per year. Tourists are normally accompanied by guides. However it is said that school visits can cause problems with graffiti. Given the large size of the site accompanying visitors at all times can be a problem – highlighted by a current web site, which recommends visitors to fill crevices in the engravings with toothpaste to get a good photo similar to the one shown on the web site.

It could perhaps be argued that if visitor numbers increased there would be a degree of mutual monitoring.

Wheeled vehicles used to cause some damage being able to get close to the rock engravings, but measures have now been put in place to limit access.

Authenticity and integrity

Authenticity:

There seems to be no issues connected to the authenticity of the site: it appears to have lain relatively undisturbed until it was 'discovered' in the 1930s and since then intervention and disturbance have been minimal.

Integrity:

This issue is more difficult as there is no overall survey of the rock art and therefore it is not possible to say whether the nominated area adequately represents the totality of the rock engraving activity or whether more might be found in the surrounding areas or indeed whether more associated habitation or burial sites, could be extant in the vicinity. It would be desirable for a large-scale survey of the wider environment to be carried out to justify the corpus of the rock art and thus the extent of protection needed.

Comparative evaluation

The nomination states that the rock engravings cannot be compared with many other sites but goes on to make stylistic comparisons with sites in the Near East, Central Asia and Europe. It suggests that Palaeolithic rock engravings exist in Gobustan, which therefore gives the site an importance, as these oldest sequences are not present elsewhere in Europe.

However as a proper analysis of the Gobustan images has yet to be carried out and a sequence has yet to be established, it is currently not possible to draw these conclusions and say with certainty that Palaeolithic images

exist. There is a need first of all to analyse what is in Gobustan and then to compare this analysis with the corpus of rock art in, for instance, Anatolia, Russia and Iran, and with the results of excavations that have been carried out particularly in Russia. Comparison with other sites in Azerbaijan, as suggested in the dossier, such as the Gemigaya mountain area, the Ordubad region, and the Delidagh Mountain in the Kalbajar region would also be desirable.

Outstanding universal value

Evaluation of criteria:

The site is nominated on the basis of *criteria ii, iii and vi*:

Criterion ii: This criterion is put forward in connection with the Palaeolithic images and, as mentioned above, these have not yet been well established. It also suggests that the site displays an outstanding range of rock engravings. Again this is difficult to quantify without further research.

Criterion iii: Certainly the rock engravings are an exceptional testimony to a way of life that has disappeared and particularly in the way they represent so graphically activities connected with hunting and fishing which reflect a time when the climate and vegetation of the area were quite different – a fact not mentioned in the dossier.

Criterion vi: The criterion is put forward in connection with the ideas and beliefs associated with the area – but these are not substantiated in the dossier.

4. ICOMOS RECOMMENDATIONS

Recommendation for the future

The Gobustan site is clearly of huge importance given its size, and the quality and number of rock engravings and associated archaeological sites. Without further research, there is difficulty in qualifying that importance and setting it in the wider context of rock art in Europe, the Middle East and Asia. There are huge numbers of rock sites across this area and few have been given the attention they deserve. If Gobustan is to be inscribed on the World Heritage list, it would be desirable if support could be found, perhaps through bi-lateral agreements, to set in place the mechanisms needed to promote research and analysis in order to establish a data-base for the site and thus to begin to quantify its significances in the wider world context.

Recommendation with respect to inscription

It is recommended that this site be *deferred* to allow the State Party to try and gain support for a research programme for the site, using the methodologies, which are now emerging, in other rock art sites in the region.

ICOMOS, March 2004

Wine Village Terraces (Cyprus)

No 1122

1. BASIC DATA

<i>State Party:</i>	Cyprus
<i>Name of property:</i>	Wine Village Terraces
<i>Location:</i>	District of Limassol
<i>Date received:</i>	5 February 2002
<i>Category of property:</i>	

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

Brief description:

A dramatic series of densely terraced, limestone hills in southwest Cyprus, the product of viticulture in the late 19th and early 20th centuries.

2. THE PROPERTY

Description

The site comprises an area of 64 sq km on the south slopes of the Troodos Range, inland from Limassol. The collection of low limestone hills with the villages of Lofou and Agios Therapon at their centre (but excluded from the nomination) have been densely terraced with stone retaining walls to allow the cultivation of vines. Unlike many terraces these do not follow the contours but instead reflect the bedding planes of the underlying rock. Further, some of the retaining walls slope toward the hill rather than being vertical. The whole creation is thus one of sinuous curves.

The nominated area is completely surrounded by a Buffer Zone, which is called a Peripheral area in acknowledgment of the fact that it is not a setting for the terraced landscape but rather a landscape that displays terraced features to a lesser degree. Thus the peripheral area allows the terraces to merge into the surrounding landscape. There are 14 settlements in the peripheral area, including Vouni and Lofou in the North, and the large villages of Pachna and Agios Amvrosios in the south.

Throughout the Troodos Mountains, as well as in other parts of Cyprus, dry stone terraces are found in various states of condition. Those nominated display the best-preserved system on the island and cover a substantial part of the former wine-producing region of Limassol.

The site thus consists entirely of terraces, the majority of which are now unused, abandoned when people left the area for the towns in the 1950s.

The terraces are constructed from limestone blocks, surface gathered from fields or prized off laminated layers and roughly shaped with a pick on visible sides. Stones

were laid dry to form walls between one and three metres in height tapering in width from around 2.5 m at the base to 0.8 m at the top. Unlike stone terracing in other parts of the Mediterranean, the walls are not capped in any marked way. It seems that bundles of thorn twigs were laid on top of the stonework to prevent goats and sheep from mounting the walls.

Vines were sparsely planted along the terraces. In many areas, walls were built across the terraces to offer wind protection to the vines. In some areas the terraces were used to grow other fruits such as almonds.

The walls were constructed to allow in places the collection of rainwater and its channelling to different parts of the vineyards along earth gutters.

The wine farmers built the walls, which thus reflect their skills as wallers.

The nomination dossier does not give details of the quantity of walls.

History

Although wine had been produced in Cyprus for at least 4,000 years – as evidenced by the wine jars of Alamis, there is no history in the nomination dossier to relate the wine growing terraces of the Troodos Mountains to the longer tradition of wine making. It seems wines were first exported by the Lusignans in the 12th century. In the 14th century, for instance, Cypriot wines were highly valued in London – a painting in the Royal Exchange recalls a banquet for Peter I at which Cypriot wine was served. Wine making declined when the island came under Turkish control in the 16th century and revived again under British rule at the end of the 19th century. What is not clear is whether there was any continuity of tradition in the Troodos area or whether the terraces constructed in the 19th century were on ‘virgin’ ground completely covered by *maquis*, or incorporated older terraces.

The heyday of the wine terraces was between 1881 and 1946. During that time winemaking flourished and the population of the related villages grew to around 2,000 each. After World War II, in spite of financial incentives to help people stay on the land, many villagers chose to move to the towns. Houses were abandoned and terraces became uncultivated. Now many villages have less than a 100 people living in them, and a large proportion of the houses remain empty.

In recent years new roads, the development of small wineries and tourism have led to some revival in the area’s economy.

Management regime

Legal provision:

The area is protected by the being designated an Area of Outstanding Natural Beauty (AONB) under the 1972 Town and Country Planning Act. This means that development is only allowed in open land for traditional activities such as agriculture or forestry, for allotment works, environmental education. The designation offers no direct protection for heritage or cultural aspects of the

landscape. Protection is excluded for areas within limits of village development and in areas zoned as tourist zones or for holiday housing. Within the AONB a zoning map has been drawn up regulating density of development. There are no areas of zero development. Low-density development is allowed where there is a road and on plots of 1 ha or more. This can mean a house every 100 m in places.

Around one third of the country is covered by the AONB and it is difficult to measure its effectiveness.

Cyprus has recently ratified the European Landscape Convention and the nomination state that work is underway to amend the Policy Statement for the Countryside 'within 2002' so as to 'effect the adjudication of a protected Cultural Landscape, through appropriate Preservation Orders'.

No details of progress with this were provided at the time of the evaluation mission.

Management structure:

The majority of the terraces are subdivided into small plots, mainly belonging to local residents or their descendents. Some form church or monastic property, leased to farmers.

There is thus no overall control for the terraces. Management can only be carried out within the parameters of the Town and Country Planning Law. Negative constraints do not seem to have been that effective.

On the other hand positive incentives appear to have more effect in the peripheral areas. An Agritourism scheme has provided grant for the restoration of traditional houses for tourism and for the development of sustainable activities. Subsidies are given to protected buildings.

No Management Plan has been prepared although a 'Proposal for a Landscape Management Plan' has been drawn up. This outlines the main objectives for a Management Plan and lists some suggested policies. This is a very brief document of only 5 pages. It does not say who drew it up or how it will be implemented. Although it stresses sustainable development and the need to create job opportunities and the role of the regional population as the main custodians of the landscape, it is not clear how these aspirational aims will be turned into action.

Resources:

Subsidies from a Central Government budget are given for soil anti-erosion measures, for stonewall conservation in sensitive areas and replanting of local species.

It is stated that with the imminent listing of the site, terraced walls and construction elements will be eligible for support of up to 40 % of the total cost.

Justification by the State Party (summary)

The State Party says the wine terraces are of outstanding universal value as a significant survival of an extensive man-made landscape, which constitutes an ingenious taming of the inhospitable environment over a long period of time, to turn it into productive land, and as a unique witness of an industrious past, which was destined to become a declining culture.

3. ICOMOS EVALUATION

Actions by ICOMOS

An ICOMOS mission visited the site in October 2003.

ICOMOS has also consulted its International Scientific Committee on Historic Gardens / Cultural Landscapes.

Conservation

Conservation history:

There is no conservation history as such for the terraces, in terms of deliberate intervention measure to sustain the built structures.

State of conservation:

The nomination states that the site is preserved to a lesser or greater degree in its original state. This is not entirely true, as the abandonment of many of the terraces as agricultural resources has led to lack of maintenance and subsequent deterioration in their overall integrity.

Stonewalls if regularly maintained, by repairing wall gaps quickly, can last centuries – there are stone wall 800 years old in some parts of Europe. However walls that are not maintained can rapidly crumble. Many of the terraces were abandoned at least 20 years ago and without any maintenance their integrity could be severely impaired in a decade or so from now if no maintenance is carried out in the near future to reverse the trend of decay.

In a few places walls have been rebuilt to provide wider terraces to take mechanised vehicles.

Management:

Lack of expertise is a concern in relation to this nomination and to the maintenance of the site.

The preparation of the dossier only involved staff from the Department of Town Planning, Ministry of Interior (architects and planners), who will be playing a key role in the management. However their experience is mainly land use regulation (especially development control), but not other aspects of planning (environment, demography, economic development, public utilities, institutional organisation) that are indispensable to the management of a living landscape.

Compilation of the dossier did not involve staff from the Ministries of Agriculture or the Environment. With a site so closely connected with traditional agricultural practices and one so vulnerable to environmental change, this is surprising.

The Administration for Cultural Affairs has been involved with other nomination for Cyprus archaeological and religious sites. As have University scholars, (who could give a more detailed documentation of the site).

Of concern too is the lack of traditional management for the area. Without the involvement of local residents and without some sort of use for the site, it is difficult to envisage how sustainable management will be put in place for this huge area. What is needed is a clearer vision for the future of the site, which harnesses resources, both human and financial to breathe life into the area and give it

a purpose. This has happened in a similar site, Cinque Terre, with the development of site-specific products.

Risk analysis:

The following are listed in the dossier:

Development Pressures

Environmental pressures

Natural Disasters

Tourism pressure

- Development Pressures:

It is said that this is not a threatened area 'apart from the scattered construction of housing units, mainly around existing settlements' – see above.

- Environmental pressures:

Lack of maintenance, combined with the activities of goats greatly exacerbates the impact of heavy rain. At the moment there is no antidote to abandonment.

- Natural Disasters:

Landslides and earthquakes do occur in the Troodos Mountains but it seems rarely in this area. Government agencies can provide subsidies for reconstruction.

Fire is another hazard and it is suggested that a specific fire prevention and preparedness strategy will be drawn up.

- Tourism pressure:

There is no pressure at the moment. It is anticipated that a sustainable tourism development policy will be drawn up.

Other threats not mentioned in the dossier are:

- Unsympathetic development:

This is already clearly evident around villages with some new buildings constructed from brightly painted modern materials in unsympathetic designs.

- Reconstruction of terraces:

The nomination dossier states that some terraces have been replaced by wide earth banks. In small section well constructed and integrated into the exiting terraced landscape these may not be detrimental. However large-scale reconstruction of terraces could severely damage the integrity of the site.

- Lack of Traditional Management:

In many ways this is the largest threat – without the commitment and skill of owners or the local community, it is going to be difficult to fill the maintenance gap. The majority of terraces are abandoned. Without a management plan it is difficult to know whether resources can deliver a system to optimise the assets of the terraced walls in order to give them a purpose and to involve the local community. If that cannot be assured, then the question is whether or not it is reasonable to assume that funds will be found to maintain this landscape in a stable state. Given the size of the site, this would seem to be difficult.

Villages are excluded from the nomination even those in the centre of the site. This means that no one is living in the nominated site and engaging people's interest could be difficult. The nomination does not mention the local community as partners in the site.

Authenticity and integrity

Authenticity:

The terraced walls will have been regularly maintained, repaired and rebuilt since they were constructed as part of the farmer's annual programme of work. In most instances the original stone would have been replaced into the wall gaps. This regular process using traditional skills as part of the agricultural system is part of the authenticity of the landscape – which is of value as a reflection of a constantly renewed process.

Integrity:

In a landscape that is now mostly a fossil landscape, integrity of the site could become an issue if maintenance is neglected for much longer. Much of the core of the site is now abandoned and has had no maintenance for perhaps as long as 50 years. Walls can quite suddenly crumble following say a period of heavy rain. Without any agreed programme of maintenance, repair and reconstruction in place, it is difficult to see how the integrity of the site can be sustained.

Comparative evaluation

The nomination dossier lacks a comparative study at international level.

Comparisons can be made with extensive terraced, vineyard sites already on the World Heritage list. These are Alto Douro, Portugal, and Cinque Terre, Italy. In the case of Alto Douro the terraces have much higher aesthetic and technical qualities and they are for the most part in better repair. At Cinque Terre, even though many terraces are abandoned, the terraces are in better state of conservation and also produce breathtaking scenery overlooking the sea.

Perhaps more of a contrast is the extent of the nominations. In Cyprus only the terraces are being put forward – the villages in the centre of the site are excluded and no wine processing building are extant. Also the Cyprus terraces are not related to any great wine. By contrast, the Alto Douro Region in Portugal is much more a complete vineyard landscape – still functioning as a wine making centre. Producing distinctive wine, Cinque Terre is also associated with settlements and related buildings and vines are still cultivated.

Outstanding universal value

It is difficult to justify the outstanding universal value of this site from the evidence put forward.

4. ICOMOS RECOMMENDATIONS

Recommendation for the future

The nomination dossier is very slight – amounting to some 12 pages of widely spaced text in all. As mentioned above, the nomination was not drawn up with the benefit of help from specialists in the administration. Staff involved in the preparation say they did not know how detailed the dossier needed to be.

There is a general lack of data. Only maps showing the delimited area are provided. Of more concern is the lack of detailed documentation of the site in terms of extent and scope of the walls and what survey work, research etc has been carried out. The statement of significance is very slight and does not seem to be based on detailed interrogation of the site's significances. There is almost no historical data to relate the terraced walls to the villages, the local economy, social systems or the history of viniculture in Cyprus.

Without this information it is difficult to assess the scope and extent of significances. What can be ascertained leads to the conclusion that this site cannot be associated with outstanding universal value. Wine terraces are widespread: for systems of terracing to be seen as being of outstanding universal value they need to be more than built remains, they need to be associated with great wines or linked to distinct social or cultural practices, or differentiated in some other way from other sites. None of these qualities are justified in this nomination.

Recommendation with respect to inscription

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

ICOMOS, March 2004

Kuressaare (Estonia)

No 1125

1. BASIC DATA

<i>State Party:</i>	Republic of Estonia
<i>Name of property:</i>	Kuressaare Fortress
<i>Location:</i>	Kuressaare town, Saare County (Saaremaa Island)
<i>Date received:</i>	22 May 2002
<i>Category of property:</i>	

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

Brief description:

Kuressaare Fortress on the island of Saaremaa in the Baltic Sea, in western Estonia, was built in the second half of the 14th century by the bishop's of Oesel-Wiek, following the christianisation of the country in the 13th century. The castle, constructed in local limestone, represents a type established by the Teutonic Order, of which it is an exceptionally well preserved example. The fortress was built starting in the 15th century, and its current form was reached in the 18th century.

2. THE PROPERTY

Description

The Kuressaare Fortress is situated on the southern coast of the Saaremaa island in the Baltic Sea. The site is in the centre of the small historic country town of Kuressaare. The nominated site consists of three elements:

- the core of the nomination is the Bishop's Castle, erected in the late 14th century in Gothic style;
- the castle is enclosed within a fortress, which was built from the 15th to the 18th century;
- the fortress yard also has some garrison and dwelling buildings.

The town of Kuressaare developed on the side of the fortress. Its urban plan is from the 17th century, and the classicist wooden buildings date from the 18th and 19th centuries.

The Bishop's Castle was first mentioned in 1381. It is a three-storey structure built on a strictly quadrangular ground plan around a small square courtyard. The plan is ca 42 m square. It represents the so-called *Konventshaus* type of construction, common in the architecture of the religious orders in Europe. Externally, the castle is simple with few small windows and the main entrance door. It has a massive 7-storey main defence tower (*Sturvolt*) situated in the north corner, and a more slender 6-storey watch tower (*Der Lange Hermann*) in the east corner. The building material is local limestone, known as Saaremaa

dolomite, which is easy to work with. Originally, the basement was used to house storerooms and auxiliary premises; the upper floors were used to accommodate soldiers. These are rather modest in their design. The main floor, instead, has exceptionally fine architecture with late Gothic vaults. There are some concave profile carvings, which are rarely found in European Gothic. The main rooms include the Chapter House, which has a row of pillars dividing the space in two, and mullioned windows opening to the courtyard. There is also a chapel as well as a cloister, which have similar architectural detailing.

The Fortress was built starting in the 15th century, and continuing under different administrations until the 18th century. The fortress is built in stone in a star-shape, based on a square form. There is a bastion in each of the corners, and three ravelins in the surrounding moat. In the north bastion there is a round canon tower. Internally, the fortress has a square courtyard, ca 160 m square, and the Bishop's Castle is located in the centre. Externally, the fortress area extends into an urban park, which has taken over parts of the fortification earthworks.

The Garrison buildings date from the 18th century, and *the Dwellings of the nobles* date from the 19th century. These buildings are situated in the Fortress courtyard north of the Bishop's Castle. They are simple stone constructions with plain plaster rendering.

History

Estonians were converted to Christianity in the 13th century. Saaremaa (then called Osilia in Latin, Oesel in German) was the last to surrender, in 1227. Even after this date the situation in Saaremaa remained in many ways different compared with other territories of Old Livonia (Estonia and Latvia). On the basis of the treaties with local peasantry, Saaremaa was governed by the military order called the Brotherhood of Sword (since 1238 Livonian order, the branch of the Teutonic order) as a small feudal state, the Oesel-Wiek bishopric. This covered Saaremaa island and a part of the mainland. Haapsalu, on the main land, became the main centre of the bishopric, and Kuressaare (Arensburg in German), an earlier fortified harbour in Saaremaa, became the second centre.

The construction of a fortified residence in Kuressaare started around 1340, and it was built in phases with some additions even later. The castle was built for the defence of the governor and the diffusion of Christianity, and it became the bishops' residence. Judging from remains on the site, there was a *castellum*-type defence wall (87 x 67 m) around the castle from the beginning. An outer perimeter wall (ca 625 m long and 7 m high) was built in granite in the 15th century; parts of this still remain. In 1559, during the Livonian War (1558-1583), the last Oesel-Wiek bishop, J. Münchhausen, sold the castle to the Danes, who made it their garrison and the seat of the governor. In the 17th century, the Danes built a system of earthworks and bastions, surrounded by a wide moat.

Following the peace treaty of Brömsebro of 1645, Saaremaa came under Swedish rule. In 1684, the Swedes decided to modernise the fortification system. On the basis of the French engineer Vauban's ideas, Eric Dahlberg and Paul Essen prepared the plans for the new powerful bastions and ravelins, which still survive today. The works

were interrupted in 1706 due to the Northern War, and the southern part, toward the sea, was never completed. In 1710, the Swedes handed the fortress over to the Russian troops. The site started decaying, and its military function ended in 1783. Some works were carried out, nevertheless, including a new roof in early 19th century as well as some other changes. In 1836, the Russians sold the fortress to the Saaremaa Diet of Nobles (*Ritterschaft*), and it came into civilian use (e.g. warehouse and church). In the early 20th century, the Diet of Nobles decided to renovate the building and use it as their offices, meetings and receptions. In 1892, the castle housed a permanent exhibition of the *Verein zur Kunde Oesels*, a local research organisation.

After the First World War, the castle remained mainly in museum use. During the Second World War, the museum was closed, but it opened again in 1947 in the upper floor of the castle. The garrison buildings were used as offices and storage. Soviet military commissariat occupied one floor of the castle, and the county archives another. Some conservation work was undertaken in the 1960s, followed by a restoration project and rehabilitation to new needs. The works lasted until 1990. Now the Castle is only used for museum needs, i.e. exhibition spaces, offices, laboratories, workshops, an archive and library.

Management regime

Legal provision:

The Kuressaare Fortress is used by the Saaremaa Museum, which is a state-owned museum administered by the Saare County government. The Fortress was legally protected under the Republic of Estonia law since 1926. It was declared an architectural monument of Soviet importance in 1973. After the Estonian independence, the property has again been listed for protection at the national level. The Fortress is within the Kuressaare Old Town conservation area, which was established by a decree in 1995.

Management structure:

The responsibility for the conservation management of the Kuressaare Fortress is with the Saaremaa Museum, Saare County Government, the Republic of Estonia Government, and the Kuressaare Municipal Government, according to the relative functions of each.

There are several plans relative to the Kuressaare Fortress. These include the Development Plan of Saaremaa Museum, Development Plan of Kuressaare for 2001-2005, Kuressaare Urban Master Plan 2010, General Landscape Concept of the Kuressaare Rest Area (2001).

The Saaremaa Museum prepares a work plan and budget on a yearly basis, which provides a programme for all museum activities as well as for the maintenance and restoration of the fortress. There is an overall development plan until 2006.

Resources:

The basic financial resources are provided by the Saaremaa Museum, supported from the Estonian state budget. Additional funding is provided by the Kuressaare Municipal Government especially for the repair and maintenance of the moats and bridges, as well as conservation and restoration work in the fortress area.

Saaremaa Museum has some 51 full-time personnel, including scientific and administrative personnel. In the tourist season, the personnel is increased by 25. There are some 65,000 visitors per year.

Justification by the State Party (summary)

The Kuressaare Fortress, a rare architectural monument of the Baltic countries, has a building history extending over seven centuries. It is one of the best preserved examples of fortification architecture in Northern Europe. The most valuable part of the ensemble is its core, a 14th to 15th century Bishop's Castle, not least because four fifths of its masonry is original and all its later reconstruction and restoration work has been done with great sensitivity. For this, the fortress owes thanks to its geographical remoteness on the island of Saaremaa in an outlying part of medieval Europe, which helped it escape any major warfare, as well as relative poverty of the area.

While most medieval fortresses surviving in Europe have been rebuilt time and again over the centuries as architecture developed and fashions changed, Kuressaare Castle has escaped these changes, although plans of changes were made also here. It must be pointed out that due to its extreme seclusion and sturdy build as well as the geometric strictness of its architectonics, the Castle had an individual appearance even at the time of its building.

But even Kuressaare was not left untouched by the development of architecture and military technology. Kuressaare Fortress, developed from a 15th century outer perimeter wall, forms an organic whole with the Bishop's Castle. During the period of Danish rule (16th to 17th century), it was complemented with earthworks and moats characteristic of a fortress of the modern era, and in the Swedish period (2nd half of the 17th century) a modern system of bastions, curtains and ravelins was nearly completed, although work at it continued under the guidance of engineers of the Russian garrison in the 18th century. It is remarkable that preserved and displayed in Kuressaare Fortress are elements of buildings from all the building phases, turning it into a museum of fortress architecture and a meeting point of different European nations' building culture.

The property is proposed to be inscribed on the basis of criterion iv.

3. ICOMOS EVALUATION

Actions by ICOMOS

An ICOMOS expert mission visited the property in August 2003. ICOMOS requested an extension of the originally proposed core zone and the buffer zone in order to better guarantee the integrity and conservation of the property.

Conservation

Conservation history:

The Bishop's Castle and the Fortress were in regular use until their military function lasted. However, from the end of the 18th century the buildings started suffering from neglect, losing the roofs, which were later rebuilt. The

castle also lost some of its features, which were rebuilt in the early 20th century. Fortunately, it escaped damage during the World Wars, and its modern restoration started in 1964.

State of conservation:

The current condition of the castle itself, which is in good physical state, is a result of the development of the building over time, and the restoration and reconstruction works carried out in the 1970s. The more recent garrison buildings outside the entrance front of the castle serve the operation of the museum and they are maintained in a satisfactory manner, while keeping the full authenticity of their outward appearance.

The external bastion fortification outside the entrance front is in a bad technical repair. Its ashlar faces have come off to a great extent. The lining of the earth body is in many cases hard to see. In some cases, and further destruction can be anticipated. A short section of the western curtain wall adjoining the northern bastion is currently undergoing repair works. The greenery on ramparts has been reduced and the grass areas are well maintained. There is an unfortunate second entrance way cut through close to the western bastion.

The condition of the moats is mostly a modern feature. Due to the dilapidated state of the lining of the bastions, curtain walls, and the counterscarp wall, the water tract was restored only in the middle of the moats by a major intervention conducted under archaeological supervision. After restoration of the masonry, filling the moats with water is foreseen.

There is an imposing memorial to commemorate civilians murdered by German occupants, built during the Soviet era in the south-eastern ravelin. The possibility of its relocation to another site has been discussed but will not be immediate.

Management:

The preservation of the entire complex of Kuressaare Fortress is guaranteed and satisfies the current rules of law of the Estonian Republic. According to assurances provided by the Minister of Culture and officials active in Estonian preservation authority, Kuressaare belongs to their preservation priorities.

While recognising that there is a management system in place, under the responsibility of the Saaremaa Museum, the ICOMOS mission observed that it would be desirable to further elaborate this system. This regards especially the elaboration of a comprehensive plan on the fundamental conservation methodology based on a coherent philosophy, indicating the methods of further steps in mid and long term. These questions, both technological and conceptual, should include issues, such as the limits of restoration and just keeping in place of ashlar linings on the bastions, taking into account the question of historical authenticity. This policy should also take into account the necessity to avoid modern constructions that are not in line with the traditional architecture. The Minister of Culture has indicated that such a document is under preparation and it would be available in the near future.

Following the ICOMOS request, the State Party has redefined the core zone, including the park, and the buffer

zone, including the central part of the historic town of Kuressaare.

Risk analysis:

There are no major risk factors in the area of the Kuressaare Fortress, apart from natural decay and weathering of the bastions and tenails of the fortification.

Authenticity and integrity

As is the case of most similar fortifications in Europe, this complex of fortress and bishop's castle has lost its function since the early 19th century. Nowadays, it serves museum functions and cultural purposes.

The Bishop's Castle is considered one of the best preserved medieval castles in this region. About 80 % of its original material still survives, and many of the interiors are authentic. There have been some changes especially in the upper part of the castle, considering that the roofs have been built several times in the history, and some parts of the masonry have been lost and rebuilt. Some changes have also resulted from past restorations.

Notwithstanding some of the problems indicated above, the authenticity of the whole bastion fortification is considered satisfactory. The integrity of the urban context and the relation to the natural environment are good. In the Nordic framework, this monument is considered exceptional. It is noted however that future restoration and conservation works require a sensitive approach taking into account the whole context of the site.

Comparative evaluation

The Teutonic Order was founded in 1190 during the third crusade, first as a hospital order, and from 1198 as a military-monastic order. They were active in the Christianisation of the Baltic lands in the 13th century. In 1309 the castle of Marienburg (Malbork, World Heritage in 1997) became the seat of the Grand Master of this Order.

Kuressaare Castle is seen to follow the typology of castles of this Order particularly as these developed in the Nordic countries, though it was actually built by the Bishops of Oesel-Viek. The castle has well preserved interiors, which reflect Central European (Bohemian) influences, and the external bastioned fortification has survived in its complete form. This Fortress represents the most intact and best preserved medieval castle in Old Livonia (Estonia, Latvia). In the Baltic countries, most of the 150 bigger castles were ruined already during the Livonian War (1558-1583). There have been medieval bishop's castles in the other Nordic countries as well. However, few of these remain, and most have been either modified or are now in ruins (e.g. Kuusisto Castle in Finland). The interest of Kuressaare Fortress is particularly in having preserved its integrity as an ensemble including the fortress and the surrounding historic urban area.

The historic town of Kuressaare itself is of interest; it has a 17th-century town plan, classicist urban quarters, and the town hall is based on the design by Magnus Gabriel de la Gardie, Swedish statesman, and head of Charles XI's administration in the 17th century.

Outstanding universal value

General statement:

The castle and fortress of Kuressaare (Arensburg) make a high-quality historical monument resulting from a complex historical development. The construction was influenced by successive rulers: Teutonic Order, the Danes, the Swedes, the Russians, Estonia, the Soviet Union, and Estonia again. This monument can be seen to refer to a broad European context. In its state of preservation and level of integrity, including the relationship with the surrounding urban context, it is exceptional within the castle and fortification architecture. The reservations to some of the restoration interventions should be assessed given the real and historical situation in Estonia.

Evaluation of criteria:

Criterion iv: Kuressaare Fortress with the Bishop's Castle represents a rare and well-preserved example of medieval bishop's fortified residence to have survived in its integrity in the Nordic countries. The castle and fortress are testimony to a history of construction ranging from the 14th to the 18th century. The castle represents the typology established by the Teutonic Order, of which it is a rare example having preserved some 80 % of its medieval material and many of its interiors. In its present form, even though partly overgrown by vegetation, the fortress represents an interesting example of the Vauban-type of design, adopted and elaborated to fit the Nordic requirements by Swedish and Russian engineers in the 17th and 18th centuries. The fortress is particularly interesting also due to the well-preserved historic town of Kuressaare that forms an integral part of the ensemble and that was built to a 17th century town plan.

4. ICOMOS RECOMMENDATIONS

Recommendation for the future

ICOMOS takes note that the State Party is currently preparing a plan defining the conservation policies and strategies of intervention in Kuressaare Fortress. It is recommended that the plan be finalised as soon as possible as a necessary complement to the management system.

Recommendation with respect to inscription

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

Criterion iv: Kuressaare Fortress is a representative and exceptionally well preserved example of a Bishop's Castle in the Baltic states. Built in the 14th century, the Castle was integrated with the fortress from the 15th to 18th centuries, improved to meet the Nordic conditions, and surrounded by a historic town that dates from the 17th century.

ICOMOS, March 2004

Dresden Elbe Valley (Germany)

No 1156

1. BASIC DATA

State Party: Federal Republic of Germany
Name of property: Dresden Elbe Valley
Location: Free State of Saxony, City of Dresden
Date received: 30 January 2003
Category of property:

In terms of the categories of cultural property set out in Article 1 of the 1972 World Heritage Convention, this is a *site*. In terms of *Operational Guidelines for the Implementation of the World Heritage List*, this is a *continuing cultural landscape*.

Brief description:

The cultural landscape of Dresden Elbe Valley results from the developments in the 18th and 19th century by the Electors of Saxony. The river valley has retained its characteristic low meadows, and is crowned by the monumental centre of Dresden and the Pillnitz Palace with its gardens, well illustrated in the panoramas of Canaletto. The landscape was integrated by suburban villas and gardens, built on terraced river sides by wealthy merchants of the 19th century.

2. THE PROPERTY

Description

The cultural landscape of Dresden Elbe Valley extends some 18 km along the river from the Übigau Palace and Ostragehege fields in the north-west to the Pillnitz Palace and the Elbe River Island in the south-east. The width of the area varies from ca 500 m to 3 km. The area is characterised by its cultural values, but it has also valuable natural features and protected biotopes. The river valley has low-land *meadows*, 50-100 m wide. These were the flooding area of the river and were never constructed, apart from the *Ostragehege* area in the north-west. The *Elbe Island* near Pillnitz is a nature protection area, and not open for visitors. On the sides of the river, land rises gradually in terraces to form the surrounding *Elbe hillsides*. In the past, these used to be cultivated as *vineyards*. Some of them still remain today, i.e. the *Schönfelder Hochland and Elbhänge Dresden-Pirna Protected landscape area, Pillnitz and Dinglinger vineyards*. There are *old villages*, which have retained their historic structure, e.g. in Laubegast and Loschwitz. Most of the vineyard areas were transformed into wealthy *bourgeois villas, gardens and parks* in the 19th century. On the north side of the river, there are the *Preussisches Viertel* and the *Loschwitz*, on the south side the *Blasewitz* area, which have well retained their integrity of the 19th and early 20th centuries. The most important buildings include three villas on the *Loschwitz Hill*. *Schloss Albrechtsburg* and *Villa Stockhausen* with their parks

(1850-1854) refer to English prototypes in the style of Late Berlin Classicism, adopting Italian Renaissance ideas. *Eckberg Palace* (1859-1861) represents late Romanticism. Later periods are represented by *Tolkewitz Crematorium* and urn grove, built in 1909-1911.

With the incoming industrial revolution, the navigability of the river was improved, and the landscape obtained its current appearance. This period has left various elements, including the *steel bridge* (the 'Blue Wonder', a span of 147 m, built in 1891-1893), the single-rail *suspension cable railway* (1898-1901), and the *funicular railway* (1894-1895) all in Loschwitz. The historic *steamships* (the oldest from 1879) and the *shipyard* (ca 1900), built for passenger traffic on the Elbe, are still in regular use.

The fairly large *Ostragehege* area at the west end of the landscape area is defined by the river bend on the north side and a flood canal in the south. A deer park in the 16th-17th centuries, it became a municipal stockyard and abattoir in 1902-1910, then the most advanced in Europe. The rest of the area was reserved for a city park. Today, the abattoir is being rehabilitated for international fairs.

The main focal point on the river is the *historic centre of Dresden*, the capital of the Electors of Saxony. This fortified city grew from the Middle Ages with its main part on the south side of the river. From the 16th century, it became the capital of the Saxon Electors. When Frederick Augustus I became the king of Poland, in 1697, the town was thoroughly renovated. The old fortifications were demolished apart from the Brühl Terrace that remained as a monumental balcony overlooking the river. The city obtained its characteristic landscape, illustrated by painters such as Canaletto in the 18th century,

The main monuments include the Royal Residence Palace (1548-1593), the Zwinger (1710-1732) created by M. D. Pöppelmann and the sculptor Balthasar Permoser. The principal Protestant church, *Frauenkirche* (1726-1738), was designed by G. Bähr with a dome in stone to underline its position vs St. Peter's in Rome, the Catholic Court Church, *Hofkirche* (1739-1751) by G. Chiaveri. The Royal Court Theatre (1871-1878), the *Semperoper*, was designed by Gottfried and Manfred Semper. The urban space opens toward the river as an integral part of the landscape. Two modern buildings are included in the nomination: a small synagogue, and the new Saxon Parliament House.

Opposite to the monumental centre, on the north side of the river, there developed the *Neustadt*. The series of public buildings include the *Japanese Palace* with its gardens, built as an integral part of the royal ensemble of Dresden in the 18th century. The *Neustadt* extends further to the north and east, and has retained a substantial amount of urban fabric from the 18th and 19th centuries.

A second focal point in the river landscape is the *Pillnitz Palace* with its parks and vineyards, at the eastern limit of the landscape area, built starting in the 1720s. It became the summer residence of Elector Frederick Augustus III after 1778. It is characterised by curved roof lines, and a monumental staircase opening to the river. It has a large baroque *garden* with various pavilions and features, including gardens in different styles (English, Dutch, Chinese). Pillnitz was significant for the *horticultural*

interests of the Saxon Electors, who had a large collection of plants, e.g. the first Japanese Camellia in Europe.

At the west end of the Elbe Valley area there is another small royal palace complex, the *Übigau Palace* with its baroque park, built in 1724-1726, and forming the counter part to Pillnitz Palace.

History

The region of Dresden was inhabited since the 14th century BCE. Settlements were built above the flood levels of the Elbe river, while the river remained in its natural condition. The people lived on fishing, farming and wine growing. The town originated as a Slav village, called Drezdzany ('Forest Dwellers on the Plain') on the north bank of the river. The town on the south bank was founded as a German colony, first recorded in the 13th century.

In 1270 Dresden became the capital of Margrave Henry the Illustrious. It then belonged to the king of Bohemia and the margrave of Brandenburg. It was restored to the margraves of Meissen in 1319. In 1485 it became the residence and capital of a branch of the Wettin dynasty, later electors and kings of Saxony. The town was rebuilt and fortified after a fire in 1491. It was the first German Land to accept the Protestant Reformation in 1539. From 1547, Dresden was the capital of the Electorate of Saxony, which became one of the wealthiest Germany lands from the end of the 16th.

After a fire in late 17th century, the electors Augustus I and Augustus II modernized the city in baroque and rococo styles, including the Zwinger, rebuilding *Neustadt* and founding *Friedrichstadt*, northwest of *Altstadt*. The north bank became known as *Neustadt* ('New Town') and the German town on the south bank as *Altstadt* ('Old Town'). After the Seven Years' War (1756-1763), Dresden's fortifications were dismantled. From the end of the 18th century, the importance of the river for shipping increased rapidly. Tow-paths (*Leinpfad*) were made on its sides for towing ships; these paths still exist.

The economy of the town developed rapidly in the 19th century also due to the completion of railway connections to Berlin and Leipzig. This led to improving the navigability of the river (act of 1844). The small Elbe islands, except the Pillnitz Island, and sand banks were removed. Dykes were built, and old river arms were cut off from the main river. Today, these old river arms, however, continue to be an important part of the ecological system of Elbe. The farmed fields gradually changed into meadows and gardens. New suburban areas and residential villas were built in the 19th and early 20th centuries. The values of the resulting river landscape were officially recognised in the 1930s, and legally protected in 1941.

At the end of the Second World War, in 1945, the historic town centre of Dresden was subject to heavy destruction by bombing. After the war, as part of the German Democratic Republic and then of the Federal Republic of Germany, the remaining historic buildings have been restored and rebuilt, including the Castle, the Opera, and the Court Church. The reconstruction of the Frauenkirche is being completed. It is noted that Dresden has the lowest unemployment level in eastern Germany. The population

is slowly increasing – while many other parts of the country have experienced the contrary.

Management regime

Legal provision:

The area of the property has several levels of protection, subject to the character and ownership of each area or structure, including cultural properties, conservation areas, natural properties, nature reserves, and landscape areas. There are different legal instruments: Saxon law on the conservation and upkeep of cultural properties (1993), Saxon law on nature conservation and preservation of the countryside (1995), Law on nature conservation and landscape preservation (1998), Forest law for the Free State of Saxony (1992), Federal law on water supply management (1996), Saxon water law (1998), Building law (1997), and Saxon building regulations (1998).

Management structure:

The proposed 'Dresden Elbe Valley' is contained within the municipal area of the city of Dresden. Most of the principal historic buildings, as well as the meadows, nature protection areas and some vineyards are owned by the Free State of Saxony. Other public owners include the Federal Republic of Germany and the City of Dresden. The properties in the villa district are mainly in private ownership.

Several administrations co-operate in the management of the Dresden Elbe Valley. Conservation of historic buildings, the protection of nature and water resources are the competence of the Free State of Saxony. The Saxon State Ministry of Internal Affairs is the 'supreme authority' in the field of culture, and the Ministry for Environment and Land Development in nature conservation. The other levels are: the District Government of Dresden as the 'higher authority' and the District-Free Town of Dresden as the 'lower authority'.

The entire landscape area is included in the territorial land-use plan (FNP) of the Capital of Saxony. This plan is legally binding, and takes into account the significance and values of the protected area. All sensitive zones have special protection plans, including meadows, vineyards, and villa areas. No traffic arteries are planned in this area, though there is the possibility for new bridges. In addition to the general master plan, there are detailed, legally binding plans and regulations for specified areas (by-plans). There are also development and engineering plans.

The City of Dresden has designated preservation areas in the form of individual statutes, applied to specified areas, such as the old villages and suburban areas. Furthermore, the Elbe Valley landscape has been articulated in 14 homogenous areas according to their spatial character, i.e. open landscape, river embankment, post-mining landscape, allotment gardens, and areas for the preservation of species and biotopes.

Resources:

The financial resources for the management of the property come from different sources, including the budget of the Free State of Saxony and the City of Dresden. The regional conservation authority has expertise and long

experience in conservation. Dresden also has training programmes for conservation professionals.

Justification by the State Party (summary)

Criterion ii: The landscape and architecture in the Elbe Valley have developed in an unusually close and harmonious connection. Thus, a cultural site of high aesthetic and artistic value has been created.

Criterion iii: Unique testimonies of the culture of court architecture and festivities of the baroque and famous examples of middle-class architecture of the 19th century are to be found in the cultural site. The ancient cultural tradition of wine-growing is still carried out by the winegrowers as a craftsman's work as well as being preserved in the remains of buildings.

Criterion iv: The Dresden Elbe Valley is an excellent example of a continuously existing cultural site which has been formed by the landscape, which especially during the baroque time and in the 19th century was influenced by the outstanding role of the river and its neighbouring areas for the functions as seat of the government, earning one's living and life of the citizens. This is still today reflected in its structures and monuments.

Criterion v: The Dresden Elbe Valley is an outstanding example of the form of settlement of a European residence developed through the centuries, which, with suburbs and surrounding villages, including wine-growing hills and fields, grows together into a big city. The inner town, historic residential districts, village centres as well as former and still agriculturally used fields can be even today recognised and form an unmistakable sequence within the whole region.

3. ICOMOS EVALUATION

Actions by ICOMOS

An ICOMOS expert mission visited the site in September 2003.

ICOMOS has also consulted its International Scientific Committee on Historic Town and Villages.

The Baroque Ensemble of Dresden, consisting of the ancient city centre, was proposed for inscription in 1989. ICOMOS recognised the great cultural value of Dresden. The doctrinal and technical importance of the reconstruction generated much reflection within the international community, and the ICOMOS *Declaration of Dresden* (1982) was taken as a guideline for restoration. Yet, the proposal to inscribe the ensemble was rejected referring to the WH Committee decision re Warsaw.

Conservation

Conservation history:

The main aspect of the Dresden Elbe Valley is given by the areas built from the 18th and 19th centuries. Dresden has been one of the principal cultural centres of the German lands, and one of the places where conservation consciousness developed already in the 19th century. The Elbe valley has legal protection since 1941.

In 1945, Dresden was heavily bombed by the Allied Powers, and a large part of the Old Town was destroyed. Nevertheless, fortunately, most of the Neustadt and the suburban areas were not damaged. Therefore, the integrity of the nominated cultural landscape was not affected by this bombardment.

After the war, as part of the German Democratic Republic, the destroyed areas have been subject to restoration and reconstruction, which still continues. The nomination includes the Frauenkirche, the reconstruction of which is expected to be completed in 2005/6.

A recent problem was caused by the flood of Elbe in 2002, causing damage even areas far from the river. These problems have now been repaired.

State of conservation:

Most of the suburban villas and the villages are in good condition. Much of the Neustadt area, in the buffer zone, has also been rehabilitated.

The meadows and nature protection areas are in their natural condition. The existing vineyards are regularly cultivated by private groups of people.

Most of the remaining monumental buildings in the centre of Dresden damaged during the Second World War have been restored and partly rebuilt. The reconstruction of the Frauenkirche and of the Castle will be completed in 2006.

Management:

The conservation and management of the Elbe Valley is the responsibility of the different public authorities. There is a legally binding territorial master plan for the whole area. There are also adequate legal instruments, plans and guidelines for the various specified areas, according to their nature and requirements.

While the management system and plans already exist, the authorities are in the process of establishing a World Heritage site management commission and office.

The construction of a new bridge is foreseen 5 km down the river from the centre. Its design results from an international competition. The profile has been kept slender and low in order to reduce impact on landscape.

Risk analysis:

The principal natural risk will be from the flooding of the Elbe River, as in the summer 2002, when the water covered part of the old town area. However, measures have been taken to reduce this risk.

In addition to works carried out during GDR period, much work has been done since the 1990s in the restoration and rehabilitation. Many properties have been returned to private owners, but a part of the building stock in the suburban areas is not yet rehabilitated. After the German unification, there was much pressure for change, but the authorities were able to control the changes. There is still a risk of change of destination, which might cause changes in the building as well.

The development pressures may also affect natural areas. Furthermore, the river has been heavily polluted (grade III), but steps have now been taken to gradually improve this and to achieve a level of less pollution (grade II).

Authenticity and integrity

The Dresden Elbe Valley has been defined as a continuing cultural landscape. Its historical stratigraphy has layers from different periods, mainly from the 18th and 19th centuries. Through these interventions the meadows and river sides were kept free of constructions and the essential qualities of the landscape were established, including the focal points: the monumental centre of Dresden and the palaces.

The historic city centre was bombed at the end of the Second World War, but the remaining buildings continue to have an important role in the panorama. The suburban areas were saved from destruction and have retained their integrity. In reconstruction, the principle has been to limit it to areas with sufficient evidence. This is helped by excellent documentation, including drawings and good photographs. The principles have been based on guidelines established by ICOMOS. The most damaged building of the monumental group was the *Frauenkirche*. About 40 % of the original stones have been recovered, and the work is based on exceptionally complete records.

There are few modern constructions in the nominated area, except for a small synagogue on the site of the destroyed building, and the recent extension to the Saxon Parliament, a relatively low building with glass walls. Two post-war buildings will be demolished, as not considered harmonious with the character of the landscape.

While recognising the unfortunate losses in the historic city centre during the Second World War, the Dresden Elbe Valley, defined as a continuing cultural landscape, has retained the overall historical authenticity and integrity in its distinctive character and components.

Comparative evaluation

The Dresden Elbe Valley is exceptional in the way it has developed over centuries, and the way nature has been retained an essential part of the site. Dresden has major cultural qualities, especially since it became the capital of the wealthy Saxon Electorate. It was the first German land to accept Protestantism in 1539. Its fame as a cultural centre was based on achievements in the 18th century, its Baroque architecture, its collections of antiquities and works of art. The architecture of Dresden influenced developments in Central Europe and particularly in Poland. It is noted that e.g. Sans-Souci in Potsdam is of later date. The *Pillnitz Palace* is one of the most important examples of Chinese fashion in 18th-century Europe. The suburban villa areas of the 18th-19th centuries have retained their integrity to an exceptional degree. The Elbe villas and the Prussian Quarter with gardens and landscape architecture are rare examples of such suburban areas. The industrial heritage consisting of the remarkable steel bridge, the rare historic railways and the historic steamships complements the ensemble.

The process of restoration and reconstruction after the destruction of the Second World War continues, but in the current nomination this only concerns a small part of the site. It is noted that the policy applied in this process defers from that of Warsaw. In Dresden the work is based on a critical selection of the most significant and well documented buildings, creating a system of references for

memory. The process has been based on internationally accepted principles and ICOMOS guidelines.

Outstanding universal value

General statement:

The cultural landscape of Dresden Elbe Valley is an outstanding example of urban and suburban development from the 18th through the 19th centuries, representing land-use during the process of early industrialisation in Central Europe.

Being the capital of the Saxon Kings, then also kings of Poland, Dresden benefited from exceptional cultural and economic resources, resulting to high quality building practice. It was an important cultural capital in Europe, exercising significant influence on the development of architecture, culture and sciences.

The river landscape was used as an essential artistic element already in town planning in the 18th century, as recorded by celebrated painters, such as Bernardo Bellotto called Canaletto, as well as by writers and poets. The Elbe Valley was also important in the development of Romantic landscape painting in the 19th century.

The qualities of the landscape were retained as critical issues in the territorial planning of 19th and early 20th centuries, and the previously established vistas retained their key role as part of the new development. Due to the efforts of conscious protection, the qualities of this landscape have been exceptionally well preserved.

Evaluation of criteria:

Criterion ii: The city of Dresden and the landscape of the Elbe valley have been central to cultural development in Europe. Dresden was at the cultural crossroads in Europe related to various fields; it was the first German state to introduce Protestantism as a state religion; the technique porcelain was elaborated here for production at Meissen; its collections were an asset; its architecture, gardens, and landscape features became an important reference especially for Central Europe in the 18th and 19th centuries.

Criterion iii: The Dresden Elbe Valley is an exceptionally well preserved example of an urban landscape integrated with natural features. It contains some unique testimonies of court architecture and festivities, including the fine pleasure gardens, arboretums, and botanical gardens of the Pillnitz Palace, as well as renowned examples of middle-class architecture and industrial heritage of the 19th century. The ancient wine-growing tradition is still being carried on.

Criterion iv: The Dresden Elbe Valley is an outstanding cultural landscape, which represents the development of a celebrated baroque setting into a suburban garden city of high architectural quality. The landscape integrates these features with the river landscape into an artistic whole that has been celebrated by writers and painters over the centuries.

Criterion v: The Dresden Elbe Valley is an outstanding example of land use, involving the Baroque ensembles, the 19th century villa-garden areas, industrial heritage, and the agricultural fields, representing an exceptional development of a major Central-European city and cultural

capital. This cultural landscape has survived through the Second World War, and the subsequent development. This cultural landscape has long been recognized, which has contributed to the preservation and survival of its qualities, even though it is now under new pressures for change.

4. ICOMOS RECOMMENDATIONS

Recommendation with respect to inscription

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

Criterion ii: The Dresden Elbe valley has been the crossroads in Europe, in culture, science and technology. Its art collections, architecture, gardens, and landscape features have been an important reference for Central European developments in the 18th and 19th centuries.

Criterion iii: The Dresden Elbe Valley contains exceptional testimonies of court architecture and festivities, as well as renowned examples of middle-class architecture and industrial heritage representing European urban development into the modern industrial era.

Criterion iv: The Dresden Elbe Valley is an outstanding cultural landscape, an ensemble that integrates the celebrated baroque setting and suburban garden city into an artistic whole within the river valley.

Criterion v: The Dresden Elbe Valley is an outstanding example of land use, representing an exceptional development of a major Central-European city. The value of this cultural landscape has long been recognized, but it is now under new pressures for change.

ICOMOS, March 2004

Thingvellir (Iceland)

No 1152

1. BASIC DATA

<i>State Party:</i>	Iceland
<i>Name of property:</i>	Thingvellir National Park
<i>Location:</i>	Bláskógabyggð municipality district of Arnessysla
<i>Date received:</i>	29 January 2003
<i>Category of property:</i>	

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

Brief description:

The nominated property is the open-air site of the Althing, or general assembly representing the whole of Iceland, which was held from around 930, when it was established by the Vikings, until 1798, and its hinterland, the Thingvellir National Park.

2. THE PROPERTY

Description

The core of the nominated area is the Althing or site of the general Assembly of Iceland. This site, which was used continuously from its inception around 930 until 1798, has come to have both deep historical and symbolic associations for the people of Iceland. The assembly site is against the northwestern boundary of the Thingvellir National Park, which thus provides the setting for the site to the south and east.

The property is located 49km from Reykjavik, the capital of Iceland. The national park was founded in 1930 as Iceland's first national park, one of the earliest parks in Europe. It was greatly enlarged in the 1950s and further extended in 1998. It now covers an area of 93sq km.

The landscape of the park is located in an active volcanic area. Its most well defined feature is a major rift, which has produced dramatic fissures and cliffs demonstrating inter-continental rifting in a spectacular and understandable way. These cliffs and rifts bound the site to the southeast and northwest. To the north, volcanic mountains rise towards the permanent icecap of Langjokull. On three sides the park is therefore enclosed by a belt of mountains and grass covered lava fields, while the remaining side to the southwest borders Lake Thingvallavatn, the north end of which lies inside the park.

A formal buffer zone is proposed against the north and west boundaries of the national park and southwest over Lake Thingvallavatn. Although there is no proposed formal Buffer Zone proposed outside the national park on

the south and east sides, the nomination states that the land to the east and southeast of the Park boundaries has been designated as nature protection areas and thus is 'considered to act as a buffer zone'. The remaining area to the south of the park boundaries has designated land-use in line with the aims of the national park and thus also can be considered as a buffer zone.

The nominated property presents tangible and intangible cultural qualities and natural qualities as follows:

Tangible qualities:

- i. *The remains of the site of the Althing or Icelandic General Assembly*
- ii. *Remains of agricultural use of the park landscape from 18th and 19th centuries*
- iii. *Thingvellir Church and adjacent farm*
- iv. *The population of arctic char in Lake Thingvallavatn*

Intangible qualities:

- i. *The Althing site reflects wider Medieval Germanic notions of law and authority*
- ii. *The association of the Althing site and its nearby wider landscape with the notions of Icelandic identity, liberty and 'natural philosophy' which have made it a national shrine*

The remains of the site of the Althing or Icelandic General Assembly

Thingvellir means Assembly Field. It was in 930 that the Icelanders created a general Assembly or parliament, known as Althing, a two-week open-air gathering. It lasted right through until 1798. The assembly had several institutions: the Law Council, five courts and the Lawspeaker. The principle task of the Council was to 'frame the law'. The 12th century chronicles, the *Book of Icelanders (Islendingabok)* describes the search for a suitable assembly site, convenient for the routes across the island. The site chosen, although towards the south of the island formed a suitable focus for the greatest concentration of the farming population.

Remains at Thingvellir include fragments of around 50 attendees' booths. Booths, built of turf and stone with a canvas roof provided temporary accommodation for those attending the assembly. They were frequently repaired or re-built on the same site. Those remaining seem to date from the 17th and 18th centuries – the final flourishing of the Assembly – and seem to have been built on top of earlier remains.

Although six excavations have been carried out at Thingvellir (see below), the site has not been thoroughly excavated. However initial research and recent (2002) trial trenches, suggests that the belowground deposits could be substantial and provide evidence dating back to the 10th century.

Although the Norse settlers colonised many countries, only in two are there remains of open-air assembly sites: in Iceland at Thingvellir, and in Britain at the Tynwald in the Isle of Man and at the Thingmount in the Lake District, Cumbria. Thingvellir is the most extensive and complete.

Remains of agricultural use of the park landscape from 18th and 19th centuries

The hinterland of the Althing was agricultural land on which the prosperity of the island depended. No one now lives in what is now the National Park; three farms in the area when the park was established were bought out and the houses and buildings gradually abandoned. The last residents left in the 1960s.

The park landscape contains abundant remains of structures associated with earlier agricultural use of the land, such as houses, outhouses and sheep pens, surrounded by their small subsistence homefields for arable crops and perhaps hay, and a network of tracks linking the farms to each other and to the Assembly site on which they converged. The vast open expanses of land around the enclosed fields was grazing land – for the sheep and cattle of the farms but also to be used by the horses of those attending the Assemblies.

There are the remains of six farms, a summer farm or *sheiling*, a chapel and a brew-house. It is surmised that most of the remains date from the 18th and 19th centuries, although documentary evidence for specific settlements such as the Grimsstadir farm goes back to the 10th century. It seems quite likely that the farms were rebuilt many times on the same site, so that what survives reflects a much earlier land-use pattern probably dating back to the great Age of Settlement 870-930, and thus linking the landscape to the prolonged use of the Assembly site.

The park landscape is therefore a relict cultural landscape, providing ample evidence for the way the landscape was husbanded over the past 1000 years, and for the close relationship between the Assembly site and the farmed landscape, which supported the inhabitants of the island.

Thingvellir Church and adjacent farm

The present Thingvellir Church, a protected building, dates from the 1850s, but it is on the site of a much larger church dating from the early 11th century. The neighbouring Thingvellir Farm is a relatively modern building in classic Icelandic form, which now serves as a country residence for the President of Iceland.

The population of arctic char in Lake Thingvallavatn

The nominated property displays a very strong interaction between natural and cultural factors. One of the key natural features put forward in the nomination is the population of four types of Arctic char found in Lake Thingvallavatn.

Reflection by the Althing site of wider Medieval Germanic notions of law and authority

The Norse settlers who colonised Iceland in the 9th and 10th centuries from Scandinavia, Britain and Ireland brought with them a system of governance that prevailed at the time amongst Germanic peoples in northern Europe – an assembly of free and armed men who passed and controlled laws, a leader referred to as a king who took the lead in times of war, and the ability of farmers to choose which chieftain they followed. In Iceland as the settlers found an empty land they were able to develop a society that persisted in essence for centuries. The Assembly site is now a tangible reminder of this Germanic system that survived in Iceland while elsewhere it changed and

adapted as the settlers intermingled with existing populations.

Thingvellir's pivotal association with mediaeval Germanic law and governance thus has a far-wider significance than within Iceland.

The 'new' society that evolved in Iceland is also seen by some to be the first European State in the 'New World' and a precursor to those later established on the west of the Atlantic.

The association of the wider landscape near the Althing site with notions of Icelandic identity, liberty and 'natural philosophy'

The interplay between Thingvellir's landscape, with its dramatic contrasts between cliffs, fissures, lava fields and grassy plains, and its history, has given the area a pivotal role in the national consciousness. It has come to be seen as the kernel of Iceland and an icon for the nation. Thingvellir's role in the governance of the island for 800 years has developed into a wider association with ideals of liberty and natural philosophy, so much so that the area is now seen as possessing a sacred quality – the home of the national spirit.

History

Iceland appears to have been unpopulated when Nordic peoples arrived in the 9th century – part of a mass westward migration from Scandinavia, Britain and Ireland. Settlement begun around 870 and Iceland is considered to have been fully settled by around 930, the time between those two dates being known as the Age of Settlement.

At around the same time, the Nordic migration reached the Faroe Islands and Greenland. In all three places national assemblies of free and armed men were established in line with Germanic traditions, but unlike other settlements in already populated countries, national leaders or kings who could lead in times of war, were not established – largely because it seems the islands offered strategic protection.

In Iceland, the Althing or main Assembly lasted initially for two weeks a year and was held, as in all Germanic Societies outdoors. Its role was to set and maintain the laws and resolve disputes in the laws themselves. The laws were seen as a covenant between free men, a sort of social contract. These laws were written down in 1117-8 and have been preserved in 12th century manuscripts.

The Commonwealth, as this early society was known, was a loose association of the country's principal chieftains. No centralised authority existed – the governing institutions defined people's rights, it did not enforce them. Its ideals of laws and power, that power was by nature restricted and laws defining that power had emerged over generations by mutual agreement, were heralded in the Icelandic sagas written between the 12th and 13th centuries.

By the early 13th century the administrative structure was beginning to disintegrate in the face of clashes between the country's most powerful leaders.

At the time of the exodus from Norway and other parts of Europe, royal power in those countries was still quite weak. Over the following three hundred years, royal power grew to be much more effective to the extent that by the

13th century a country's strength was seen to lie in being within the control of a strong monarch. Iceland chose to align itself with the Norwegian monarchy in 1262-4, but with the chieftains largely retaining their independence.

Between 1262 and 1319 the administrative structure was amended to give the king and his officials the right to enforce laws and to allow the king to appoint the Law Council. It still however retained its right to legislate.

In 1662 'Absolutism' (i.e. absolute control by the king) was introduced in Iceland, which meant that the role of the Law Council was substantially reduced. It did still adopt laws in limited areas up until 1700. However within fifty years after this the legislative powers of the Althing had finally disappeared and by the end of the 18th century meetings of the Assembly were a mere shadow of what they had once been. After an earthquake damaged the assembly site in 1789, the Althing was moved to Reykjavik where it met until it was finally abolished in 1800.

The ideals of the early Commonwealth, as written down in the sagas, greatly influenced those who in the 19th century began to campaign for a free and sovereign Iceland. Poets and authors who took up the theme saw Thingvellir as a place where the 'soul' and 'spirit' of the Icelandic nation resided. Similarly artists were inspired to paint not just the place but evocations of the 'noble' systems of justice associated with it.

This nationalistic awakening coincided with similar feelings across Europe and a growing awareness of landscape as spiritual asset. Icelandic sagas were translated and gained popularity elsewhere in Europe. Iceland came to be seen as the repository of Nordic culture and more and more tourists started to make pilgrimages to Thingvellir.

In 1930, to coincide with the millennial celebrations of the establishment of the Althing, the Icelandic government formally recognised the significance of Thingvellir by establishing it as a national park, one of the first in Europe.

Management regime

Legal provision:

The nominated property is protected by the 1928 *Law on the Thingvellir National Park* (No.59/1928), which came into force when the National Park opened in 1930. This established the Thingvellir National Park Commission, which has overall responsibility for the management of the Park.

All archaeological remains in Iceland are protected under the 2001 *National Heritage Act* (No. 107/2001). The Archaeological Preservation Agency has been set up to administer this law.

The *National Planning and Building Act* (No. 73/1997, as revised by No 135/1997 and No. 58/1999) establishes a comprehensive land-use planning system analogous to those in force in the Nordic countries and the United Kingdom. Protection of the nominated property and its buffer zone is included in the Regional Plan for the Central Highlands, as well as the plans of the Municipalities of Bláskógabyggð and Grimsnes & Grafningur.

Historic buildings are covered by the *National Architectural Heritage Act* (No. 104/2001) and are administered by the National Architectural Heritage Board. Thingvellir Church is the only building within the National Park protected under this law.

Nature conservation is covered by the *Nature Conservation Act* (No. 44/1999 and amendments).

All of these statutes contain provisions for prosecutions and penalties for transgressions that adversely impact archaeological sites and ruins, historic buildings, specific landscape types, etc and for unauthorized development projects or changes of use.

Management structure:

Overall management of the existing Park is the responsibility of the three-man Thingvellir National Park Commission. Traditionally, its members are selected from the three main political parties; the current chairman is a former Minister of Education, Culture, and Science and now Minister of Justice.

There is a full-time staff of three, headed by the Director, who has considerable experience in the field of national park management. During the tourist season (1 May to 1 September) between ten and twelve temporary wardens are employed.

Resources:

Thingvellir National Park receives funds for maintenance and management from the Treasury budget. The funding is based on an annual plan that covers both running costs and projects. Income generated on the site is retained in the park.

In addition the Thingvellir Commission funds archaeological excavation. This started in 2002 and is planned to continue until 2006.

Interpretative work in the park is sponsored by Landsbanki.

Justification by the State Party (summary)

The State Party suggests that the outstanding universal value of the property stems from a combination of the following cultural assets:

- The site of the general assembly or Althing for the whole of Iceland, established in 930
- The association of the assembly with its exposition of Germanic Law and the 12th record of Icelandic Law – the *Grágás*
- The uninterrupted history of the Althing
- Unique reflection of mediaeval notions of law and authority
- Large area of physical remains of the Althing
- Outstanding cultural landscape of the National Park
- Peaceful change of religion in year 1000
- Inspirational landscape of Thingvellir

3. ICOMOS EVALUATION

Actions by ICOMOS

The site was visited by a joint ICOMOS/IUCN mission in August 2003.

ICOMOS has also consulted its International Scientific Committee on Historic Gardens / Cultural Landscapes.

Conservation

Conservation history:

Archaeological research in the form of excavations and survey has taken place at Thingvellir on a relatively small scale in 1880, 1920, 1957, 1986–92, 1998, and 2002. Excavation is currently in progress at the Biskupabuðir site near the church, carried out by the Institute of Archaeology, a private company.

There is an urgent need for an archaeological research programme for the Innermost Assembly Site as part of the Conservation Management Plan. This should concentrate on the recording of all visible remains and of sub-surface remains, using modern geophysical techniques such as magnetometry, resistivity surveying, ground radar, and infrared remote sensing. The most important objective should be established the how far the structures associated with the Althing extend into the landscape. Thereafter excavation should be kept to a minimum and orientated to problem solving, rather than the exposure of large areas of remains.

State of conservation:

There are virtually no significant visible remains on the ancient assembly site. There are however significant visible remains of structures, such as the large Snorrabuð and the extensive buildings around the Biskupabuðir site, along with some of the 17th and 18th century booths. There is, however, a great deal of buried evidence of the booths and other structures that provided for those who attended the annual meetings. The conservation of these elements above ground is acceptable, although the slow process of decay below ground will continue.

Care must be taken to ensure that these do not deteriorate further as a result of uncontrolled visitor access.

Thingvellir Church, and the neighbouring Thingvellir Farm, are both conserved and maintained impeccably.

Management:

The Commission published its planning strategy *Thingvellir – National Park and Environment* in 1988. This resulted in a number of interventions from 1990 onwards on the Innermost Assembly Site, designed to improve visitor access and ease pressure on the major elements of the historic site by means of the construction of footpaths, stairways, and viewing platforms.

At the present time a Conservation Management Plan is nearing completion. This is being drafted by a commercial consultancy group working closely with the Director and Interpretation Manager of the Park. This was presented in detail to the mission on 6 August 2003. In the opinion of the mission it conforms fully to the requirements of the

World Heritage Committee in respect of management mechanisms and reflects current thinking on management planning. A number of modifications proposed by the mission (e.g. preparation of annual action plans; revision of main plan on a six-year cycle; need for archaeological research plan) were accepted and will be incorporated into the final plan. This was to be submitted to the Commission by the end of 2003 and the approved text sent to the Advisory Bodies and the UNESCO World Heritage Centre by 1 March 2004.

Risk analysis:

Threats identified in the nomination are:

- Development pressures:

The main development threat is the plan to ‘rebuild’ State Road no 365, which runs through the southern part of the park from Gjábakki in the west and continues through the buffer zone to Laugarvatn in the east. This is being put forward for traffic safety and traffic management reasons. The nomination dossier suggested that this would be done in a way to ‘minimise environmental impacts’ and to ‘take into account the importance of the natural and cultural heritage’.

The mission was concerned about this scheme. Subsequent to the mission it was learned that the speed limit of 50 km/h that applies to other roads within the Park (see dossier, page 64) will be increased to 90 km/h for the No. 365 Road, which will be rebuilt on a route further south so as provide a more “scenic” view of Lake Thingvallavatn.

The State Party was asked to consider proposing an alternative route outside the nominated area – see below.

- Holiday chalets:

Private chalets within the park let by the Thingvellir Commission for a ten-year period are mentioned as a possible threat but it is said that there are no plans to remove them. However it is stated that no new chalets will be allowed.

Outside the Park, chalets are visually obtrusive particularly around Lake Thingvellir – *see authenticity, threats and recommendations below.*

- Forestry:

Conifers were planted at various places the park from 1899 onwards as pioneering experiments in Icelandic forestry. Most prominent is Pine Grove around 1,000 metres north of the assembly site. The dossier mentions allowing the oldest trees to continue to prosper ‘as much and as long as possible’.

The intrusiveness of these trees near to the heart of the proposed World Heritage Site would seem to call for a shorter timescale for their removal – *see authenticity and recommendations below.*

- Environmental pressures:

Subsidence of the land below the assembly site, some 3-4 metres over the past 1,000 year, creates problems with flooding from the River Öxará. Earthquakes in the area have added to this problem. Mitigation measures are being considered.

- Water quality:

One issue not addressed in detail in the dossier is the threat to the water quality of Lake Þingvallavatn. This ecosystem of the lake is very sensitive to the impact of any artificial inputs, especially nitrogen and this could be exacerbated by discharge from summer houses. Summer houses within the park have leases, which stipulate appropriate controls over use, and waste discharge. However, in addition, there are several hundred summer houses around the shores outside the Park. As the lake is a shared system with part of the nominated site, controls over pollution are needed for all the summerhouses, not just those in the Park. *See recommendations below.*

- Visitor pressure:

The annual visitor numbers are believed to be in the neighbourhood of 300,000, 5000–6000 of them making use of the camp-site within the Park.

Tourism is seen as a major contributor to the national economy of Iceland, and there is a national campaign to increase visitor numbers. This, coupled with possible inscription on the World Heritage List, is predicted to increase visitor numbers to Thingvellir to as many as one million per year in the coming decade.

Ways of mitigating impact is addressed in the dossier. However the mission stressed the importance of provision being made for substantially increased visitor numbers in the Conservation Management Plan, a point that was accepted.

Two detailed issues need to be addressed:

- The central parking place, immediately east of the historic core, is intrusive
- A heavy concrete bridge over the River Öxará on the route in the gorge is inappropriate in such a beautiful setting. *See recommendations*

Authenticity and Integrity

Authenticity is not overall an issue at this property. The overall cultural landscape has changed little since the 10th century, and more recent buildings such as the Thingvellir Church and Farm respect traditional styles. However there are two specific aspects of the property that lack authenticity.

Contemporary “summer houses” are particularly intrusive along the western shores of Lake Thingvallavatn south-west of the Innermost Assembly Site, and there is also a scatter of them in the wider landscape to the east of the Assembly Site. In terms of design these are unexceptionable, but their presence is incompatible with the objectives of the Park.

It is understood that the plots on which these were built were made available on ten-year leases at a time when management of the Park was less rigorous than it is today. Those alongside Lake Thingvallavatn also constitute an extra cause for concern because of the possibility of pollution from sewage discharges into the Lake.

Another non-authentic element is conifer plantation within the Innermost Assembly Site, planted from 1899. The objection to these is the fact that these are non-indigenous

trees: it is now established that there were no conifers on the island when the first settlers arrived in the 9th century. There is a somewhat cautious policy of the progressive felling of these conifers and their replacement with indigenous species.

Overall the nominated site can be said to have integrity – with the boundary encompassing all the necessary attributes of the Althing and its surrounding landscape.

Comparative evaluation

Although a number of medieval assembly sites are known in other European countries, particularly Norway, Thingvellir is both historically, archaeologically and symbolically the most significant.

In some other countries, the assembly sites are those of local or regional assemblies that performed a different role. The Althing as a national assembly represented the whole country and was in effect the capital of Iceland for two weeks each year when key legal and administrative decisions were made.

At Thingvellir the site has more visible remains than at other comparable sites and also it appears potentially to have very rich archaeological layers yet to be explored. No other sites show visible ruins, although mounds are extant at the Tynwald in the Isle of Man, Gulating, and Frostating in Norway, and at the Thingmount in UK.

As well as physical remains and national status, the Althing site in Iceland has come to have extra values connected with its long use, with knowledge of its governance role transmitted down the centuries in the Icelandic sagas, and through its dramatic natural setting that has changed little since the 9th century. It has thus acquired symbolic associations with Icelandic identity and with Norse culture and is perceived as a place of aesthetic appeal.

The Tynwald on the other hand, although arguably older than the Althing is heavily restored and landscaped and sits in an urban setting: it has not come to associated with feelings of identity, nor is it perceived as capturing the essence of Germanic law in a way that the Althing does. The Thingmount is largely unknown and, although in a beautiful setting, is not associated with any communal memory of its function or significance. And most of the five Norwegian *tings* are marked with later 19th and 20th century monuments.

The Althing is thus unique for its extensive built remains, its unspoilt setting and for its strong known associations with Germanic Law and Norse culture.

Outstanding universal value

General statement:

The Thingvellir National Park is of outstanding universal value for:

- The large area of physical remains of the site of the national assembly or Althing established for Iceland in 930, and which persisted in use until the 18th century.

- The association of the Althing and Thingvellir with Germanic Law and governance, an association long known and appreciated through the Icelandic sagas and the written codification of the *Grágás* Laws, and one that was strengthened in the 19th century through the independence movement and through growing awareness of landscape appreciation and its perceived association with ‘natural’ and ‘noble’ laws
- The association between the Althing and its hinterland, (now the landscape of the National Park) agricultural land which traditionally provided grazing grounds for those attending the Althing and across which tracks led to the Assembly grounds.
- The fossilised cultural landscape of the park which reflects the farmed landscape over the past thousand years through abandoned farms, fields, tracks and through association with people and events recorded in place names and archival evidence, thus documenting the settlement of Iceland, and the high natural values of this landscape
- The inspirational qualities of the Thingvellir landscape, derived from its unchanging dramatic beauty, its association with national events and ancient systems of law and governance, have given the area iconic status and turned it into the spiritual centre of Iceland

Evaluation of criteria:

The site has been nominated on the basis of *criteria iii and vi*:

Criterion iii: The Althing and its hinterland, the Thingvellir National Park, represent, through the remains of the assembly ground, the booths for those who attended, and through landscape evidence of settlement extending back possibly to the time the assembly was established, a unique reflection of mediaeval Norse/Germanic culture and one that persisted in essence from its foundation in 980 AD until the 18th century.

Criterion vi: Pride in the strong association of the Althing to mediaeval Germanic/ Norse governance, known through the 12th century Icelandic sagas, and reinforced during the fight for independence in the 19th century, have, together with the powerful natural setting of the assembly grounds, given the site iconic status as a shrine for the national.

4. ICOMOS RECOMMENDATIONS

Recommendation for the future

The site has a unique cultural significance to the Icelandic people as in effect a national shrine, linked to ancient traditions. This spiritual significance is closely connected to the perceived ‘natural’ and unchanging nature of the site and its remoteness from modern living.

In order to sustain this significance on a wide largely open site, it will be necessary to give attention to even comparatively small details of the site.

The following issues need addressing in this connection:

Plan to ‘rebuild’ State Road no 365:

The existing Road 365 through the eastern part of the National Park is planned to be ‘improved’ into a fast highway, constructed for 90 km/h traffic. Two alternative routes were being considered at the time of the mission, both of which involved about 3–5km of new or upgraded road (roughly half of this in the Park itself, and half in land to the east).

An environmental impact assessment (available only in Icelandic) had been prepared. The benefits of a new road in terms of improved access are clear, but good practice these days would favour alternatives that avoid such a sensitive area altogether.

Subsequent to the mission the State Party was asked to suggest alternative routes outside the nominated site. An alternative was put forward which cut through a small triangle at the southeast of the nominated site, but with the rest of the road being outside the nominated site.

ICOMOS would recommend acceptance of this route provided that the triangle of land is taken out of the nominated site, thus leaving the road either outside the nominated site or along its boundary, and that the new road does not lead to upgrading of the existing routes within the nominated area. The State Party’s response to ICOMOS’s view is still awaited.

The Mission also commented on the need to exercise control over the whole of Lake Thingvallavatn as a single ecosystem. The State Party was asked to extend the Buffer Zone to cover the whole of the Lake and this they have now agreed to do.

Summerhouses

The summerhouse within the park are visually intrusive and also potentially environmentally damaging, although with its seems adequate controls in place through their leases. Those around the edge of the Lake Thingvallavatn are also potential damaging to the sensitive ecology of the lake and appear to have less control in place.

It would be desirable if leases were not renewed in the park when they expire (even though this has financial implications). Furthermore stronger controls are needed for those summerhouses outside the park, which could impact on the waters of the lake within the park. In order to further control the wasters of the lake it would be desirable if the whole lake could be made part of the buffer zone.

Forestry

The impact of conifer plantations on the aesthetic qualities of the site is in place quite negative. It would be desirable for particularly areas close to the assembly site to be the subject of an eradication programme.

Recommendation with respect to inscription

That the site be inscribed on the World Heritage list as a *cultural landscape* on the basis of *criteria iii and vi*, subject to the following recommendations:

- A comprehensive programme of archaeological research, with emphasis on non-destructive recording which be included in the Management Plan.
- Plans should be developed for the progressive acquisition of holiday houses within the Park as and when their leases come to an end. Stricter controls should be put in place for effluent from holiday houses bordering Lake Thingvallavatn.
- A programme to remove non-indigenous conifers from the entire Park and replace them, where appropriate, by native species should be part of the Management Plan.
- The revised road scheme should be accepted subject to the conditions outlined above.
- It is recommended that the central car park at Flosagjá, on the eastern side of the Öxará, should be closed.
- The steel and concrete bridge over the Öxará river should be replaced by a lighter construction more in harmony with the landscape.

ICOMOS, March 2004

The Negev Desert (Israel)

No 1107

1. BASIC DATA

State Party: Israel

Name of property: The Incense and Spice Road and the Desert Cities in the Negev

Location: Negev Region

Date received: 31 January 2003

Category of property:

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

Brief description:

Four Nabatean towns, associated fortresses and agricultural landscapes in the Negev Desert, spread along routes linking them into the Mediterranean end of the Incense and Spice route, together reflect the hugely profitable trade in Frankincense from south Arabia to the Mediterranean, which flourished from the third century BC until the second century AD, and the way the harsh desert was colonised for agriculture through the use of highly sophisticated irrigation systems.

2. THE PROPERTY

Description

The nominated site lies in the Negev Desert – which as a whole accounts for two thirds of Israel's land area. Its name means dry land.

The nominated towns, fortresses, caravanserai and fossilised agricultural landscapes that reflect the prosperity of the Nabatean Spice trade over five hundred years from the third century BC, stretch out across a hundred-kilometre section of the desert from Haluza in the northwest to Moa in the east on the Jordanian border. These sites were part of a network of trade routes which transported frankincense and myrrh, extracted from thorn trees in what are now Oman, Yemen and Somalia, to the Mediterranean and North Africa – a total distance of some two thousand kilometres.

Frankincense was used in enormous quantities in the Hellenistic and Roman world, as incense for temples, and for medicinal and cosmetic purposes. Such was the demand that its price was at times higher than gold. The demand prompted elaborate measures for its supply. In the Negev, its trade fostered the development of substantial towns and for five hundred years their livelihood largely depended on continuous supply.

Ten of the sites (four towns, Haluza, Mamshit, Avdat and Shivta, four fortresses, Kazra, Nekarot, Saharonim and

Makhmal, and two caravanserai) lie along or near the main trade route from Petra, now in Jordan and the capital of Nabatean power, to Gaza, while the town of Mamshit straddles the route leading north from Petra to Damascus.

The central Nabatean desert is divided physically into two by the Makhtesh Ramon cliff and crater, some 40 kilometres long and 300 metres deep. South of the cliff the desert topography is harsh, with many 'wadis', bare mountain ridges, lofty plateaux and deep canyons, and has very low rainfall and slight vegetation. In spite of these hazards and disadvantages, the trade routes navigated this inhospitable terrain in order to avoid the Romans who occupied Israel north of the Negev. Four of the key sites are in this area – cities with fortresses and towers developed to service and protect the trade routes and with sufficient infrastructure to sustain through agriculture a population in this arid area. This meant the development of terraced fields serviced by hugely sophisticated irrigation systems that were based on elaborated mechanisms for trapping every drop of the slight rainfall the area receives.

North of the Makhtesh Ramon cliff, the area is by contrast more hospitable. It is dry but not barren and mostly flat with wide-open spaces. The rainfall is slightly higher and the vegetation more varied and widespread. This allowed for a large pastoralist population, which seemed to have deterred the Romans.

The nomination consists of sites that represent the rise of Nabatean control of this Incense route in the Negev, following the domestication of the camel in the third century BC, and then its subsequent decline in the second century AD with the Roman occupation of Petra. The sites have been preserved due to their almost total abandonment in the 7th century AD.

All the proposed sites are surrounded by a buffer zone.

The nominated property is in four sections: the landscape and a 50 km section of the route from Petra to Gaza between Avdat and Moa; the town of Haluza further north along the same route; the town of Shivta, just west of this route and the town of Mamshit on the route from Petra to Damascus.

The main sites are:

Towns

- Avdat – Oboda
- Haluza
- Mamshit Kurnub
- Shivta – Sobata

Fortresses and Caravanserais

- Moa Fortress and Caravanserai
- Kasra Fort
- Nekarot Fortress
- Ein Saharonim – Ramon Gate Caravanserai
- Makhmal Ascent and Fortress
- Graffon Fortress
- Milestones along the route

- Miscellaneous remains
- Road Sections
- Agricultural evidence

Towns

Avdat – Oboda:

On the western edge of the Ramon-Nafkha highlands on the edge of a promontory 80 metres above the surrounding plains, the town covers an area 300 x 400 metres and lies within a squared limestone wall. Remains in the town include domestic dwellings, a bathhouse, a Nabatean temple, a fort, a main street, two churches and a caravanserai.

The town walls have survived to a considerable height. In places arch-supported roofs also survive.

Haluz:

This, the northernmost town, is surrounded by shifting sand dunes, which have obscured some of the building evidence. Recent excavations have uncovered remains of streets, a winepress, a theatre, two churches and a tower.

Mamshit Kurnub:

This easternmost town near modern Dimona has been extensively excavated and in places partially reconstructed. It consists of a town wall, caravanserai, large private houses, market street bathhouses, etc. Surviving material includes frescoes and mosaics.

Shivta – Sobata:

Slightly off the main trade route, this town in the central Negev has, apart from its main monuments, not been excavated but nevertheless exhibits a remarkable degree of conservation. There are remains of houses with two and three floors, churches with apses intact, streets, a governor's house, a town square, a farm, winepresses etc. Built of hard limestone, it is unwallled.

Fortresses and Caravanserais

Moa Fortress and Caravanserai:

Moa is at the eastern end of the section of the route nominated and sits near the Jordanian border. Both the fortress and caravanserai are of stone built from dressed limestone. The fortress sits on the top of a knoll overlooking the caravanserai on the plain below. Walls survive to 3 m height in the fortress and around 1.25 m in the caravanserai. There are remains of an elaborate water system, which channelled water from an underground spring, via a pool and a canal, to the bathhouse in the caravanserai. Agricultural implements were found in the fortress.

Kasra Fort:

To the west of Moa, the small square Kasra Fortress sits on a flat mountaintop above the Kasra Wadi. The walls of cut fossil limestone survive to 3 m in height.

Nekarot Fortress:

The next site to the west, Nekarot Fortress, consists of a square tower and adjoining yard, a ruined complex whose use is uncertain, as well as a small watchtower and a hidden pool complex built to retain floodwater. All

buildings are constructed of squared limestone blocks. The tower walls remain to 3 m high. Remarkably, the water pool building has its arched roof supports, stone roof slabs, walls, windows and canal intact, and also displays evidence of fine three-layered lime/gypsum plaster.

Ein Saharonim – Ramon Gate Caravanserai:

Further west again, is this large Caravanserai built of soft clay stone and fired clay brick and containing rooms for workshops, kitchens, living quarters and washrooms. Walls survive up to approximately 2 m high in parts of the site. In the surrounding area are extensive remain of agricultural terraces.

Makhmal Ascent and Fortress:

On the northern edge of Ramon Makhtesh is this square fort and an associated pool to catch floodwater. Both are built of squared limestone blocks and survive to around 1.5-2 m high.

Graffon Fortress:

Similar in construction to the Makhmal fortress, the walls survive to just less than a metre high.

Milestones along the route:

Twenty-two milestones, in two groups of five and six, have been discovered in the Nafha Highlands and the Ramon Makhtesh areas between the Makhmal Fort and the Saharonim Fort. They are constructed of cylindrical stones, either two or three in each milestone, supported on a square stone base.

Miscellaneous remains:

Along the route are numerous remains of field-stones arranged in a variety of different ways near rest sites, roads intersections, dangerous ascents etc. Some are markers, while others seem to have been offering or worship sites. A few of the installations are large – as much as 100 m in length.

Road Sections:

Evidence of the road between sites, wide enough to carry camel or mule traffic, can be found in place along the length of the nominated section. The road is visible in the way that fieldstones have been cleared from the surface and arranged along the edges. In places the road has been 'revetted' on steep slopes. Milestones mark the way.

Agricultural evidence:

The Nabateans had to produce food for their inhabitants but also for the huge incense caravans crossing the country several times a year. In spite of the arid desert conditions, with rainfall of only 100 mm a year, large-scale agriculture was developed using extremely sophisticated systems of water collection.

Water collection and irrigation used several methods:

- Channelling;
- Dams – these are mostly small but there are hundreds of thousands of them scattered across every valley and creek;

- Cisterns and reservoirs – these were cut in bedrock, created by dams or consisted of built structures within a building and all collected flood water.

Evidence for all these is widespread around Avdat and the central Negev, as are remains of ancient field systems strung along riverbeds and on the slopes of hills, where they are characterised by myriads of stone collection cairns.

The Nabateans were also pastoralists breeding sheep, cattle, goats and camels in considerable numbers.

The combination of towns and their associated agricultural and pastoral landscape makes a complete fossilised cultural landscape.

History

From the 3rd century BC until 2nd century AD, the Nabateans transported frankincense and myrrh across the desert from Arabia to the Mediterranean coast, a distance of some 1,800 km.

This trade was fostered by demands for luxury goods in the Hellenistic and Roman world. It was made possible by the knowledge of the desert dwelling Nabateans, who could bridge the ‘impassable’ desert and travel into the southern Arabian Peninsula the source of the frankincense, a world unknown to the Romans and those living along the coast of the Mediterranean.

The Nabateans moved into the Negev area in the 6th century BC after the Edomites had abandoned their country and invaded the Judaeian plains.

The Nabateans grew rich on the profits of the trade. The Romans consistently tried to take over the trade, and their hostile influence meant that the Nabateans had to take routes to the south of Roman territory and thus traverse and secure some of the most difficult terrain in the Negev. They developed towns and forts to defend the route and caravanserais to provide for travellers. To support their own population and those of the merchant caravans, necessitated colonising the harshest of dry, rocky deserts.

By the 2nd century AD all the Nabatean towns had become annexed to the Roman Province of Arabia after the Roman conquest of Petra. The heyday of Nabatean control of the routes was at an end. Although Roman control heralded two centuries of prosperity for the towns as they became incorporated into the defence system of the Roman Empire under Diocletian, it meant a decline of the trade routes as the Romans diverted trade through Egypt.

Most of the towns were finally abandoned after the Arab conquest of 636 AD and have lain largely undisturbed since.

Management regime

Legal provision:

All the nominated area is State owned.

All cultural heritage elements within the nominated area are protected by national legislation under the following laws:

- Israel Antiquities Law 1978;
- Antiquities Authority Law 1989;
- National Parks, Nature Reserves and National Sites Laws, 1992.

The first two laws protect man-made remains made before 1700 AD and thus cover all aspects of this nomination.

The third law defines the role and structure of national parks and nature reserves. All parts of the nomination are within designated national parks or nature reserves.

Management structure:

The National Parks and Nature Reserves Authority manages the site on a daily basis. The Israel Antiquities Authority manages the conservation and excavation activities of designated structures.

Management is carried out at national regional and local levels as follows:

National:

Parks and Reserves Authority - Policy issues.

Antiquities Authority – formulating conservation and inspection.

Regional:

Parks and Reserves Authority – work plans.

Antiquities Authority – excavations and inspection.

Local:

Antiquities Authority – carries out conservation and inspection work.

Resources:

All finance comes from the Parks and Reserves Authority budget, which comes in turn from the government and from income. The four towns have specific budgets. Elsewhere in low-income years, funds are spent on maintenance and protection only, with conservation taking place when exterior funds are available.

Justification by the State Party (summary)

The Frankincense and Spice Road was as significant to the world’s cultures as was the Silk Road. The political, economic, social and cultural significance of this route is indisputable.

3. ICOMOS EVALUATION

Actions by ICOMOS

An ICOMOS Mission visited the site in August 2003.

ICOMOS has also consulted its International Scientific Committee on Cultural Itineraries.

Conservation

Conservation history:

This is not detailed in the nomination in one section. However descriptions of individual sites reveal the following:

- 1956-1990: Mamshit – extensive excavations and reconstruction;
- 1960s, 1970s and 1980s: Avdat – excavations and reconstruction;
- 1990: Ein Saharonim – Ramon Gate Caravanserai: restoration;
- 1995: Moa Fortress – restoration;
Nekarot Fortress – restoration;
- 1996: Kasra Fortress – restoration;
- 1997: Ein Saharonim – Ramon Gate Caravanserai: restoration;
- 2002: (planned) Makhmal Fortress – restoration;
(planned) Mamshit – restoration.

State of conservation:

The state of conservation of the majority of monuments is good. The exception is the site of Haluza, which lacks post-excavation consolidation (see below).

Management:

The Parks Authority employs a Chief Archaeologist and a Chief Architect at national level and a large expert staff of archaeologists, planners and conservators.

At a regional level it has one trained conservation expert and a core group, which receives basic training from Antiquity Authority experts to enable them to know what they are able to undertake without the intervention of experts from the Antiquities Authority. Regional staff also includes rangers and site managers.

There is no Management Plan for the whole nominated areas. The dossier however states that the component parts of a Management Plan do exist. Each National Park and Nature Reserve has a Master Plan for the whole accompanied by local plans for smaller areas. Sites also have development plans, staffing plans and annual work plans.

The towns of Avdat, Shivta and Mamshit have conservation and tourism development plans. The fortresses and some of the water installations have conservation plans, much of which has been implemented.

All sites have a Site's File which covers list of properties, photographic documentation, and condition assessments.

Although annual work plans are in place for each site, these do not seem to be detailed enough to provide guidance for short-term small conservation projects in response to deterioration due to harsh desert conditions. Such plans it is suggested should be put in place for each site as soon as possible.

There is no evidence of an archaeological strategy for the whole site. Given the problems perceived at two of the sites – see below – it is suggested that such a strategy be

developed as soon as possible which would cover archaeological research, non-destructive recording and approaches to stabilisation and repair. Such a strategy should inform against reconstruction where evidence is not totally available. It should apply across the whole site and give advice for each of the major sites.

Risk analysis:

The nomination dossier sets out four areas of risk as follows:

Development pressures: The buffer zones for the nominated area are large and are within nominated national parks and nature reserves. This means development plans should have no effect on them. The only possible antipathetic activities mentioned are army training. Care would need to be taken that this training did not disturb evidence for ancient agriculture.

Environmental pressures: Lack of regular human activity in the area (apart from staff working on the sites) means that there are no direct environmental threats as a result of human intervention. The main environmental threats come from 'natural' causes – the extreme temperatures of the desert which impact on the building material.

Natural disasters: The main threats are earthquakes and flash floods. In recent years most of the main structures have been consolidated to help them resist earthquakes. Before and after the rainy season, drainage systems are checked to ensure water is diverted away from the sites.

Visitor tourism pressure: No information is given on visitor numbers but mention is made of pressure at peak seasons. During this period all rangers are permanently on site.

Four wheel drive vehicles driven by visitors are a threat. These are countered by strict rules on access.

To these can be added:

Reconstruction: The site of Mamshit seems to have suffered from 'creative' reconstruction of certain elements – see below. At Haluza and at one of the forts excavation work does not appear to have been followed by systematic consolidation. In order to avoid further inappropriate work, an archaeological strategy should be put in place generally and for each of the major sites.

Lack of management: Most of the sites appear well conserved and managed. The exception appears to be the city of Haluza, which did not seem to be the subject of regular maintenance or management.

Authenticity and integrity

The abandonment of the sites in the 7th century and the lack of population in the region have given the sites considerable protection from deliberate change.

Apart from two notable exceptions, the site overall seems to have authenticity, and if the towns and forts are combined with their trade routes and their agricultural hinterland, in all they provide a very complete picture of a desert civilisation strung along a trade route and thus have high integrity.

The two exceptions are Mamshit and Haluza.

Mamshit was partially reconstructed in the 19th century. Of more concern are recent interventions. The Gate to the city is currently being reconstructed on the basis of a mosaic design from another city; the commercial quarter has been recently reconstructed with a grant from the Ministry of Tourism and pathways within the city have been reconstructed away from their original routes. The overall effect is scenographic rather than a scientific approach to interpretation and documentation.

At Haluza, part of the site has been excavated and this seems to have left the site with stones not in situ as any post excavation consolidation work has been carried out to consolidate and reposition stones. The site is thus confusing and has lost some of its integrity.

For both of these sites the authenticity seems to have been partially compromised.

Comparative evaluation

No comparative evaluation is provided in the nomination dossier. Clearly the nominated area is part of a wider network of trade routes used to transport incense and spices from Arabia to the Mediterranean. The key questions are whether the section being put forward has distinctive qualities not found in the rest of the route and whether the nominated area covers sufficient of those qualities in spatial terms.

Petra the Nabatean capital is already inscribed, as is part of the route in Oman where four desert fortresses and a portion of the route have been inscribed.

The section of the route crossing the Negev is distinctive for one key reason. Because of threats from the Romans to the north, the route across the central Negev had to negotiate some of the more inhospitable terrain in the desert with tracks climbing high ridge and crossing wadis rather than following their line. It also necessitated the establishment of settlements in an area previously inhabited only by nomadic pastoralists.

The trade in frankincense thus led directly to the colonisation of the desert and the development of a series of towns, which flourished as a result of the lucrative trade; perhaps equally significantly the towns prompted the development of 'desert agriculture' a unique response to feeding large numbers of peoples in areas of low rainfall. Around the towns the desert was transformed into fields and pasture through a sophisticated system of dams, canals, and cisterns, which were a sustainable response to the particular terrain.

The route modified the desert – what remains is a very complete picture of that modification in the area of the Negev where one finds unique environmental conditions.

The nominated site thus is distinctive in relation to other parts of the Frankincense trade route but is nevertheless part of the bigger picture.

Outstanding universal value

General statement:

The nominated site is of outstanding universal value for the following reasons. It:

- Presents a testimony to the economic power of frankincense in fostering a long desert supply route from Arabia to the Mediterranean in Hellenistic-Roman times, which promoted the development of towns, forts and caravanserais to control and manage that route;
- Displays an extensive picture of Nabatean technology over five centuries in town planning and building;
- Bears witness to the innovation and labour necessary to create an extensive and sustainable agricultural system in harsh desert conditions, reflected particularly in the sophisticated water conservation constructions.

Evaluation of criteria:

The site is nominated on the basis of *criteria iii and v*.

Criterion iii: The site bears an eloquent testimony to the economic, social and cultural importance of frankincense to the Hellenistic-Roman world. Such was the demand for frankincense, and its significance in religious and social traditions, that substantial Nabatean towns grew up in hostile desert conditions to service the supply routes from Arabia to the Mediterranean along the nominated part of the route in the Negev desert. The route provided a means of passage not only for frankincense and other trade goods but also for people and ideas.

Criterion v: The almost fossilised remains of towns, forts, caravanserais and agricultural systems strung out along the Spice route in the Negev desert, display an outstanding response to geological and economic conditions. Together, the remains show how trade in a high value commodity, frankincense, could generate a dramatic response in terms of sustainable settlement in a hostile desert environment. The remains display sophisticated agricultural systems, involving conserving every drop of water and optimising the use of cultivatable land, which produced a unique and extensive desert land management system that flourished for five centuries.

4. ICOMOS RECOMMENDATIONS

Recommendation for the future

In order to address concerns over interventions at two of the sites, it is suggested that the State Party put in place an archaeological strategy for the whole site and also for each of the major towns which covers archaeological research, non-destructive recording and approaches to stabilisation and repair.

It is further recommended that there should be active management of Haluza and that steps should be taken to consolidate those parts of the site which have been excavated.

It is also suggested that the State Party amplify existing management plans with more detailed work plans to

provide guidance for short-term responsive, conservation projects.

Recommendation with respect to inscription

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

Criterion iii: The Nabatean towns and their trade routes bear eloquent testimony to the economic, social and cultural importance of frankincense to the Hellenistic-Roman world. The routes also provided a means of passage not only for frankincense and other trade goods but also for people and ideas.

Criterion v: The almost fossilised remains of towns, forts, caravanserais and sophisticated agricultural systems strung out along the Spice route in the Negev desert, display an outstanding response to a hostile desert environment and one that flourished for five centuries.

ICOMOS, March 2004

Cerveteri and Tarquinia (Italy)

No 1158

1. BASIC DATA

State Party: Italy
Name of property: Etruscan Necropolises of Cerveteri and Tarquinia
Location: Province of Latium
Date received: 30 January 2003

Category of property:

In terms of the categories of cultural property set out in Article 1 of the 1972 World Heritage Convention, these are *sites*. The submission includes two archaeological sites and two museums. It is a serial nomination.

Brief description:

Two large cemeteries belonging to the Etruscan culture and representing different typologies covering about one thousand years of burials.

Some of the tombs are monumental, cut in rock and with impressive tumuli on top. Many are with carvings on their walls and others with extraordinary wall paintings.

Great amount of movable finds from the tombs are on display in the relevant museums in the nearby towns of Cerveteri and Tarquinia. Those include also detached wall paintings and decorated coffins (sarcophaguses).

The core of the sites is fenced, but large parts are outside the fenced and visited areas.

2. THE PROPERTY

Description

The nomination is of two Etruscan cemeteries, dating from 9th century to 1st century BCE. The Etruscans were a people who lived in west-central Italy from 9th century BCE onward. Their culture reached its height at the 6th century BCE.

There is no definite answer to the question of the origins of these people. Scholars divide in support of three main opinions: that of Herodotus in the 5th century B.C.E., who considered the Etruscans to be immigrants from Lydia or the Greek part of Asia Minor; that of Dionysius of Halicarnassus, in the 1st century B.C.E., who looked at them as an Italic people native to the area they occupied; and a third theory, little supported, which sees them as migrants from north of the Alps. It is certain that no community of the same ethnic and social characteristics occurred elsewhere in Europe or Asia. The Etruscan spoke a non-Indo-European language of unknown origin.

The two nominated cemeteries including their construction, artistic decoration and objects found in them are some of the best testimonies of this great Etruscan culture.

The necropolis near the town of Cerveteri is called Banditaccia and the one next to Tarquinia is called Monterozzi. Each of these cemeteries is different in the characteristics of the tombs and therefore cover together the Etruscan burial culture.

Cerveteri: Thousands of tombs exist in this vast cemetery. They are organised in a city like plan, with 'streets', small squares and 'neighbourhoods'. The tombs are of different types depending on period, family status and other criteria. The earliest known are series of rock cut trenches holding pottery ossuaries containing ashes of the deceased.

Most famous are the tumuli, tombs often containing more than one tomb under an imposing mound. Tumulus II, from the 7th century, for example, houses the 'Funerary Couch Tomb', 'Dolia Tomb' and 'Greek Vase Tomb'.

A famous tomb is the one called the 'Hut Shaped Tomb', from the 4th century. It presents an excellent rock cut hut with all structural and building elements, such as gabled roof, main crossbeam, wood and straw roofing materials as well as stone couches next to the walls. This tomb and others, imitating houses, are the best and only evidence of the residential architecture of the Etruscans.

The 6th century Tomb of the Greek Vases is accessible through a rock cut *dromos* (corridor) and it imitates an Etruscan temple.

The Tomb of the Moulding (cornice) has two thrones with footstools, cut in the rock, at the sides of its door. It also imitates a contemporary domestic interior.

The tomb of the Capitals has an imitation of wooden floor, on its ceiling (considered as the first example of a parquet floor).

The most famous among the thousands of the Banditaccia tombs is the 'Tomb of Reliefs'. This 4th century tomb is accessible via long rock cut stairway leading to a big hall (6.5 x 7.8 m) with a ceiling supported by two columns with Aeolic capitals. It includes 13 double funerary niches and additional place for 34 bodies on a specially carved ledge. The 13 niches have double cushions with red painted stucco. Various objects are depicted on the stuccoed walls, including weapon, religious objects and daily life ones.

This is just a small selection of tombs – of which a few more are described in the nomination file. Only a visual presentation can do justice to these tombs which are so important to understand daily life, architecture, religion and mythology of the Etruscans.

Tarquinia: The other cemetery, known as Monterozzi or the necropolis of Tarquinia, is famous for its painted tombs. This in spite of the fact that they constitute only 3 % of the known 6 000 tombs in the cemetery. The tombs are all cut in the rock and accessible via sloping or stepped corridor. Most of them were made for a single couple and constitute of one burial chamber.

The earliest painted tombs are from the 7th century but only in the 6th century they fully developed and completely covered with painting. About 50 out of the 200 known painted tombs are accessible to the public. A few of these are described below:

The 4th century tomb of the Lionesses, discovered in 1874, consists of small chamber with gabled roof. The painting

depicts flying birds and dolphins and mainly scenes from the life of the Etruscan aristocracy.

The 6th century tomb of the hunting pavilion - showing the view seen through the transparent fabric of the pavilion.

Hunting and Fishing Tomb, composed of two chambers. In the first one, depiction of Dionysian dancing in a sacred wood, and in the second, a hunting and fishing scene and the portraits of the tomb owners.

Jugglers' Tomb – paintings inspired by the games taking place during the funerary ceremonies.

The painted tombs of the aristocracy, as well as the more simple ones, are another extraordinary evidence of what objects can not show: daily life, ceremonies, mythology as well as artistic abilities.

History

The necropolis of Cerveteri (Banditaccia) developed from the 9th century BCE. It expanded from the 7th century on, following a precise plan. The ancient history and development of the Tarquinia (Monterozzi) necropolis is similar.

Earliest evidence of 'modern' interest in the tombs comes from the Renaissance. It grew in the 17th and 18th centuries, when scholars and artists started to describe and paint the tombs. In the first half of the 19th century the Tarquinia cemetery was studied by scholars and this is when most of the tombs known today were discovered. The site was visited in 1834 by Ludwig I from Bavaria, who ordered the reproduction of the paintings, to decorate the new *Alte Pinakothek* in Munich.

Since the 1950s research has been carried out using geophysical, non intrusive methods.

Management regime

Legal provision:

All nominated area is State owned and well protected through State and regional legislation. No activity on the sites, of any character, is allowed, unless by special permit from the Ministry of Culture.

The buffer zones are partly state owned, partly towns and some privately owned. Even the last ones are properly protected through building laws and regulations.

Management structure:

The sites do not have management plans.

They do have a proper management structure, starting with the Ministry for Culture, through the specific *Soprintendenza* and moving to site managers. There is proper protection, maintenance and conservation activity on site, as well as monitoring.

Resources:

State resources, which are never sufficient.

Justification by the State Party (summary)

The Etruscan created the first urban culture in Western Mediterranean and in the 6th century they were the greatest power in Italy. The necropolis of Cerveteri is preserved in its entirety, and represents through the tombs replicas of city and houses, including technical and decorative aspects.

The necropolis at Tarquinia represents some of the best examples of ancient painting of western Mediterranean, of the pre-Roman period. These paintings represent not only all aspects of the Etruscan life and beliefs, but provides information on the Greek painting, which is almost completely lost.

The property is nominated on the basis of *criteria i, ii, iii, iv and vi*:

Criterion i: Cerveteri shows a scheme of town planning and architecture in antiquity. Tarquinia, through the wall paintings represents extraordinary artistic skills, while their content is an excellent documentation of daily life and religious beliefs.

Criterion ii: For their impact on other Etruscan necropolises.

Criterion iii: Being an exceptional testimony of the Etruscan culture, and generally the Italian pre Roman cultures.

Criterion iv: For representing the almost non existent Etruscan architecture and town planning.

Criterion vi: For the impact of these sites on art in the Renaissance and recent periods (from Michelangelo through modern artists).

3. ICOMOS EVALUATION

Actions by ICOMOS

An ICOMOS mission visited the site in July 2003.

ICOMOS has also consulted its International Scientific Committee on Archaeological Heritage Management.

Conservation

Conservation history:

Best Italian wall paintings and other conservators have worked on these sites. In the 1960s some wall paintings were detached and put in museums, but this practice has been abandoned.

Most tombs have small 'houses' protecting their entrances. The painted tombs can be seen only through glass doors. There is permanent monitoring of the state of conservation (which resulted lately in modifications of ventilation and lightening systems). All tombs and cemetery areas are fenced.

State of conservation:

Excellent state of conservation and under permanent supervision and monitoring.

Management:

There is no long term planning and no management plans. Therefore no multi annual work plans and budgeting. These are done on a year by year basis. On the other hand there is a management regime which could without any problem implement a management plan when prepared. Sites and most individual tombs are properly protected and there is good visitors' management, maintenance and monitoring.

Risk analysis:

The main risk is to the hundreds of tombs (or thousands) which are outside the main visited areas. They are legally protected and most of them behind fences but they do not receive the attention deserved due to their cultural value.

The other risk is that as result of very short term planning and relatively small annual budgets, activities are based on urgency or opportunity.

Authenticity and integrity

The sites are authentic as much as excavated archaeological sites can be. The sites were probably not gardens in antiquity but the actual parks are well planned and properly maintained.

Comparative evaluation

These are the two best Etruscan cemeteries in their quality, size and representativity of this type of Etruscan heritage. They include also some of the best preserved tombs.

Outstanding universal value

General statement:

The importance of the Etruscan culture, as the most important pre-Roman culture in Italy and one of the leading cultures around the Mediterranean is best represented by the nominated cemeteries.

Evaluation of criteria:

The nomination undoubtedly meets *criteria i, iii and iv*:

Criterion i: For representing through the tombs themselves, the wall paintings, rock carving and cemeteries planning a masterpiece of human creative genius.

Criterion iii: For bearing through the burial habits, daily life depicted by wall paintings and for many of the tombs being replicas of Etruscan houses – a unique testimony to a disappeared civilization.

Criterion iv: Many of the tombs represent types of buildings which do not exist any longer in any other form. The cemeteries are replicas of town planning schemes of the Etruscans . Some of the earliest existing in the region.

It seems that it does not meet the meaning behind criterion ii and there are big doubts whether impact on later art justifies its nomination under criterion vi.

Statement of significance

The sites are the most significant and representing non movable remains of the Etruscan culture.

4. ICOMOS RECOMMENDATIONS

Recommendation for the future

Though the sites are well managed, it is recommended that a proper document, being the sites' "management plan" should be prepared in short time.

The museums, housing the most important movable remains from the sites can not be included in the nomination. ICOMOS recommends a serious discussion on the issue of movable remains, which are complementary aspect of the non movable, as representatives of cultures and cultural values.

Recommendation with respect to inscription

That these properties be inscribed on the World Heritage List on the basis of *criteria i, iii and iv*.

ICOMOS wishes it could recommend the inscription of museums as well. The museums contain the movable elements from these sites, which complement the cultural story of the Etruscans, but the convention does not permit inscription of movable property.

ICOMOS, March 2004

Kernavė (Lithuania)

No 1137

1. BASIC DATA

State Party: Republic of Lithuania
Name of property: Kernavė Archeological Site (Cultural Reserve of Kernavė)
Location: Vilnius county, Širvintos district, Kernavė town.
Date received: 23 January 2003
Category of property:

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

Brief description:

Kernavė Archeological Site, in eastern Lithuania, represents an exceptional testimony to some 10 millennia of human settlements in this region. In the valley of the River Neris, the site has preserved the traces of ancient land use, as well as remains of five impressive hill forts, part of an exceptionally large defence system. Kernavė was an important feudal town in the Middle Ages. It was destroyed by the Teutonic Order in late 14th century, but the site has continued in use till the modern times.

2. THE PROPERTY

Description

The archaeological site of Kernavė is situated in the eastern part of Lithuania, about 35 km northwest of Vilnius. The landscape in this region consists of sandy hills and results from the formations generated during the retreat of the last glacier. The earliest human settlements date from the late Paleolithic period (9th to 8th millennia BCE). The valley of the river Neris occupies the major part of the cultural reserve. The land use is characterised by hayfields and pinewoods. The lowest parts of the valley are partly marshlands.

Kernavė is a complex ensemble of archaeological properties, encompassing five hill-forts, some unfortified settlements, burial sites and other archaeological monuments dating to the late Paleolithic period to the Middle Ages. In the centre of the cultural reserve, at the edge of the upper terrace, there are four hill-forts standing beside each other. The fifth hill-fort, distanced eastwards about 0.5 km from the main group, dominates the cape of the terrace created by the deep canyon of the Kernavė stream. The settlements, a burial site and historical monuments dating back to the Iron Age occupy the remaining part of the upper terrace.

At the foot of the hill-forts, in the Pajauta valley (ca 25 ha), there are the remains of the medieval town of Kernavė under the alluvial deposits of the river Neris.

The unfortified settlements and burial sites of the Stone and Iron Ages were situated close to the river in the narrow stretch of the riverside. The largest burial site of the 13th-14th centuries is localized on the upper terrace of the river Neris, northwards from the Kriveikiškis Hill-fort.

The later periods of history are represented by the sites of the Kriveikiškis village (15th-19th centuries), the town of Kernavė II (15th-20th centuries), the estate of Kriveikiškis (15th-20th centuries CE), the remains of the old church of Kernavė (15th-19th cent.) and related sites.

The nominated area consists of the following properties:

A. Hill forts: a) Kernavė hill-fort I, also known as the Aukuro Kalnas, Barščiū Kalnas, Šventas Kalnas (1st cent. BCE-14th cent. CE; 1.3 ha); b) Kernavė hill-fort II, also known as Mindaugo Sostas (4th-14th cent. CE; 1.08 ha); c) Kernavė hill-fort III with a settlement, (7.4 ha); Lizdeikos Kalnas, also known as Smailiakalnis, Kriveikiškio Piliakalnis (6th-14th cent. CE); d) Kernavė hill-fort IV, also known as Pilies Kalnas, Igulos Kalnas, Piliavietė (13th-10th cent. BCE to 6th-14th cent. CE; 5.82 ha). e) The Kernavė, Kriveikiškis Hill-Fort (14th cent. CE; 1.48 ha).

B. Ancient settlements: a) The ancient town of Kernavė (13th-14th cent. CE; 23.87 ha). b) The ancient town of Kernavė II (15th-20th cent. CE; 0.75 ha); c) The ancient settlement of Kernavė (from 9th-8th millennia BCE to 4th-5th cent. CE; 26.87 ha); d) The ancient settlement of Semeniskės I (4th to 8th cent. CE; 5.21 ha); e) The ancient settlement of Semeniskės II (2nd-3rd to 5th cent. CE; 4,7 ha).

C. Burial sites: a) The burial site of Kernavė (8th to 1st cent. BCE; 0.75 ha); b) The Kernavė, Kriveikiškis burial site (13th-14th cent. CE; 8.01 ha).

D. Other built structures: a) The site of the old church of Kernavė (15th-19th cent. CE; 1.2 ha); b) The site of the Kriveikiškis village (15th-19th cent. CE; 2.88 ha); c) The site of the Kernavė, Kriveikiškis estate (15th-20th cent. CE; 5.39 ha); d) The wooden chapel (18th cent.); e) The masonry chapel-tomb (19th cent.); f) The parsonage (1881).

History

The earliest reliable reference to Kernavė is from 1279, and the site has been associated with various legends and stories in later times. Over the past 25 years, the history of the site has been subject to archaeological research, which has contributed to clarify various aspects especially in the early development.

The earliest traces of inhabitants have been discovered at the river Neris in the Pajauta valley. The representatives of the Swiderian culture, late Paleolithic Age hunters, came here in the 9th-8th millennia BCE, followed by more settlements in the Mesolithic and Neolithic periods, due to the river rich in fish, and the vast hunting terrain on the upper terrace of Neris.

The first centuries CE have been called the Golden Age in the culture of the Baltic people. The development of iron making from bog ore, and the intensification of agriculture and stockbreeding accounted for a demographical growth. From the 1st to 4th centuries CE, large settlements were scattered over several kilometres on the banks of Neris and in the Pajauta valley. Some hills were adapted to defence (Aukuro Kalnas, Mindaugo Sostas and Lizdeikos Kalnas Hill-Forts). During the great migration of peoples at the end of the Roman period, the wooden fortifications of Aukuro Kalnas were burnt down by nomads, possibly the Huns, and the settlements in the Pajauta valley were deserted. The climate also deteriorated; the level of ground water became higher, and living in the valley was no more possible. New settlements were established on the upper terrace of the river in the vicinity of the hill-forts.

The ancient tribal centre became an important feudal castle at the turn of the 12th and 13th centuries. The residence of a duke was set up on Aukuro Kalnas, the other hill-forts serving for defence. Craftsmen and merchants settled down at the hill-forts. By the mid 13th century, Kernavė was a feudal town. The craftsmen working for the ducal court inhabited the upper part of the town on the Pilies Kalnas Hill-Fort. Specialised craftsmen lived in the lower town in the Pajauta valley. Each homestead (7-9 acres), surrounded by high fences, contained several buildings: a dwelling house and two or three workshops. The burial ground was situated outside the town in the Kriveikiškis Hill-Fort. Funeral customs, as well as the discovered cerecloths, reflect not only the traditions of the last pagan state in Europe, but also attest the influence of neighbouring Christian countries.

The most flourishing period of medieval Kernavė was from the end of the 13th century to the first half of the 14th century. Kernavė was one of the major towns of Lithuania, as well as a grand ducal residence. In 1365, it was attacked and devastated by the Teutonic Order. Another assault by the same order finally destroyed the ancient capital of Lithuania in 1390. The town and the castles were never rebuilt. The inhabitants settled on the uppermost terrace on the site of the present town. The remains of the ancient town were covered with thick alluvial deposit, conserving even organic remains. The life in the Pajauta valley and on the hill-forts ended abruptly, and the site remained an archaeological resource till the present day. The Pajauta valley was never built over; most of its territory was pasture and meadows. Some land reclamation works were carried out in 1966 and 1986, but it was stopped with the start of archaeological finds. All farming activities, with the exception of haymaking, were banned when a Reserve was established in 1989.

Management regime

Legal provision:

The nominated land of the Cultural Reserve (194.4 ha) is in State ownership.

The area is protected by various legal systems and general master plans, including the Law on Protected Areas (IX – 628, 4 December 2001).

The purpose, protection and usage of the State Cultural Reserve of Kernavė are set forth by the Regulations of the

State Cultural Reserve of Kernavė approved by the decision of the Government of the Republic of Lithuania No. 1745, 5 November 2002.

Management structure:

The management of the Cultural Reserve is the responsibility of the Administration of the Cultural Reserve, which consists of a professional director and vice director, assisted by a small but efficient team. It is the sole management authority which, after a recent change, answers directly to the Ministry of Culture.

There is a precise buffer zone, divided into a zone called the sub zone of physical protection and the sub zone of visual protection. Regarding the decisions affecting the park or the buffer zone, there is close liaison with the county/district inspector from the Department of Cultural Heritage.

The tasks of the Cultural Reserve as set forth in the Management Plan are in accordance with the requirements of the World Heritage Committee.

The site museum is managed by a professional director, who is member of the park staff, as part of the park management.

Resources:

The finances for the conservation and management come from the budget of the Administration of the Cultural Reserve.

The personnel of the Cultural Reserve consists of 34 staff members starting from 2003.

The site is in the phase of creating visitor facilities. The number of visitors was ca 48,000 in 2002.

Justification by the State Party (summary)

Criterion ii: The integrity of the archaeological properties of Kernavė represents stages of settlement in this region covering a period of 10,000 years. The natural landscape was being corrected and partly changed for adoption of a more convenient lifestyle and to meet the demands of defence (the defence system of the hill-forts). Thus the cultural landscape of Kernavė developed in the course of history is a perfect example of symbiosis between the environment formed by natural processes and human activities through centuries.

Criterion iii: The archaeological monuments of the Kernavė site represent all the archaeological cultures having existed in this region. The wide spectrum chronologically of the properties enables the analysis of the prehistory of the entire region. The medieval heritage – the town, burial site and five hill-forts – are of special importance. This is a unique example of the urban civilization of the last pagan state in Europe. It was one of the main political and economic centres in the Great Duchy of Lithuania with the ancient pagan culture of Lithuania, though already affected by the European Christian traditions. The elements of the East Orthodox, West Catholic and the local pagan culture form a single harmonious unity in the medieval cultural heritage of Kernavė.

Criterion iv: The cultural landscape of Kernavė developed in the course of history illustrates the settlement stages of the place and the development of fortifications (the defence system of the hill-forts). The entire medieval material culture, the immovable cultural properties as well as archaeological finds exemplify one of the fundamental times in the European history, i.e. the conversion of pagan society into a Christian one.

3. ICOMOS EVALUATION

Actions by ICOMOS

An ICOMOS expert mission visited the nominated site in August 2003.

ICOMOS has also consulted its International Scientific Committee on Archaeological Heritage Management.

Conservation

Conservation history:

Much of the site was abandoned since the end of the 14th century, and it was covered with alluvial layers of soil, which protected it. No serious adverse activities have taken place on the site. The site was declared a Cultural Reserve in 1989.

State of conservation:

Much care is taken to improve general conservation condition, which already is quite good. The steep slopes of the hill-forts, especially on the north sides, are subject to erosion which is effectively monitored and controlled by physical protection measures intended to stabilise the slopes. The regeneration of natural conditions at the bottom of the valley, especially the marshlands, originally caused by neglect of the drainage system from Soviet times, will now be enhanced where possible and has a positive effect on the conservation conditions of the organic features and other remains in the buried deposits.

Organic conservation at many sites within the reserve is very good, and impressive constructions have been found. Materials recovered in investigations have received excellent treatment at the Laboratory for Conservation and Restoration in Vilnius. Recently, a staff member of this facility has been transferred to Kernavė and is now involved with conservation of objects on site and preliminary treatment.

Management:

The management of the Cultural reserve is well taken care of. It is noted that there is no committee consisting of representatives of all the stakeholders (eg the municipality and private landowners), though these will be involved through the process of drawing up a master plan for the spatial planning in the buffer zone. The local population is involved in many ways with the park and relationships with the park management appear to be good.

The borders of the buffer zone make sense as they encompass all the most important elements within the valley of the river Neris as well as some important remains on the plateau above the valley. There are six small farms within the general area of the reserve which are not

included but have been added to the high-protection part of the buffer zone. Only one of these, directly south of the hill-forts, has a negative visual impact; at the same time, it has no historical value. It is no longer inhabited and its removal awaits the purchase of the property by the State which is foreseen but has not been effectuated so far.

Renovation work is being done in an existing modern building to serve as a visitor centre and museum, as well as to house the administration of the park, a restoration facility and storage. The present museum space of about 200 m² will be extended to some 800 m², with space for reconstructions to provide the necessary interpretation for visitors. In terms of tourism development, however, much work is still needed in order to create the necessary facilities for visitor management. A limited private initiative in the village of 200 inhabitants is already evident.

Risk analysis:

From the point of view of future development, the buffer zones are well done. The area of the village of Kernavė, which will undoubtedly be subjected most to development, is least sensitive to possible negative effects *as far as visual aspects are concerned*. However, any developments in the SW part with visual impact, would have negative consequences for the experience of the place as a whole.

The area of Kernavė has some small-scale development related to the improvement of infrastructures, but these do not create any specific risk to the site. There has been some risk of flooding in the valley of the river Neris; the last flood was in 1971. However, a new dam has since been constructed which helps to control the waters. There is also a risk of grass fires in dry season. However, the management structure has foreseen systems of prevention.

Authenticity and integrity

The centre of the Kernavė Cultural Park is magnificent in landscape terms, with a superb view on the hill-forts. The 'power of the place' is immediate and directly apparent even to the inexperienced casual visitor. The cultural landscape surrounding it, is virtually intact and the winding river and the SW part of the buffer zone provide an attractive scenic background.

There are no problems of authenticity on the nominated property. The cultural sites have been subject to little, and only superficial, forms of human intervention since they were abandoned at the end of the 14th century, and the historical cultural landscape of forests and small farmsteads that surrounds them is nearly unspoiled by recent development.

Where agricultural activities took place in the past, the plough zone is not more than some 15 cm. One remaining power line traversing the park will be replaced by a buried one along an access road that is currently being rebuilt (as a dirt road). There are no plans for reconstructions on the various sites, as these would diminish the existing high level of authenticity. While important for understanding the site, such reconstructions will be provided in the new museum/visitor centre.

It is noted that the modern town of Kernavė is very close to the nominated area. The town itself is important being

the entrance to the museum area, and it is also in the nominated buffer zone. It is therefore essential that its development and any changes to the built fabric be kept under control in order not to detract from the visual and structural integrity of the place.

Comparative evaluation

The archaeological site of Kernavė has been compared to archaeological sites in the region, eg Biskupin (Poland) that refers to the early Iron Age; Birka and Hovgården (Sweden, World Heritage in 1993) refers to the Viking Age; The Burial Site of Sammallahdenmäki (Finland, World Heritage in 1999) dates from the Bronze Age. These sites focus mainly on specific periods. Kernavė instead stands out covering an exceptionally wide spectrum of cultures over a long period of time. The finds of the site have also survived exceptionally well.

The main focus of the cultural reserve of Kernavė is the defence system of the five hill-forts, which is an exceptional testimony to the period concerned. Generally, such forts are single buildings.

Outstanding universal value

General statement:

The archaeological site of Kernavė has been proposed as a cultural landscape comprising testimonies from some ten millennia of human occupation and interaction with the environment. The nominated property is an exceptional testimony to the understanding of the pre-Christian history of the Baltic region, before its destruction by the Teutonic Order and the conversion of the population to Christianity at the end of the 14th century, the last region in Europe. While still retaining its pagan traditions, the site also offers an exceptional testimony to the impact that Christianity had in this cultural context. Furthermore, the site represents an outstanding example of defence systems in northern Europe, using a chain of hill-forts with wooden structures.

Evaluation of criteria:

The site is proposed on the basis of *criteria ii, iii and iv*.

Criterion iii is referred to the archaeological site of Kernavė as an exceptional testimony to the pre-Christian cultures in the northern part of Europe. Seen in the context of currently known sites, Kernavė is in many ways exceptional and outstanding for the region. It represents a continuous occupation of the site from 8th or 9th millennium till the end of the 14th century, after which the site has not been subject to disturbance by development. The soil has guaranteed an exceptional level of preservation of organic material, thus contributing to the great scientific interest of the finds. The site also provides an exceptional testimony to the final period of the Pagan culture in this region, the last to be converted to Christianity.

Criterion iv is referred to the types of settlements that developed in Kernavė, and especially the remarkably complex defence system with the impressive hill-forts. Considering its well preserved remains, the site is an outstanding representation of the evolution of particular

types of settlement structures in the pre-Christian era in the Baltic region.

Criterion ii has been proposed by the State Party, referring to the continuous evolution over 10 millennia, and an example of a symbiosis between the environment and human activities. ICOMOS feels that these aspects are better relevant to the criteria iii and iv. While the site may have been subject to interchange of human values on developments in construction techniques or settlement patterns, the available knowledge is still too limited to justify criterion ii.

4. ICOMOS RECOMMENDATIONS

Recommendation for the future

While complimenting the State Party for the respectful presentation of the site, ICOMOS recommends attention to be given to the development of visitor facilities, currently under way. Furthermore, taking into account the various modern structures within the buffer zone, including the farms and the town of Kernavė, ICOMOS stresses the need for continuous monitoring and control of change in respect of the quality and significance of the heritage resources.

Recommendation with respect to inscription

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

Criterion iii: The archaeological site of Kernavė presents an exceptional testimony to the evolution of human settlements in the Baltic region in Europe over the period of some 10 millennia. The site has exceptional evidence of the contact of Pagan and Christian funeral traditions.

Criterion iv: The settlement patterns and the impressive hill-forts represent outstanding examples of the development of such types of structures and the history of their use in the pre-Christian era.

ICOMOS, March 2004

Vega (Norway)

No 1143

1. BASIC DATA

<i>State Party:</i>	Norway
<i>Name of property:</i>	Vegaøyane – Vega Archipelago
<i>Location:</i>	Nordland, Vega
<i>Date received:</i>	27 January 2003
<i>Category of property:</i>	

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

Brief description:

A cluster of islands centred on Vega, just south of the Arctic circle, are a testimony to people who developed a distinctive and frugal way of life based on fishing and the harvesting of 'eider' down (the down of the eider duck), in this extremely exposed archipelago just south of the Arctic circle.

2. THE PROPERTY

Description

The nominated site is the major part of the Vega archipelago, a seascape made up of more than 6500 islands, islets and 'skerries', and surrounding shallow water. It is an open and exposed landscape of sea and land – a multitude of low, almost treeless islands dotting the surface of the sea against a backdrop of dramatic, massive coastal mountains. Over 50 islands are, or were, inhabited – many seasonally.

This seascape is centred on Vega, the largest island, some 10km from the indented mainland shore. The nominated site covers 103,710 ha of which 6,930 is land. Around a third of the island of Vega is within the nominated site. The remaining two thirds, together with its adjoining seascape extending out to about a kilometre, makes up the proposed Buffer Zone. There is no need for a Buffer Zone on the seaward side.

The unique geology of the area forms the raw material for settlement and livelihood. The Vega archipelago is part of a 'strandflat' formation, a wave-cut platform providing a broad area of shallow sea punctuated by flat, low islands, in distinct contrast to the cliffs and fjords of the mainland. Although the strandflat is typical of the Norwegian coast from Leka in the south to Hamarøy in the north, it is best developed in Vega.

Thus the Vega archipelago shares characteristics with Norway's northern Atlantic coast, but its cultural landscape is more intense, and better preserved, than elsewhere along the coast.

The Vega seascape contains fishing villages, quays, warehouses, 'eider' houses, the farming landscape and navigations buildings such as lighthouses and beacons. Overall the landscape reflects unique cultural traditions based on the way the particular topography has been used to provide a living for its inhabitants from a combination of farming and harvesting wild produce, a tradition that still survives today.

The nominated site reflects the following cultural qualities:

- Historical depth: evidence of early settlement from the Stone Age
- Distinctive settlement patterns
- Eider down harvesting
- Fishing traditions
- Intangible cultural traditions

These are dealt with in turn.

- Historical depth: evidence of early settlement from the Stone Age:

There is extensive evidence for Early Stone Age habitations. More than a hundred sites, some with visible house, have been discovered on the lower slopes of Vega Mountain but this is thought to be a tiny percentage of the total. The largest settlement site is Asgarden, which had the safest harbour and where several hundred thousand artefacts have been recovered. Elsewhere smaller settlements probably functioned as hunting sites.

Whereas the very early sites on Vega were subsequently abandoned, as people moved to lower ground, finds on the smaller islands dating back to between 1500 and 1000BP, reveal a continuity of settlement to the present day – and a continuity of livelihood with finds associated with farming, fishing and collecting down. Finds include house mounds, field clearance cairns, harbours, barrows and 'eider' houses.

- Distinctive settlement patterns:

The strandflat formation has allowed agriculture to develop in a small scale-form on the islands. Fields were formed by building up suitable soil through mulching with seaweed. The traditional pattern of 'infields' (cultivated permanently for corn and later potatoes) and 'outfields' (cultivated in rotation) can still be clearly seen.

Beyond the fields, varieties of heath have developed through prolonged grazing (by sheep and cattle), scything and burning, and much of the diverse heathland vegetation is now related to these processes. Elsewhere there are various types of species rich grassland, formerly cut for hay from enclosed fields each with their hay-barns.

Of the 56 islands that have been inhabited, some had only one house while others such as Skjaevaer and Vega had larger settlements. Many of the houses were used only seasonally – for fishing or down gathering. The local building material was wood – gained from driftwood or from the mainland. In the extreme climate, buildings had a limited lifespan: no surviving buildings are older than 100-200 years. Dwellings were built of logs, clad externally with vertical planks, traditionally roofed in turf, (although now mostly covered in roofing felt) – in an overall style typical of outer coastal settlements in Nordland.

Many dwellings survive (particularly on Vega) whereas far fewer buildings related to the fishing and farming processes such as barns, boathouses, storehouses, cooking houses and fishermen's shacks still exist. The islands of Muddvaer and Skjaevaer are particularly noteworthy in having all categories of building fully represented.

- Specialised occupations: down collecting and fishing:

The harvesting of down – the soft feathers from the nests of eider ducks, who breed in large numbers on the islands – is the most distinctive occupation. The people on the islands attracted the wild eider duck to nest year after year on the same sites through providing nesting houses. The down was used for bedding quilts.

There is archaeological evidence for the harvesting of birds from the time of the earliest settlements, and archival evidence from Egil's Saga, written down in the 11th century but referring to two hundred years previously.

By the 9th century the down from Nordland had become a valuable trading item, and the Vega archipelago the single most important district for its supply. Down seems to have accounted for around a third of the islanders' income. Eggs were also collected for domestic use.

The nesting houses were built of either stone (*e-husane*) or wood (*e-banene*) and lined with seaweed to simulate natural nesting sites under crags on the shore. They attracted the birds and provide shelter from predators. On the larger sites, there was accommodation for as many as 1000 to 1400 birds. In all, the Vega archipelago had 17 down sites in use in the 19th century. Today six of the sites are tended by islanders. Financial support is now being provided by Vega Council and an eider farm association has been formed.

Traditionally eider farming was carried out by women. This is something not stressed in the nomination.

The fishing and hunting of marine animals has taken place since the ice retreated around 10,000 years ago. The type of fishing varied throughout the year. In summer saithe were caught, whereas in late summer and autumn it was herring, both caught from around the islands in small boats.

In winter the main catch was cod from much further afield in the Barents Sea, some 250 km to the north of Vega. Each winter a high proportion of the islands' men went there in large, ten-men rowing boats. The winter fishing lasted three months and the resulting dried or salted fish provided a significant part of the annual income.

Today there are still active fishermen but very few compared to their numbers a hundred years ago.

Remains of this fishing tradition are seen in quays, breakwaters, warehouses and boathouses, as well as the Bremstein lighthouse.

The tradition of boat building dates back to Viking times and is still maintained. Six distinctive types of boats, each suited to a particular purpose such as fishing transporting people etc, were built on the mainland fjords.

- Cultural traditions:

The oral traditions of the islands, related to the traditions of fishing, farming and down harvesting, are not given

prominence in the nomination but referred to in connection with place-names, landmarks for fishermen, 'superstitions', rituals and folk medicine. The local 'superstitions' include spirits to be propitiated for successful fishing or farming, and those that foretold death and disaster.

This aspect of the culture would seem to deserve more attention, documentation and evaluation.

History

Archaeological evidence suggests that the island of Vega was well populated with marine hunters and fishermen in the early Mesolithic period, and that this settlement persisted through the Stone Age. Gradually as the ice retreated, larger areas of land rose from the sea and the 6500 islands, islets and skerries slowly evolved. Settlement of the islands closest to Vega was in place by around 1500BP, and of the outer islands by 1000BP. Initially this settlement was seasonal.

The small islands began to be settled permanently around 1000 BP. They were the property of rich estate owners on the mainland and their first permanent occupants would have been landless tenant farmers escaping famine. The landowners required the tenants to look after the eider ducks in order to increase production of the valuable down. In time sealing stations developed in the islands and fishing produced large quantities of dried fish traded out of the area.

From 1560, by decree, all wares from the north had to pass through Bergen in the south of Norway. This meant fishermen became bound to certain merchants. At the end of the 16th century discoveries of new fishing grounds in the North America weakened the pre-eminence of Bergen. Following the Great Nordic War (1700-1721) agriculture recovered and Russians begun trading with Nordland. Around 1770 merchants were given landlords' licences and in 1813 trade became free – thus the power links to Bergen ceased.

The period from the end of the 19th into the beginning of the 20th century was one of massive change. A marked growth in population, and innovations such as boat engines which reduced the need for labour, encouraged many to emigrate to America, and others to move to the mainland.

Another landmark change was the Government's centralisation plan of the 1950s (the Nordland Plan) which aimed to put an end to settlement in the islands through the closure of schools and boat services, and the introduction of financial incentives to settle on the mainland.

In spite of all these constraints, some people continued to live in the islands, particularly the older generation, and even those who left kept their houses in repair for summer use.

Recently people have begun to move back to the islands and the policies are being reversed: Vega Council is now looking at ways to encourage the utilisation of the islands' resources as a way of sustaining their rich cultural traditions and ecological diversity.

Management regime

Legal provision:

All pre-Reformation (i.e. pre AD1537) archaeological and historical monuments and sites are protected by the Cultural Heritage Act of 1905. Vega has 238 known localities on the Monuments and Sites Register. This is thought to be a small proportion of what is there. The Vega project in 1984-88 revealed the huge research potential of the archipelago.

The Cultural Heritage Act of 1978 extends protection automatically to buildings between 1537 and 1650. Under the terms of the Act, later individual buildings may also gain protection from individual protection orders. A Royal Decree may protect cultural environments as a group. Under this Act, individual protection orders have been issued for 29 buildings in Skjaerøya and for the Bremstein Lighthouse. The Hysvaer/Sola area has also been designated as a protected landscape of 9317 ha.

The SEFRAK register of buildings covers buildings and remains of buildings from before 1900. Vega has 711 entries, 199 being ruins or remains. The SEFRAK register of other objects is incomplete. 21 objects from Vega are on this register.

The Nature Conservation Act of 1970 can protect landscape areas, nature reserves and bird sanctuaries. Under this Act, the Hysvaer/Sola area has become a protected landscape, 5 nature reserves and 4 bird sanctuaries have been designated, in all amounting to 22% of the land surface.

Other relevant Acts include those protecting drinking water, regulating sea fishing in line with natural resources, the protection of wildlife, the use of land, (this expects agricultural land to be continued in use and is of particular relevance to Vega) and a Sustainable Development Plan for Vega which will 'hinder the Municipal Master Plan for Vega from being developed'.

The Master Plan for Vega (2001-2005) includes a general ban on building in the proposed World Heritage site but also promotes aquaculture around certain parts of Vega which are in the Buffer Zone. This Master Plan will be revised in 2003 and the values that form the basis of the nomination will underpin the new plan.

All of these plans cover the whole of the archipelago and in some instances they set out to promote development. Notwithstanding the checks and balance introduced by other acts, there is a need for an overall plan for the proposed World Heritage site that can put forwards a vision and aims specifically for the site – these seem at the moment to be implicit rather than explicit. This plan could also cover sites not currently protected - such as eider houses.

A Declaration of Intent between landowners, authorised users, the Vega Borough Council, the County Council and Government authorities was signed in 2002, under which the signatories agreed to preserve 'the landscape of Vega with its cultural and biological values', and to establish a consultative group for the World Heritage site. This group could drive forward a strategic/management plan that could inform the Master Plan.

Management structure:

There is no specific management structure in place although a World Heritage site consultative group is provided for under the Declaration of Intent (see above).

Responsibility for the conservation of the cultural and natural heritage is at three levels:

National:

The Directorate of Cultural Heritage has the overriding professional responsibility for the management of archaeological and historical monuments. Much of its work is carried out through County Council staff. For the natural heritage the Directorate for Nature Management is the professional advisory body. Likewise it issues instructions to County Council officers.

Regional:

The County Governor's office has responsibility for ensuring local authorities fulfil their obligations in respect of, for instance, nature conservation and agriculture (but not cultural matters). At County level the Nordland County Council is responsible for planning and development. It has delegated powers under the Cultural Heritage Act.

Local:

Vega Borough Council has responsibility for allocating land and resources with due consideration to archaeological, historical and natural resources.

Resources:

The Government allocates funds annually to administer World Heritage sites. Protected cultural sites can apply for funding from the Directorate of Cultural Heritage. A new Cultural Heritage Fund was set up in 2003 for cultural heritage projects. There is a raft of funds to support agriculture in relation to cultural heritage, and for farming, forestry and related rural industries.

There is an extensive range of trained staff at national level, and expertise at regional level in archaeological and historical monuments and the environment. At local level, the Council includes staff with expertise in cultural affairs. Also significant is the substantial practical and theoretical knowledge amongst local people of their traditions and cultures –which are crucial to the survival of the Vega cultural landscape.

Justification by the State Party (summary)

The outstanding universal values of the site are identified as being a combination of:

- A unique landscape of islands and shallow water reflect a living testimony to the life and labour of people who have lived in this exposed archipelago.
- A collection of built remains which testify to a long association between people and the land.
- Unique cultural traditions associated with fishing and farming.
- The unique millennium long tradition of down farming which had mutual benefit to man and birds.

- A landscape that represents the lives of people living in a harsh marginal area of the world.

3. ICOMOS EVALUATION

Actions by ICOMOS

An ICOMOS mission visited the site in September 2003.

ICOMOS has also consulted its International Scientific Committee on Historic Gardens / Cultural Landscapes.

Conservation

Conservation history:

Buildings and the remains of buildings in the north and northwestern parts of the archipelago that pre-date 1900 were recorded and documented in the early 1990s. (Eider houses were not included). These include 40 dwellings, 19 barns and 14 storehouses.

Conservation of buildings has been concentrated on the restoring and refurbishing 20 buildings in the abandoned fishing village of Skjaeruaer. So far new uses for these buildings have not been found.

Conservation work has also included projects to try and reverse the decline of agricultural fields. A research project in 1998 looked at over-growing on 100 islands. Out of this emerged an upkeep and maintenance plan for the Vega Archipelago. This plan will begin in 2003.

State of conservation:

The Vega landscape has been preserved through under-use and at the moment that is not being reversed to any great extent. Active conservation has only taken place at a few sites. Nevertheless, there is a need for intervention for under-used buildings. However the majority of these are in private ownership.

Risk analysis:

The following risks were identified in the nomination:

- Depopulation:

This is the over-riding threat to the way of life of the islands. This is being addressed indirectly through the introduction of various incentives to add value to local produce and encourage traditional livelihoods.

- Lack of grazing:

Without a viable farming community, many former arable and hay fields and also grazing grounds are becoming over-grown. Sheep have been reintroduced in Hysvaer (through a private initiative) but there are as yet no plans to transport sheep to other islands. It is not clear how this issue will be addressed.

An associated issue not addressed in the nomination is:

- Sustaining fields:

Most of the fields were 'created' through applying seaweed to the land. This not only gave fertility to the fields it also created enough depth for cultivation. It is not clear from the nomination whether erosion on these fields

is a problem and if so how sufficient soil depth will be maintained.

- Forestry:

In 1980-1989 conifers were planted on 24ha of the buffer zone and these impact adversely on views. Vega Council now aims to encourage thinning and felling.

- Aquaculture:

Aquacultivation is given priority in the Vega Master Plan for the coastal plain to the east of Vega Island in the buffer zone. It is however stated that 'knowledge of the marine ecosystem and its biological resources is limited' and it is not clear how the sustainable development plan will mitigate this activity in sensitive areas.

- Tourism:

Tourism is not currently a threat as it is under-developed. However the local authority wishes to encourage the development of sustainable tourism.

- Lack of use of buildings:

This is a major issue and one that can only be addressed in the medium and long term through more viable activities.

- Pollution:

Pollution from large vessels sailing along the Norwegian coast is identified as a potential threat as is radioactive contamination from possibly, Sellafield, in England. Adequate oil protection measures and contingency plans are in place.

- Natural disasters:

Heavy grazing of the kelp forests by sea urchins – whose reasons are not known - is considered by some a disaster for fish stocks. More research is needed before this issue can be addressed.

- Masts:

A large radar installation stands on the summit of Gullsvagfjellet, the highest peak on Vega Island. This area had been excluded from the nomination. This does not however stop the mast having a negative visual impact on the proposed site.

The following issues were not addressed:

- Repair and maintenance:

The authorities have restored the buildings at Skjaeruaer in a professional way. Advice should be given to private house-owners perhaps through guidelines to encourage best practice and stop the use of unsuitable materials.

Authenticity and integrity

Authenticity:

There are no issues connected to the authenticity of the proposed site, apart from the radar installation, currently excluded from the site but not excluded from its visual envelope.

Integrity:

The nominated area can be considered sufficiently large to encompass the expressions of cultural heritage of the strandflat.

Comparative evaluation

The nominated area has been evaluated in a Nordic context by a group of Nordic experts as part of the Nordic World Heritage project. This concluded that the Vega archipelago could not be likened to other Nordic coastal landscapes in broad cultural landscape terms.

In a European context, the Outer Hebrides, the Orkneys and Shetland, which once had Nordic populations, do have some features in common in terms of a fishing/farming culture in a comparatively hostile environment. What they lack is the fragmented topography and shallow waters between islands which allow extensive fishing in comparatively simple vessels.

In a global context, archipelagos exist in western Canada, the Caribbean, the Mediterranean, the east coast of Chile, the Seychelles, the Maldives, Indonesia and New Zealand. None of these exhibit similar landforms to the Norwegian strandflat, and all have evolved in a different geo-cultural context.

One aspect, not stressed in the nomination under this heading, is the practice of eider farming. Although this practice was formerly more widespread, and still exists in Iceland on an industrial scale, nowhere else does the 'domestication' of eider farming still exist with houses being provided for the birds and the down being cleaned by hand. This cultural system, with its associated sites and structures, is now therefore unique. As a key part of the Vega archipelago economy, it thus has a marked bearing on the overall profile of the cultural landscape of the area.

Outstanding universal value

General statement:

The Vega archipelago has outstanding universal value for:

- The now unique eider duck farming culture which has persisted in the area for more than a thousand years.
- The manmade landscape which is a testimony to people who developed a distinctive and frugal way of life in this extremely exposed area just south of the Arctic Circle.
- The long and persistent interaction between man and the landscape which displays a remarkable continuity of culture
- The key part women played in eider farming and thus their involvement in the production of a high value product which became part of the Hanseatic trade

Evaluation of criteria:

The site is nominated on the basis of *criterion v*:

The cultural landscape of the Vega Archipelago illustrates in an outstanding way how people have earned a living

from their inhospitable environment over a long time span and in a persistent and distinctive way.

The site reflects the long and now unique tradition of eider duck 'farming' which possibly stretches back to pre-historic times and certainly has persisted over the past 1500 years.

The site is a testimony to women's labour and their control of the eider duck farming.

The site shows how a small-scale society in a remote and hostile environment could develop sustainable ways of harvesting resources to become a crucial part of a national and international trade network through producing high value produce.

4. ICOMOS RECOMMENDATIONS

Recommendation for the future

This site is undoubtedly of outstanding universal value. It is, however, not without its vulnerabilities. At the moment it is a living landscape where – remarkably – the process of eider down farming has persisted in spite of pressures to the contrary over the past hundred years. However there are currently insufficient people to utilise all the islands' buildings and insufficient farmers who are willing to take sheep to graze the islands rich pastures.

There is evidence of a strong commitment to tackle these problems and a raft of projects has been put in place that could help sustain local processes. Four aspects need attention:

1. There is currently no inventory of the duck nesting houses on the islands. This should be completed as a matter of urgency, a conservation plan drawn up for these unique structures, and ways found to give them protection.
2. Although the Vega Master Plan is being rewritten to espouse the aims of this nomination it covers more than the nominated site and includes development proposals for the buffer zone. A specific strategic plan for the nominated site should be prepared which can feed into the Master Plan. It should address:
 - a. Measures to support traditional forms of land management, particularly the grazing of sheep on the islands,
 - a. Sustaining field patterns
 - b. The interface between conservation and sustainable development in respect of aquaculture
 - c. Documentation
 - d. How private land-owners may be engaged in the management processes
3. There is a need to formalise the collection of traditional, intangible knowledge of the islands' cultural processes and traditions, in order to monitor their survival. A plan to record cultural traditions should be put in place.
4. The large radio mast on Vega Island is visual intrusion into this dramatic and attractive

landscape. Ways should be found to re-site this mast in order that its footprint can be included in the nomination.

It is recommended that the State Party give consideration to strengthening the boundary of the nominated site to the north and northeast through the inclusion of further islands and marine areas.

It is further recommended that consideration should be given to acquiring abandoned islands for public ownership, where appropriate, in order to sustain the cultural landscape of these islands.

Recommendation with respect to inscription

That, subject to the four points mentioned above, the property be inscribed on the World Heritage list as a *cultural landscape* and on the basis of ***critterion v***:

Criterion v: The Vega archipelago reflects the way generations of fishermen/farmers have, over the past 1500 years, maintained a sustainable living in an inhospitable seascape near the Arctic Circle, based on the now unique practice of eider down harvesting, and it also celebrate the contribution made by women to the eider down process.

ICOMOS, March 2004

Novodevichy (Russian Federation)

No 1097

1. BASIC DATA

<i>State Party:</i>	The Russian Federation
<i>Name of property:</i>	The Ensemble of the Novodevichy Convent
<i>Location:</i>	The City of Moscow
<i>Date received:</i>	28 January 2003
<i>Category of property:</i>	

In terms of the categories of cultural property set out in Article 1 of the 1972 World Heritage Convention, this is a *monument*. The property was first presented as an extension to the 'Kremlin and Red Square, Moscow', inscribed in 1990 on the basis of criteria i, ii, iv and vi.

With a letter of 5 February 2004, the State Party stated that the nomination would no more be an extension but as its principal nomination.

Brief description:

The Novodevichy Convent, in south-western Moscow, was built in the 16th and 17th centuries, representing the so-called Moscow Baroque style. It formed a part of a chain of monastic ensembles forming part of the defence system of the city. The convent has been directly associated with the political, cultural, and religious history of Russia, and closely associated with the Moscow Kremlin.

2. THE PROPERTY

Description

The Novodevichy Convent is situated in the south-western part of the historic town of Moscow, close to the Moscow River. The Convent territory is enclosed within walls and surrounded by a park, which forms the buffer zone. The park is limited by the urban fabric of the city on the north and east sides. On the west side, it is limited by the Moscow River, and on the south side there is an urban freeway. The north-west shore of the lake offers picturesque panoramas that are important for the perception of the ensemble.

The Convent is surrounded by a high masonry wall with 12 towers. The entrances are from the north (town side) and the south. The Smolensky Cathedral, oriented west-east, is situated in the centre of the axes between the two entrance gates. The layout of the convent territory is an irregular rectangle stretched from the west to east. The ensemble of the convent is surrounded by a fortress wall with 12 towers. Originating from the 16th century, the dominating aspect of the ensemble was given by the 'Moscow baroque' style in the 17th century.

The layout of the Convent can be referred to two axes. The 'east-west' axis is formed by the Church of the Assumption and the Bell Tower. The 'north-south axis' is

defined by the two entrance gates. The North Gate is linked with the *Church of Transfiguration*, and the South Gate with the *Church of the Holy Virgin*. The *Refectory* and the *Church of St. Amvrosi* are close to the South Gate. The *Bell Tower* (1683-1690) is 72 m high in five tiers. It is built in red brick in 'Moscow baroque' style, using white-stone decorative elements. The Convent has a number of residential and service buildings, many along the walls. The unusual disposition of the Belfry on the far end of the east-west axis, near the eastern boundary, stresses its organic link with surrounding streets, and especially to the Moscow Kremlin. This aspect is stressed in the visual links and spatial orientation of its urban layout.

The Smolensky Cathedral, the main focal point of the Convent, is situated at the crossing of the two axes of the site, and is dedicated to Mother God of Smolensk (1524-25, paintings of 16th century and iconostas of 17th century). This was the first stone building of the ensemble, possibly designed by an Italian architect, and built in brick masonry and stone details. The building has three aisles ending in three apses; it is surrounded by two-tier galleries and crowned by five cupolas. The outer walls are plastered white and articulated vertically into sections each of which ends up with a semicircle on the roof line. The interior is covered by a system of cross-vaulting and domes on light drums. The interior walls, pillars and vaults are covered with mural paintings on a tempera base. The main theme of the paintings is 'Akaphist's text praising the Virgin', made in a style tending toward classical ancient Russian style. The wooden framed iconostasis, decorated in gold-coated carvings, typical for 'Moscow baroque'; it has icons of the 16th and 17th centuries.

The Church of St. Amvrosiy Mediolanskiy with *Old Refectory* and *Irininskiye chambers* (late 16th to 17th centuries) comprise three main volumes made in brick. This complex, in one and two storeys, is fairly simple in its general architectural expression. The church façade has typical decorative details of the 17th century. *The Church of Assumption of the Virgin and Refectory* (1685-87) is built in brick in 'Moscow baroque' style. It is mainly in one storey with low roof line, except for a tower part, crowned with a small onion-form cupola. It has three entrances porches projecting from the building. The interior has painted decorations and iconostasis that date from 17th to 20th centuries.

History

The Novodevichy Convent was founded by Grand Duke Vasiliy III in the 1520s to mark the liberation of Smolensk and returning it to the Russian State in 1514. The Convent was dedicated to the Icon of the Mother God of Smolensk 'Hodigitria', the highest shrine of Russian orthodoxy. The Cathedral of the Convent was built in the honour of this Icon. The Convent also became one of the most respected and rich nunneries, joined by women of tsarist and boyar families. It was called Novodevichy ('The Virgin Hodigitria New Maiden') to differ from the Ascension Convent, Voznesensky Starodevichy ('Old Maiden'), in the Moscow Kremlin. There were other associations between these two ensembles. Novodevichy was used as an alternative residence for tsarist family. The cathedral of Novodevichy and the cathedrals of the Kremlin were the two sites used as burial places for the ruling dynasty in the

16th and 17th centuries. The location of the convent at the crossing of the river on the access road to Moscow contributed to give Novodevichy an important defence function as well. This historical road, furthermore, became an important element in the development of planning of the city. Such symbolic and physical relationship with Kremlin also gave an impact to the spatial arrangement of Novodevichy itself, eg in the position of the Bell Tower.

The end of the 16th century was active for the Convent related with the coronation of Boris Godunov, and his sister Tsarina Irina taking monastic votes. This is the period for the construction of the surrounding stone walls with towers. Toward the end of the 17th century, there was another period, which resulted in the construction of new buildings. During this period, princess Sofia Alekseevna assisted her brother Fedor to govern the country. After his death she continued to govern for seven more years. During this time, she kept her residence in Novodevichy. The walls and towers were now rebuilt, partly using the old masonry, and decorated with elaborate crowns in red brick, reflecting the 'Moscow baroque' style. The earlier buildings were also adapted to the same style.

The Necropolis of the Convent was initiated in the 16th century. The cathedral served as burial place for women of the tsarist and ruling families. The cemetery around the cathedral was used for nobility and honourable citizens. In 1898-1904, a new cemetery was established outside the south wall, a burial place of the most eminent Russian intellectuals, and political and military figures.

After the October Revolution, in 1922, the Convent was closed, and it became the 'Museum of emancipation of woman'. It was later reorganised as the historical and art museum of 'The Novodevichy Convent'. At present this is affiliated to the State Historical Museum of Kremlin. The collections of Novodevichy contain a large number of precious objects and paintings, as well as an important library, related to the life of the tsarist dynasties and the history of the country, thus becoming a complement to the Kremlin. Since 1980 Novodevichy Convent is a residence of a Metropolitan, and in 1994 a nunnery has again been introduced there.

Management regime

Legal provision:

The Convent is owned by the Russian Federation. The ensemble is legally protected as a monument of architecture and of archaeology of federal significance (latest order: N° 176/1995).

A new Federal Law on Cultural Heritage has been approved by the State Duma and signed by the President of the Russian Federation in 2002.

The buffer zone, the park surrounding the convent, is part of the protective zone of the Novodevichy Convent, which extends toward the north covering the main street with adjacent buildings (ca 2300 m long and 200-300 m wide).

Management structure:

The responsibility for the management is shared by the Ministry of Culture of the Russian Federation, the Ministry of Property Relations of the Russian Federation, the State

Historical Museum, the Chief Administration of Protection of Monuments of the City of Moscow.

There exists the 'programme of museumification of the property 2000-2005', and 'the plan-scheme of realisation of conducting of repair and restoration works on objects of the property and their financing'.

Resources:

The ensemble is conserved and managed from the State budget and using the expertise of the state conservation authorities.

There are over 100,000 visitors per year.

Justification by the State Party (summary)

The Novodevichy Convent ensemble is a work of ancient Russian art of building, which is unique in style, composition and perfect shape. It is the only ancient Russian convent, which is both a fortress-convent and a front, tsars' ensemble, intended for staying, although not usual, of the highest class women. Being finally completed in the last third of the 17th century the architectural ensemble of the convent possesses the form that has no counterparts in the art of building of Russia and other 'Moscow baroque' examples. It is one of the most perfect models of this architectural approach and, at the same time, the only example of the implementation of such an ensemble.

Criterion i: The Novodevichy Convent is a unique work of ancient Russian art of building, painting, arts and crafts. Authentic and integral architectural-artistic ensemble is of exclusive town-planning value.

Criterion iv: The Novodevichy Convent ensemble is an outstanding example of 'Moscow baroque' architecture of the last third of the 17th century, which preserved authentic integral appearance of the convent ensemble.

Criterion vi: The Novodevichy Convent ensemble is one of the most important historical centers of Orthodoxy, associated with the most notorious event and actors of the Russian history of 16th-17th centuries.

3. ICOMOS EVALUATION

Actions by ICOMOS

An ICOMOS expert mission visited the site in October 2003.

As a result of the State Party to change the nomination from an extension to its principal nomination, ICOMOS has revised its evaluation accordingly.

Conservation

Conservation history:

The convent-function of the ensemble ended in 1922, after which it was used as museum. It has fortunately been preserved without losses or damages through periods that saw much destruction especially of religious properties.

The ensemble has been subject to conservation and restoration starting in the 1960s. The Smolensk Cathedral was restored in 1971-75, including its wall paintings. Several buildings were restored in the 1970s and 1980s, including the Church of St. Amvrosy Mediolansky with Refectory and Tsarina Irina Chambers, Treasury and Ward Chambers. The Belfry was restored in 1979. In 1998, the roofs of the convent buildings and the cemetery were affected by a storm, and restored the following year.

State of conservation:

The complex is generally in a good state of preservation. The structures of all the buildings are healthy; the walls are stable and dry. The basis of the current work is a complex conservation programme. It encompasses works strictly connected with conservation, adapting the interiors to new functions, as well as improving the management and use of the whole ensemble. Particular attention is given to the protection of important old trees (as 'monuments of nature') as well the improving the roads and paths for the visitors. The conservation work serves as a 'laboratory' where Russian conservation students are trained, including courses and seminars, in part under the aegis of the UNESCO chair, which has its headquarters in the monastic complex.

Management:

The complex is fully legally protected.

The southeast part of the originally proposed buffer zone contains no historic buildings. However, the zone is considered too narrow to provide sufficient protection to the convent from encroachment of high-rise buildings. Close by, within a housing estate, there are already some eight-floor blocks of flats erected after the Second World War. The State Party has agreed to extend the buffer zone to include the whole housing estate, so as to guarantee that the convent ensemble keeps its dominating position in the area. Along the street leading from the Novodevichy convent to the Moscow Kremlin, there is a number of listed historic buildings, each with its buffer zone. As a consequence, the entire street is under protection.

Novodevichy convent has a management plan which covers all the principle areas. The conservation work is being carried out according to a planned programme and schedule. Financing is assured from the state budget. The current and future role of the museums connected with cultural tourism is part of the programme of the Moscow State Historical Museum also supported by state funds. The religious functions of the site are looked after by the Moscow Diocese of the Russian Orthodox Church.

Risk analysis:

The main problems come from air pollution and the traffic flow that passes close to the southern wall.

Being within a large city, the position of the ensemble in the cityscape will obviously require continuous monitoring. The buffer zone with the proposed modification is seen as adequate, but the situation needs continuous monitoring in the future.

Authenticity and integrity

The Novodevichy convent is considered to pass the test of authenticity. The complex is integrally preserved. During its history, it has not undergone destruction or rebuilding, and preserves its general layout as well as the individual buildings. It has also been returned to a function close to its original one. The sacral buildings today fulfil a liturgical function, the monastic structures are inhabited by monks and the ostentatious residential buildings now fulfil cultural functions as museum. The ensemble has been subject to restoration in the late 20th century, but this has not involved replication.

Comparative evaluation

A characteristic feature of the historic layout of Moscow (the historic town surrounded by a ring of defensive walls in the centre of which was the seat of the Tsars – the fortress of the Kremlin) was the strengthening of the defence of the town by situating a network of eight monasteries with defence function around it. These formed a half-circle outside the city (including: Donskoy, Danilov, Simonov, Novospassky and Andronikov). None of these sites however represent the culmination and integrity of the Moscow baroque style as in the ensemble of Novodevichy Convent.

Several structures of the same stylistic trend in Moscow and near Moscow (the Church of Trinity in Troitse-Lykovo, the Church of the Intercession in Fili, the Church of Boris and Gleb in Zuzino and several others) present good examples of single structures, but Novodevichy Convent forms an integral "baroque landscape" in the Moscow style. The main church of the convent architecturally demonstrates the political presence of the State. Externally it shows similarity to the Kremlin Cathedral, in the articulation of the walls into vertical sections, in the architecture frieze with colonnades and in the cathedral's five domes, though in details it has its own identity.

Outstanding universal value

General statement:

The historical significance of the complex is linked with the direct relationship of the convent with the Moscow Kremlin. It arose as its 'satellite' being the residence and the place of burial of the members of the Tsar's family and entourage. An especially grandiose road, the 'Tsar's road' linked the Kremlin with the convent. At the same time, the convent of Novodevichy also has outstanding universal value on its own. This is reflected in its political and architectural significance. It was built as a fortified convent ensemble with strong political connotations and it was closely associated with the government of Russia.

The elite nature of the convent means that it contains examples of the highest class of architecture with rich interiors. In contrast with the other monasteries in Moscow, which underwent rebuilding affecting their artistic integrity, Novodevichy has retained its integrity, largely dating from the 17th century and being the most representative example of the 'Moscow Baroque' style.

Moscow Baroque was a stylistic trend in the architecture in the region of Moscow from the late 17th to early 18th centuries. The style is characterised by a particular system in the disposition of architectural masses, combination of splendid white stone decor and detailing against flat surfaces. It can be seen as an interpretation of western European baroque elements and architectural order in this particular cultural context.

While the rest of the monasteries of Moscow fell victim to Bolshevik atheism and vandalism, the Novodevichy Convent was made state property and adapted to a museum use. Later the complex became a historical and art museum, affiliated to the State Historical Museum of the Kremlin. The Novodevichy Convent is one of the most important historical monuments in Moscow and an important example of the defended female monastic house so characteristic of ancient Russia.

Evaluation of criteria:

Criterion i: The Novodevichy Convent is the most outstanding example of the so-called 'Moscow Baroque', which became a fashionable style in the region of Moscow. Apart from its fine architecture and decorative details, the site is characterised by its town-planning values.

Criterion iv: The Novodevichy Convent is an outstanding example of an exceptionally well preserved monastic complex, representing particularly the 'Moscow baroque' style in the architecture of the late 17th century.

Criterion vi: The Novodevichy Convent ensemble integrates the political and cultural nature of the existing World Heritage site of Moscow Kremlin. It is itself closely related to Russian Orthodoxy, as well as with the Russian history especially in the 16th and 17th centuries.

4. ICOMOS RECOMMENDATIONS

Recommendation with respect to inscription

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

Criterion i: The Novodevichy Convent is the most outstanding example of the so-called 'Moscow Baroque', which became a fashionable style in the region of Moscow. Apart from its fine architecture and decorative details, the site is characterised by its town-planning values.

Criterion iv: The Novodevichy Convent is an outstanding example of an exceptionally well preserved monastic complex, representing particularly the 'Moscow baroque' style in the architecture of the late 17th century.

Criterion vi: The Novodevichy Convent ensemble integrates the political and cultural nature of the existing World Heritage site of Moscow Kremlin. It is itself closely related to Russian Orthodoxy, as well as with the Russian history especially in the 16th and 17th centuries.

ICOMOS, March 2004

Dečani (Serbia-Montenegro)

No 724

1. BASIC DATA

State Party: Serbia-Montenegro

Name of property: Dečani Monastery

Location: Autonomous province of Kosovo and Metohija, Dečane municipality

Date received: 30 January 2003

Category of property:

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

Brief description:

The Dečani Monastery was built in the mid 14th century for the Serbian King Stefan Dečanski, and it is also his mausoleum. The church represents the last important phase of Byzantine-Romanesque architecture in the Balkan region. Built in marble, it is the largest of all medieval Balkan churches, and is exceptionally rich in well-preserved Byzantine painting and Romanesque sculpture.

2. THE PROPERTY

Description

The 14th-century Dečani Monastery is situated on the Dečanska Bistrica river gorge, at the foot of the slopes of the Prokletije mountain range, in the western part of the province of Kosovo and Metohija. The monastery is surrounded by a chestnut forest. The layout of the Monastic court is based on the concept common in Serbian medieval architecture since the 12th century. Accordingly, the boundary walls of the Monastery form a circle which encloses all the buildings required for daily life. The principal church (*katholikon*) is in the centre, oriented west to east. The other monastic buildings are positioned along the circular boundary wall, on the west and north sides: Leontije's dormitory, south-west entrance, west entrance, kitchen, refectory, Archimandritia (head of the monastery), Milo's dormitory. Of these other buildings only the tower over the West entrance and the former refectory have partly preserved their original appearance; the others have been changed over time.

The Church is dedicated to the Ascension of Christ. Its plan consists of three sections. Entering from the west, these are:

- a triple-aisled narthex with three bays;
- a five-aisled *naos* combined with a Byzantine cross-in-square plan; the exterior aisles are separated from the central part by parapets, and have separate apses with altars forming chapels (*parekklesions*) dedicated to St. Demetrius and St. Nicholas; a cupola (29 m high) rises above the central bay;

- a three-aisled sanctuary with apses.

The church walls are built with carefully hewn blocks of red-purple and light-yellow marble; there is also some onyx marble. There is ornamental carving on the portals, on the mullioned windows of two or three lights, on the columns in the interior, as well as on the consoles of arcade frieze around the church roofs.

The nearly completely preserved wall paintings of the church have an almost encyclopaedic character. There is an abundance of scenes and figures following Christian history from the moment of Creation to the first centuries of our own era. Practically the entire interior is covered with paintings, programmed according to the functions of the different parts of the church. There are over 1,000 individual depictions of saints and compositions arranged in about twenty cycles. For example, there are liturgical scenes, portraits of bishops, prophets and archangels, and scenes related to Christ in the *bema* (area around the altar). In the *prothesis* (area for preparations for offering Eucharist) there are further liturgical compositions and portraits, as well as a cycle of the Life of the Virgin. The walls of the *diakonikon* (a sort of sacristy behind the *bema*) were never covered with paintings. In the dome, there are depictions of Christ the Pantocrator, Divine Liturgy and the prophets, and under the dome cycles related to Christ and the Virgin. In the *naos*, there are several extensive cycles, e.g. Acts of the Apostles and Last Judgment, as well as on the life of the saints. The original marble floor is preserved, as well as the interior furniture, including the wooden throne, the iconostasis, a sarcophagus and other pieces of church art; the main iconostasis originates from the 14th century. The Dečani treasury is the richest in Serbia, with about 60 exceptional icons from the 14th-17th centuries, as well as old manuscripts and other objects.

To the south, outside the monastery, there is a nature protection area, including an old black pine tree which has been protected as a memorial. There are also the remains of the Church of St. Nicholas, from the same period as Dečani. This church is smaller in size, and has traces of wall paintings. There are some villages around the monastery, which used to be the medieval property of the Dečani monastery. Over the left bank of the river, high up in the landscape, there are three medieval hermitages once used by the monks of the monastery. In the chapel of Belaje, dedicated to the Mother of God, there are still some remains of 14th century paintings.

History

The Dečani monastic church is the endowment and mausoleum of Serbian King Stefan Dečanski. The original founding charter from 1330 has been preserved. The construction lasted 8 years (1327-1335), and the master builder was Fra Vita, a Franciscan from Kotor. Stefan Dečanski died before the construction was completed, and was buried here. Supervision of the construction works was continued by his son Dušan. The church interior was decorated at the same time, including the icons for the main iconostasis and the church furniture. The wooden throne of Hegoumenos was made around 1335, and the carved wooden sarcophagus of King Stefan Dečanski around 1340.

The writer Grigorije Camblak, author of *The Life of Stefan Dečanski*, was the head (*hegoumenos*) of the Monastery at the beginning of the 15th century. Great artistic enthusiasm was brought to life in the monastery during the second half of the 16th century. This is when the painter monk Longin spent here two decades. He created some fifteen icons with depictions of the Great Feast and hermits, but his masterpiece is the icon of Stefan Dečanski with scenes from the life of this sainted king.

At the close of the 17th century, the Turks plundered the monastery, but made no serious damage. During the 19th century, the monastery was restored, and new iconostases were placed on the *parekklesions* (side chapels) of St. Demetrius and St. Nicholas. At present, the property is used for liturgical purposes, as an Orthodox monastery with all the corresponding functions, and as a cultural and historical monument.

Management regime

Legal provision:

The Monastery is owned by the Serbian Orthodox Church, Dečani Monastery Administration.

The property is legally protected from 1947, on the basis of the Protection of Cultural Monuments and Natural Rarities Law ('FPRY Official Acts' N° 81/46), decision on determining immobile cultural properties of exceptional significance ('SR Serbia Official Acts' N° 25/90), and the Cultural Properties Law, ('Official Acts of the Republic of Serbia' N° 71/94).

The natural environment, including the remains of the St. Nicholas church south of the monastery is protected, as well as the ravine of Decanska Bistrica river, including the area of the medieval hermitages and the medieval stone quarry.

Management structure:

This property is managed by the Serbian Orthodox Church, at the level of the Ras-Prizren Eparchy, through the Dečani Monastery Administration. The plans and interventions are supervised by the Republic Institute for the Protection of Cultural Monuments - Belgrade.

The *Area Plan of the Republic of Serbia*, Belgrade 1996, is a strategic development document to the year 2010, which determines the long-term base for organisation, utilisation and management of the area of the Republic of Serbia.

The *Regional Area Plan for Metohija*, *Special Purpose Districts Area Plan for the Prokletije Tourist District and the Dečani Cultural property District*, are currently in preparation.

On the basis of the above, two plans have been prepared for the monastery and its environment: *Prokletije National Park*, *Scientific and Expert Bases for Protecting the Prokletije Mountain Range on the Territory of the Republic of Serbia as a National Park* and *The Protected Environment of Dečani Monastery*. These plans have been suspended for the time being due to the political situation in Kosovo-Metohija.

The Republic Institute for the Protection of Cultural Monuments - Belgrade has made the *Plan and Programme*

for the Management, Research, Protection, and Presentation of Dečani Monastery (February 2002), which defines the necessary legal and technical measures for the monastery.

There exists also a strategy for tourism, prepared by the Ministry of Tourism in 1999. In the 1997, visits were organised for groups of people who arrived by bus, and there were about 200 visitors per week. The current political situation, however, does allow visits to be organised except under police escort mainly for representatives of the Serbian Orthodox Church.

Resources:

Finances for the conservation and management of the property are provided by the Serbian Government, by the Serbian Orthodox Church, as well as from sponsorships and donations.

At the legal and technical level expertise is provided by the Republic Institute for the Protection of Cultural Monuments, but in terms of cultural property management there are no trained experts. An expert team consisting of different professions has been formed to define the general guidelines for a future integrative approach to the protection of Dečani Monastery on the basis of the Plan and Programme for the Management, Research, Protection, and Presentation.

The Monastery is inhabited by the monastic brotherhood, whose number varies from 35 to 40 monks and novices.

Justification by the State Party (summary)

Dečani Monastery holds an exceptional place in the Serbian national consciousness as one of the most magnificent monuments of Serbian culture and history. Because of the dimensions of the church, which by far surpass the size of all the other medieval Balkan churches, the monastery has been popularly named High Dečani (*Visoki Dečani*). The Dečani church represents the largest preserved monument of Byzantine painting, the largest entirety of Romanic sculpture on the Balkans, one of the most complex architectural achievements of the 14th century, and one of the most authentically preserved sacral interiors on the territory under Byzantine cultural and artistic influence.

The inscription of Dečani Monastery in the World Heritage List is proposed on the basis of the criteria ii, iii, iv and vi:

Criterion iv: Dečani represents an exceptional example of medieval architecture and sculpture on the territory of the Byzantine spiritual sphere, i.e. an original combination of the traditional Byzantine church with contemporary Romanic-Gothic architecture of the West, the largest preserved Serbian and Southern Slav monument; the monastery of Dečani is unique among Orthodox monasteries in the Balkan peninsula, an East Christian temple built and decorated by the Catholic craftsmen from the Dalmatian coast region.

Criterion iii: the Dečani paintings are the largest preserved fresco entirety of the Byzantine world, the largest source of data concerning Byzantine iconography, and an exceptional witness to the diverse style trends in Byzantine art during the middle of the 14th century; remarkable series

of mural paintings are of outstanding artistic quality, done by numerous painters of different knowledge and origin (from Greece, Serbia, Adriatic coast), who worked for almost 15 years and covered the area of about 4,000 square meters.

Criterion ii: during four centuries following their creation, the Dečani wall paintings exerted an exceptionally great influence on painters who decorated the walls of numerous churches in medieval Serbia, especially after the restoration of the Peć Patriarchate in 1557 on the territory of the former state; the role of the Dečani frescoes in the development of the Orthodox art of the Balkan peninsula during the period of Ottoman domination was decisive and it is unavoidable in research of the post-Byzantine monuments.

Criterion vi: Dečani Monastery is closely connected to protagonists and events of the greatest importance for medieval history of the Balkan Peninsula, especially of the 14th century and the changes that took part with the organization and the borders of the countries whose territories occupied the Balkans, such as Byzantium, Serbia, Bulgaria etc.

3. ICOMOS EVALUATION

Actions by ICOMOS

The property was first presented in 1994, and was assessed favourably by ICOMOS, who recommended inscription on the basis of criteria ii and iv. An expert mission visited the site in February 1995. ICOMOS, however, raised two issues that needed to be taken care of: 1) the formulation of a viable management plan; 2) the definition of a realistic buffer zone. Now these conditions have been fulfilled. However, the 1995 Bureau decided not to examine the nomination, for reasons independent of the quality of the nomination or of the property.

Another ICOMOS expert mission visited the site in September 2003.

Conservation

Conservation history:

The monastery has not had any major damages in its history, but it has been subject to decay due to ageing processes. There have been repair and restoration works from 1935 to 1941, in 1952, from 1956 to 1964, and in 1984, which have included strengthening the foundations and putting concrete trusses at the roof level, filling out the cracks with cement, re-pointing the masonry, and cleaning and restoring the façade. There have also been works on the roofs. The medieval refectory was destroyed by fire in 1949; it was rebuilt and the monastic treasure was exhibited there in 1987. In 1994, the *naos* and the altar zone of the church were cleaned, and water management was improved. From 1995 to 1997, the church façades were subject to conservation treatment. Now earlier cement mortar fillings were removed and the surfaces were cleaned using modern methods. Some lost sculptural details were re-carved in marble taken from the old quarry.

The paintings have been made using a *fresco* technique. However there have been various types of damages, eg

caused by water penetration and structural movements, that restorers have tried to repair in the past. In fact, during the above mentioned structural works, there have also been conservation treatments to the wall paintings.

State of conservation:

The general structural condition of the church is satisfactory. However, the condition of the external sculptures is critical. There are damages particularly in the marble onyx caused by environmental agents and ageing processes. Some individual sculptures are in poor state, and there are new cracks in some large sculptures. Some of the side buildings are in poor condition, eg the dormitories.

In 2001, during a detailed inspection, the specialists of the Institute found out that parts of the mural paintings are detached and risk falling off.

It is noted that there has been hardly any archaeological work in the Monastery. The Serbian Institute is currently planning a programme of systematic soundings in the area.

Management:

The monastery is currently used by some 35-40 monks and novices, who also take care of the site on a daily basis. The Serbian Institute in Belgrade has prepared a management system with relevant plans. The current political situation in the area and lack of resources do not allow for a full implementation of the required conservation works, but works are programmed according to these plans. There is collaboration also with the Italian Central Restoration Institute regarding the conservation of the mural paintings.

The core zone covers the area of the monastery (ca 1.8 ha). The buffer zone covers a fairly large landscape area on both sides of the river, some 3 km long and 1.5 km wide (ca 111 ha), which is considered reasonable.

Risk analysis:

The current political situation can be seen as a risk factor. On the other hand, the region is not subject to any major development. In fact, the basic risks are related to ageing processes and decay caused by environmental agents. There is a possibility of earthquakes in this region, but the main risk is their potential impact on the mural paintings.

Authenticity and integrity

The church itself and the mural paintings are exceptionally well preserved in their integrity. The main church has been preserved even with the interior, the furniture and art works. Some of the side buildings have been damaged and rebuilt in the past. The setting of the monastery has been maintained in its original condition. The overall authenticity and integrity of the site are high.

Comparative evaluation

Dečani Monastery follows the prototype of the so-called Ras School, developed in Serbia in the 12th century. The architecture is distinguished by the particular mixture of Eastern Orthodox and Western Romanesque features. The principal church is exceptional in having preserved the integrity of its original architecture with the interiors, the impressive cycle of mural paintings, furniture and church

art. The church represents the final and most important development of this school, in the 14th century. The paintings are a particularly important feature, which contains some 1,000 portraits and a valuable record of the life in the 14th century. It therefore defers from the closest comparison, the Studenica Monastery (WH List 1986, criteria: i, ii, iv, vi), which represents an earlier, 12th-century example. Dečani also defers from the other Balkan monastic churches in terms of its architecture, the methods of construction, and particularly for its outstanding series of mural paintings and well-preserved interiors.

Outstanding universal value

General statement:

Dečani Monastery is considered one of the most important monuments of Serbian culture and history. The main characteristics of the ensemble relate to a prototype attributed to the so-called Ras School, a style formed in Serbia in the 12th century. It is also one of the most valued examples of the so-called 'Palaeologan renaissance' in Byzantine painting. The plan and spatial arrangement of the church are Orthodox, while the exterior appearance is based on Romanesque tradition. Dečani Monastery is referred to the example of Studenica Monastery (founded in the 12th century), and it represents the final and greatest achievement of this school. Dečani is also considered the largest of medieval Balkan churches, preserving its architecture in the original form. The church has the most impressive series of Byzantine mural paintings of the 14th century, which have been preserved in their integrity. In terms of Romanesque sculpture the church represents an outstanding achievement and also its sacral interior and the original church furniture and art are exceptional in terms of authenticity and integrity.

Evaluation of criteria:

Criterion ii is referred to the influences that the monastery had on the development of Orthodox art in the Balkan region in the post-Byzantine period, i.e. during the Ottoman rule, from the 15th to the 18th centuries. The church and its paintings are the result of influences from the Eastern Orthodox and Western Romanesque art and architecture. It is also an exceptional synthesis of the artistic trends of the 14th century due to the large number of painters who worked here for 15 years, coming from Greece, the Adriatic coast and Serbia.

Criterion iv is referred to Dečani as an exceptionally significant example of medieval Byzantine-Romanesque architecture, complete with its interiors, paintings and sculpture. It is the largest preserved Serbian-Southern Slav monument. It is exceptional, representing an Orthodox construction but being built by Catholic craftsmen from the Dalmatian coastal region. The 12th-century architecture and the 13th-century frescoes of Studenica represent the beginning of a new, monumental style in Byzantine painting, while the 14th-century Dečani represents one of the most exquisite examples of the so-called 'Palaeologan Renaissance' in the medieval Orthodox world. The value of Dečani is in that it offers the most complete panorama of the iconographic repertoire and of the stylistic movements of Byzantine painting the 14th century.

Criterion iii is referred to the mural paintings as a source of information re Byzantine iconography and as an exceptional witness to the diverse styles and trends in Byzantine art in the 14th century. While this is true, ICOMOS considers that these aspects are already covered in the criteria ii and iv.

Criterion vi is referred to the political context as it developed in the Balkans in the 14th century. ICOMOS does not consider this criterion to be relevant in this case.

4. ICOMOS RECOMMENDATIONS

Recommendation with respect to inscription

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

Criterion ii: Dečani Monastery represents an exceptional synthesis of Byzantine and Western medieval traditions. The monastery and particularly its paintings also exercised an important influence on the development of art and architecture during the Ottoman period.

Criterion iv: Dečani Monastery represents an outstanding example of the last phase of the development of the Serbian-Slav architecture. The construction has integrated Eastern Byzantine and Western medieval traditions.

ICOMOS, March 2004

Varberg Radio Station (Sweden)

No 1134

1. BASIC DATA

State Party: Sweden

Name of property: Varberg Radio Station

Location: County of Halland

Date received: 21 January 2003

Category of property:

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

Brief description:

The Varberg Radio Station at Grimeton in southern Sweden was built in 1922-24. It is an exceptionally well preserved monument to the early phase of wireless transatlantic communication system. The site consists of the transmitter equipment, including the aerial system with six steel towers, each 127 m high. Even though not in regular use any more, the equipment has been maintained in operative condition.

2. THE PROPERTY

Description

Varberg Radio Station is located 7 kilometres east of Varberg in the Parish of Grimeton, in south-western Sweden. The site comprises 109.9 hectares of land with buildings housing the Alexanderson ultra-longwave radiotelegraph transmitter constructed in 1922-1924. This includes the towers carrying the antenna installation, shortwave transmitters with their antennae, and a residential area with housing for the station staff. The main property consists of the original station site with the exception of an area containing the 'new' transmitter building and the antenna mast of Teracom AB's broadcasting station. The main buildings were designed by architect Carl Åkerblad in neoclassicist style.

Inside the transmitter building, about half the area of the transmitter hall is occupied by the Alexanderson 200-kilowatt high-frequency alternator and its associated equipment: control racks, auxiliary machinery, high-frequency transformers and the Alexanderson magnetic modulator. All are in operative condition. The other half of the hall contains shortwave transmitters installed from the late 1930s and onwards. Also these have remained in operational condition though now out of service, except for two transmitters which are still occasionally used.

Most of the site is occupied by the antenna plant. Its aerial system is supported by six steel towers, each 127 m high, arranged in a straight line 380 m from each other. The towers were designed by and constructed under the supervision of Pr. Henrik Kreüger. Each tower is associated with a radiating antenna element stretching

from the top to an inductance coil on the ground. Buried in the ground is a counterpoise network of copper wire, extending to the borders of the site and adjacent properties. A system of electricity wires on wooden poles connects the inductance coils with the buried network. An ice-melting transformer house close to the transmitter hall provides electricity to heat up and free the wires of ice in the winter. The site also comprises a large number of shortwave antennae of various designs, some still in commercial use, as well as some remains now out of use. The residential area has 12 houses for the station manager and staff.

History

In the 19th century, scientific and technical developments in telecommunication were based on inventions by people like Michael Faraday, J.C. Maxwell, H. Hertz, and Guglielmo Marconi. The use of telegraph started in the second half of the century. From here, telegraphic and radio transmissions developed further in the early 20th century. The first experiments to have wireless transmission of speech across the Atlantic were in 1915 and 1919.

In Sweden, the contribution of the chief engineer Ernst Fredrik Werner Alexanderson (1878-1975) was decisive for taking these techniques further into practice. He was responsible for a number of innovations, including the high-frequency alternator for continuous (undamped) electric oscillations, which led to the improvement of telegraphic wireless communication over large distances as well as providing the basis for wireless telephony, later leading into radio broadcast. He developed the 'multiple-tuned antenna', a system of cooperating vertical antennae, which resulted in an important improvement of long-wave radio communication.

Alexanderson promoted the plan for a global radio-telegraphic network after the First World War. The Radio Corporation of America was formed to exploit and commercialise these achievements. From the end of World War I to the mid-1920s the global network of radiotelegraphic stations was constructed according to Alexanderson's system of which Varberg Radio Station at Grimeton became a part, built in 1922-24. The structural engineer Henrik Kreüger (1882-1953) was responsible for the six antenna towers at Grimeton, the tallest built structures in Sweden at that time.

By the end of the 1920s, the rapid development in electronic transmitters for long-distance wireless communication made the Alexanderson technique obsolete. Of the large Alexanderson stations only Varberg Radio Station remains today; the others were either modified or demolished. The Varberg station was used in regular service until the 1960s, but it has been kept in working condition even later.

Management regime

Legal provision:

Formerly, the site has been owned by Telia Mobile AB and Teracom Svensk Rundradio AB with the State as sole shareholder. The residential houses have been on private

land. Now the entire site has been transferred to the ownership of the newly established Grimeton World Heritage Foundation.

The radio station was listed as cultural heritage in 1996 under the Cultural Monuments Act (SFS 1988:950). The County Administrative Board of Halland, located in Halmstad, is the supervisory authority in this respect.

According to the Environmental Code and in the context of national physical planning, the National Heritage Board has declared the radio station and its immediate surroundings of national interest for heritage conservation. The Municipality of Varberg has the responsibility to monitor the site and its protection. A comprehensive plan according to the Planning and Building Act (SFS 1987:10), adopted by the Municipality Board, includes the protection of the Grimeton area.

Management structure:

Responsibility for the maintenance and management of the property rests primarily with the owners. The County Administrative Board, in its official capacity, has the final decision on matters related to cultural significance of the site. The County Museum provides expert knowledge. The Municipality of Varberg has responsibility for facilitating the positive development of the site and its surroundings according to the Building and Planning Act.

An Executive Management Committee for the radio station have been established, consisting of representatives for Telia Mobile AB, the County Administrative Board and the Alexander Society. The property management plan of the Varberg Station for 2003-2007 has been revised by the Halland World Heritage Council in September 2003, taking into account the new ownership situation.

Resources:

Telia Mobile AB, the owner of the property, is maintains the radio station in co-operation with the County Administrative Board (2.5 million Swedish crowns/year). The works include a running maintenance programme of the antenna towers.

The Alexander Society, consisting mainly of former employees of the radio station, has an important role in keeping the knowledge of its history and teaching young people.

At the regional level, expertise is provided by the County Administrative Board and the County Museum of Halland for relevant tasks. The National Heritage Board and the Telemuseum provide expertise on conservation matters. The Board, together with the Alexander Society, Telemuseum and Telia Mobile AB, has formed a committee to study conservation methods. An international symposium in 1997 aimed at a network to discuss issues related to the conservation of old electrical equipment.

Being still in commercial use the site has been partially opened to the public only since 1996. There have since been some 4,500 visitors per year. There is a proposal to build a new building for the reception and instruction of visitors.

Justification by the State Party (summary)

Varberg Radio Station at Grimeton was erected after World War I in the spirit of returning to peaceful conditions and restoring human communication after the war. The site, being an outstanding example of the transoceanic wireless communication sites constructed in the early 20th century, is the only surviving example of a major wireless transmitting station based on pre-electronic techniques.

Criterion ii: With the wireless telegraph, at the turn of the century 1900, all remaining limitations to instantaneous communication over the largest of distances disappeared; around the year 1920 in principle all places on the Earth were accessible by radio. After World War I a grandiose plan was launched to join the various parts of the world by a network of radiotelegraphic links with its hub at Radio Central, Long Island, New York, using the Alexanderson ultra-longwave technique. The Grimeton establishment was created as part of this world-encompassing radiotelegraphic system, which contributed to new patterns in the communication between countries and continents. In the 1940s, when many communication links were interrupted, Grimeton served the exchange of the free word between the Old and the New World.

Criterion iv: Varberg radio station displays a cross section through the entire break-through period of wireless engineering, from pre-electronic techniques to present-day communication modalities, and it has grown organically with the changing technologies. The new station building houses transmitting equipment not only for long-distance shortwave communication with other continents and with ships and aircraft all over the world but also for ultra-shortwave sound and television broadcasts and cellular mobile telephony. Most decommissioned long-distance radio communication establishments in the world have been demolished as longwave circuits were superseded by shortwave circuits and the latter were subsequently replaced by satellite links.

3. ICOMOS EVALUATION

Actions by ICOMOS

The site was visited by an ICOMOS mission in August 2003. The International Committee for the Conservation of the Industrial Heritage (TICCIH) has been consulted about the Varberg Radio Station.

Conservation

Conservation history:

The radio station has been fully operational until the 1960s, but it has remained an industrial site until 1997, since it has been partly opened to the public. The site and the equipment have been well maintained and are in operational condition. Some equipment is still used by the Swedish Navy or for other purposes. The site is now being equipped for the reception of visitors.

State of conservation:

The state of conservation of the site is considered very good. The ICOMOS mission was also satisfied with the

large buffer zone around the site, preventing the erection of any large structures which might impinge visually on the site itself. Within the boundary of the proposed World Heritage Site there are a number of small masts, landlines and other minor structures built over the last 70 years. Some of these may be preserved but others may well be removed as operational requirements change.

Management:

The ownership has been recently changed, and the entire site has been taken over by the newly established Grimeton World Heritage Foundation. The former owner, Telia Mobile, has provided an endowment for the upkeep.

The Alexander Society has several hundred members, and they form a valuable resource for the interpretation and long-term maintenance of the site.

A considerable amount of income for the Grimeton Foundation will come from the use of the existing equipment by the Swedish Navy and other communication requirements. This income will be used, eg for the employment of a qualified radio station manager.

The revised management plan is considered fully satisfactory for the correct management of the site.

Risk analysis:

The proposed site is situated in an attractive part of Sweden with a fair amount of development pressure. However, this is mainly concentrated in the coastal region. The location of wind power stations is regulated by law and monitored by the Municipality. The land-use planning and development are well under control, and no adverse effects are foreseen for the site. There are no specified natural hazards in the region.

Authenticity and integrity

The aerials, station building, machinery and landscape of the Grimeton radio station are all original and have been well maintained. The aerials have been recently repainted, which needs to be done every 30 years. The main radio building has not been altered externally; minor alterations have taken place internally as operational requirements have changed over the years. Only one of the two original generator sets survives but that is in pristine original condition and is operational. The adjacent workers' village with its different-sized houses depending on social status has been well preserved and no significant alterations have taken place.

The surroundings of the site have also been maintained in a good condition, and the integrity of the landscape is intact.

Comparative evaluation

TICCIH, The International Committee for the Conservation of Industrial Heritage, has carried out a comparative study on radio transmitters. Following from this, the Grimeton Varberg Radio Station stands out as the best preserved and in many aspects unique heritage site.

Very few sites remain to document this early development, including some sites in Norway, America, Newfoundland

and Russia. Important is the early Marconi radio site of 1901 at the Lizard, Bass Point in Cornwall, England, and there are archaeological remains of the first antennae built by Fleming and Marconi in 1901 at Poldhu, England.

On the World Heritage List, so far, there are no other sites representing modern communication technology.

Outstanding universal value

General statement:

The Varberg Radio Station at Grimeton is an outstanding and exceptional monument representing the development of telecommunications in the early 20th century. The site is the only one remaining of this type. The original installations from the 1920s have been kept without major changes. Some new equipment has been added following the development in the field; the site thus represents a record over several decades of evolution. Even though not used anymore, except for limited purposes, the equipment has been maintained in working order.

Evaluation of criteria:

Criterion ii: The spread of the systems of worldwide communications from the middle of the 19th century with the development of submarine cables, has transformed the way in which people could communicate. The discovery of radio communication has greatly contributed to this development. The large numbers of Swedes who emigrated to America in the 19th century makes this site significant facilitating exemplifying how people could then be in touch across the ocean without vast expense. The Varberg radio station is an outstanding monument representing the process of development of communication technology after the First World War.

Criterion iv: The Varberg radio station at Grimeton is the only large radio station of the early 1920s to be preserved in the world, representing a major outcome of the early development. The site continued in use until the 1960s, and thus includes equipment documenting the further development of technology over some three decades.

4. ICOMOS RECOMMENDATIONS

Recommendation with respect to inscription

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

Criterion ii: The Varberg radio station at Grimeton is an outstanding monument representing the process of development of communication technology in the period following the First World War.

Criterion iv: The Varberg radio station is an exceptionally well preserved example of a type of telecommunication centre, representing the technological achievements by the early 1920s, as well as documenting the further development over some three decades.

ICOMOS, March 2004

Liverpool (United Kingdom)

No 1150

1. BASIC DATA

State Party: United Kingdom

Name of property: Liverpool – Maritime Mercantile City

Location: Liverpool, England

Date received: 29 January 2003

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*. In terms of *Operational Guidelines for the Implementation of the World Heritage Convention* (2002, 29, ii) this is a *historic town* that has evolved along characteristic lines and has preserved spatial arrangements and structures that are typical of the successive stages in their history.

Brief description:

The Maritime Mercantile City of Liverpool became one of the centres of world trade in the 18th and 19th centuries. It had an important role in the growth of British Empire and it became the major port for the mass movement of people, e.g. slaves and emigrants. Liverpool pioneered in the development of modern dock technology, transport systems, and port management. The city has a series of significant commercial, civic and public buildings, including St. George's Plateau.

2. THE PROPERTY

Description

The city of Liverpool is situated in north-western England on the Irish Sea at the mouth of the Mersey River. It is an example of a commercial port that had its major development at the time of Britain's greatest global influence - from the 18th century through to World War I. Today, Liverpool is a dynamic city with a resident population of 463,700; over 1,400,000 live in the former Merseyside County.

The nominated area is articulated in six specific parts, indicated below, and surrounded by a fairly large buffer zone:

1. Pier Head with the three main buildings: Royal Liver Dock, Cunard Building, and Dock Office, is the heart of the early 20th century Liverpool;
2. Albert Dock Conservation Area, to the south of the Pier Head, comprises a series of warehouses and other facilities related to harbour activities;
3. Stanley Dock Conservation Area to the north of the Pier Head, comprises Dock Boundary Walls and several warehouses;
4. The historic centre around the Castle Street/Dale Street/Old Hall Street Commercial Area, extends to the east of the Pier Head. The area includes outstanding buildings from the 18th and early 19th centuries, in various architectural styles.
5. William Brown Street Cultural Quarter, to the east of the previous, includes St. George's Plateau, St. John's Gardens, and other public buildings;
6. Lower Duke Street, to the east of the Stanley Dock, comprises old warehouses and merchants' offices.

Docks: The development of enclosed commercial wet docks was pioneered at Liverpool in the 18th century. Little of the fabric of these early docks has survived, following the 19th century remodelling of the docks when they became Britain's Atlantic gateway and the emigration port for much of Western Europe. Recent (2001) archaeological excavations however have revealed that much of Old Dock's dock basin wall, dock edge coping, timbers and cobbled surfaces have survived below ground. One of the earliest existing structures, the 1821 brick section of the dock wall adjacent to Princes Dock is attributed to John Foster. Jesse Hartley, the Dock Engineer from 1824 to 1860, designed the great fireproof warehouses at Albert Dock, Stanley Dock and Wapping Docks, ornamental hydraulic towers and pump houses, and enclosed further parts of the dock system with granite boundary walls with turreted gate entrances. His work was continued by the Lysters, father and son, who were Dock Engineers until 1897 and 1913 respectively, building also eg Waterloo Warehouse and Stanley Tobacco Warehouse.

Warehouses and Commercial Centre: Before the docks were enclosed, most of the warehouses were privately owned and were located in the town close to the merchants' houses in the streets focussed on the Old Dock, some distance inland from the Mersey River. Some of these warehouses survive in the Duke Street area. Commercial offices, banks and exchanges in and around Castle Street and Dale Street had replaced most of the earlier properties by the end of the 19th century. These now comprise a fine commercial district with massive ornate office blocks such as Tower Buildings and innovative buildings such as Oriel Chambers. The expression of commercial activity culminated in the trio of buildings at the Pier Head - the former offices of the Mersey Docks and Harbour Board (1907), the Royal Liver Building (1911) and the Cunard Building (1916).

Cultural Quarter: The great prosperity of the city in the 19th century, which was generated by shipping and trade of goods for Britain's burgeoning industries, was matched by a desire and an ability to display civic pride by the construction of prestigious public buildings. The monumental classical buildings erected around William Brown Street create one of the finest cultural groupings in the country. The public buildings combine with the public spaces of St. George's Plateau and St. John's Gardens and other surrounding buildings to create a townscape of great distinction. The main buildings include the magnificent St. George's Hall, a concert hall and money exchange, designed by Harvey Lonsdale Elmes in Greek-Roman Revival style, opened in 1855. There is also the Lime

Street Station, for the Liverpool-Manchester railway, built in 1867-1879.

History

Growth before 1715: The earliest evidence of human activity in the area of Liverpool is from the late Mesolithic period, some 6,000 years ago. There are traces of Roman, Anglo-Saxon, and Viking settlements, followed by the Norman conquest. Liverpool was first mentioned in a charter of Prince John ca 1192. King John established Liverpool with the grant of a Charter in 1207 to enable him to mount an expansion into Wales and Ireland. Liverpool became a port for Irish and Scottish trade. Around the middle of the 17th century Liverpool merchants began to develop trade with America. The Great Plague of London caused many merchants come to Liverpool, bringing their money and experience. There was also an increasing number of religious emigrants, eg Puritans, Protestants, and Quakers, to the New World. From the end of the 17th to the early 18th centuries, the increasing wealth resulted in new urban developments, and the construction of docks and warehouses for the harbour. The so-called Old Dock was opened in 1715, becoming the prototype of commercial enclosed wet docks and the catalyst of Liverpool's subsequent rise to the status of a world port.

18th century: The principal early imported cargoes were tobacco, sugar and rum. After 1700, Liverpool joined Spain, Portugal, Bristol and London in the Triangular Trade, trading with cotton, manufactured goods, black slaves, and other goods between Africa, the West Indies, America and Europe. Liverpool became the most important centre in the world for the organisation of the slave trade. A Northern Triangular Run grew with the opening of Salthouse Dock in 1753, facilitating the export of salt, part of the system of exchange of various products between Newfoundland, and the West Indies, as well as Ireland and the Mediterranean countries. Businessmen and tradesmen came to Liverpool from all parts of Britain to take advantage of the opportunities, and by 1801 Liverpool had become the largest town in England.

With the increase of the capacity of the harbour, a reliable transport system was needed: first in improving the navigation of existing rivers, then by the construction of **canals**. The Mersey and Irwell Navigation opened in 1736. The Sankey Brook Canal from the St. Helens coalfield to the River Mersey (1757) is seen as the first industrial canal in the world. From 1770 to 1816, a canal was cut from Leeds to Liverpool, the longest and most successful in Britain. With the take-off of the **Industrial Revolution** in the late 18th century Liverpool's dock facilities became critical to this process, involving the cotton industry of the North West of England, as well as the iron and steel-making industries in the country.

19th century: When ships were dependent on wind-power, storage of goods was essential, and **warehouses** became a part of the Liverpool townscape, especially from the late 18th till mid 19th centuries, eg Goree Warehouses (1793), others at King's Dock (1795-1812), Albert Dock Warehouses (1847) for imports, and Waterloo Warehouse (1868) for grain. The importance of **coal** became marked with the widespread introduction of steam power for production machines and transportation. The first

steamship entered the Mersey in 1815, the first trans-Atlantic steamer from Liverpool was the *Royal William* in 1833, initiating a new era for shipping and leading to increases in tonnage going through Liverpool.

The idea of a **railway** between Liverpool and Manchester was promoted by a committee of Liverpool businessmen. The line was complete by June 1830; it was the first railway in the world to carry passengers to regular timetables as well as goods. The opening of the railway enabled goods from Liverpool Docks to be transported to other parts of Great Britain more efficiently than before and the port came to depend upon the railways for maintaining its global trading position. The Liverpool **Overhead Railway** was built 1889-1893, becoming the world's first elevated electric railway.

Until the beginning of the 19th century, Liverpool's traders mostly worked from home. As the scale of operations expanded, the scale and character of the centre area changed. Increasing profits from trade justified the construction of large, purely **commercial buildings**, three and four storeys high and subsequently more. At the same time, there were urban renewal programmes and new streets and areas were constructed in the town.

The prosperity of Liverpool and its role as a point of **emigration** to the New World attracted thousands upon thousands of people from across Europe. Many stayed and added to the unsanitary housing conditions in central Liverpool. In response to these problems, Liverpool introduced many advances in health care, becoming a forerunner in the country in mid 19th century. After the abolition of the transportation of slaves in 1807, ships continued to transport emigrants from Liverpool to America in vast numbers. Many European migrants came through Liverpool because it had the necessary shipping lines, choice of destinations and infrastructure, including special emigration trains.

20th century: At the beginning of the 20th century, Liverpool claimed to be 'The Second City of the Empire'. The First World War, however, slowed down the development, causing unemployment. Later, the economy recovered, and some fine buildings were constructed.

During the Second World War, Liverpool suffered from bombing more than any other provincial town in Britain due to its strategic importance. After the war, there has been much rebuilding. Some of the old docks have been modernised and the approach from the sea was improved. The economic drawback continued however, and the city has lost nearly half of its inhabitants (from 850,000 in 1930 to 450,000 today). Nevertheless, the last decade has seen a positive turn, and the city has made major efforts to regenerate its cultural and economic life.

Management regime

Legal provision:

The properties in the nominated area are in a mixed ownership. Some of the main buildings are owned by the Liverpool Municipality, the National Museums and Galleries on Merseyside, British Waterways, Merseytravel, and English Partnerships. Several properties are owned by private companies.

The areas enclosed in the WH nomination are legally protected, and most of the buildings and structures are listed for protection either as Grade I or Grade II.

Management structure:

The nominated site is within the boundary of Liverpool City Council, which includes the Local Planning Authority and the Local Highway Authority. There are several other organisations and agencies with management responsibility for the properties in the nominated area, including especially English Heritage, Liverpool Vision, Merseytravel, and others. Most of these public bodies are represented on the Liverpool World Heritage Site Bid Core Steering Group, created with the purpose to coordinate the management of the proposed World Heritage site.

The nominated area is subject a great of different plans and policies, including the Liverpool Unitary Development Plan and the Strategic Regeneration Framework (July 2000). There are several detailed master plans for specified areas, and conservation plans for the individual buildings. A full Management Plan is in preparation for the nominated site and is expected to be in place in late 2003 or early 2004.

Resources:

The conservation and development of the nominated area can benefit from a wide range of grants and financial resources both from public and private sources.

Justification by the State Party (summary)

The nomination document indicates that Liverpool has had an important role in: the development of world trade, the industrial revolution, the growth of British Empire, the mass movement of people, pioneering dock technology, port management, building construction methods, and transport systems. The urban landscape of Liverpool has a series of significant commercial, civic and public, and domestic buildings. Liverpool is also repository of significant historical and cultural collections.

Liverpool - Maritime Mercantile City is proposed for inscription as 'The supreme example of a commercial port at the time of Britain's greatest global influence'. The nominated site is a complete and integral urban landscape that provides coherent evidence of Liverpool's historic character and bears testament to its exceptional historic significance.

Criterion ii: Liverpool was an innovator and pioneer in many fields, especially dock technology, port management and transport systems. One of Liverpool's most significant achievements was the construction in 1715 of the Old Dock, the world's first commercial enclosed wet dock. This was the beginning of a movement to create artificial docks in tidal estuaries that spread throughout the British Empire and the world. Liverpool's technologically innovative dock complexes with their warehouses eventually set the standard for all other port developments.

Criterion iii: Liverpool was the leading international seaport of the British Empire and Europe's foremost transatlantic port from the 18th century to the early 20th century. Liverpool was a highly successful general-cargo port, for both import and export, and a major European port of trans-Atlantic emigration. ... The urban

landscape of the site, including its architecture, layout, dock complexes and transport systems, combined with the comprehensive cultural and historical records held on the site, form a unique testimony to the commercial acumen and mercantile strength of the British Empire in the period from the early 18th century to the early 20th century. No other port in Britain, the former British Empire or the world bears such testimony. ...

Criterion iv: The nominated site is a complete and integral urban landscape that includes an outstanding architectural and technological ensemble of buildings, structures and archaeological remains. The landscape of the site developed primarily during the 18th, 19th and early 20th centuries during the Industrial Revolution, the growth of the British Empire and general European expansion throughout the world. These processes are significant stages in human history that have shaped the current geo-political, social and economic environment. ...

3. ICOMOS EVALUATION

Actions by ICOMOS

An ICOMOS expert mission visited the site in September 2003. ICOMOS has also consulted its International Scientific Committee on Historic Towns and Villages, CIVVIH.

Conservation

Conservation history:

The development of Liverpool as an important maritime mercantile city started in the 18th century. Most of the harbour structures of this period were however renovated and replaced in the 19th and early 20th centuries. In any case, the nominated historic area does preserve a representative selection of buildings dating from the 18th to the 20th centuries. The town suffered a setback after the First World War, though it recovered later, only to be subject to a massive bombing during the Second World War. After the war, the town has been largely rebuilt. The nominated historic area, however, luckily has preserved a substantial number of historic buildings. In the 1970s, Liverpool suffered in terms of economy, but in the recent decade the city has again emerged as a vital part of the British economic and cultural life. This has allowed the conservation and rehabilitation of many of the historic structures as well.

State of conservation:

Area 1: The three Pier Head buildings are in good state. There is discussion re the construction of a fourth building in a parking area. The proposal is reported to be still at the design stage and no decisions have yet been taken.

Area 2: The Albert Dock area has a successful regeneration project of one of the largest docks and the warehouses around it with full respect for heritage buildings. The site includes remains of the early 18th-century dock, now in a parking area, which will be subject to a development programme – again with full respect for heritage aspects.

Area 3: The Stanley Dock, includes successful regeneration projects. It also includes large warehouses, for which there is no use at the moment, and abandoned dock areas in the buffer zone. The main challenge is a development project within the buffer zone. The City argues that having the area recognized will ensure its protection and that the new buildings will be sympathetic to the heritage status. There is no doubt that the City is committed to ensure that the new buildings are to be acceptable in such a heritage area [most of which is private property].

Area 4: The historic and commercial centre of the city, includes some outstanding buildings from the 18th and early 19th centuries, which are in good state of conservation. The area also includes some late twentieth century buildings. Except for one central building, the others are in the periphery of the nominated area and do not detract too much from the heritage zone.

Area 5: The William Brown Conservation area includes some of the most important public buildings of Liverpool including St Georges Hall, as well as a number of minor but important heritage buildings, memorials, and the old railway station. The area is well conserved and some major restoration projects are being done at the moment.

Area 6: The Duke Street includes a large number of original warehouses which are being successfully transformed for modern use as part of a major regeneration project. It is the most residential of the nominated sites and as such important to include. The main challenge is the building of infill structures, a remnant of the war destruction. Still, the new buildings are done in keeping with accepted principles.

Management:

The ICOMOS mission was generally satisfied with the planning and development control mechanism. There are strong legal and practical mechanisms to ensure the protection of the historic core areas and the individual buildings. The Buffer zone is considered well defined and large enough to protect the nominated area. The local City Government is determined to ensure that there will be sufficient protection in the Buffer Zone.

A new construction has been planned right in the centre of the port area, next to the existing historic buildings. It is obvious that in such sensitive areas, it is fundamental to have strict control of the design, materials, and volume, as well as of the general character and use of any new buildings.

It is understood that the local authorities are currently in the process of preparing a policy for tall buildings. While appreciating that due regard is given to the nominated historic areas and their visual context, ICOMOS nevertheless draws attention to the need to vigilantly monitor the development.

Risk analysis:

The centre area of Liverpool is subject to development projects, including the construction of offices, and much of the nominated core zone and buffer zone are in private ownership, which may cause pressure for change. The city authorities are taking steps to monitor and control such changes, including a policy for tall buildings, as well as eventual environmental hazards, such as air pollution,

groundwater level, and flooding. Steps have been taken in view of risk preparedness programmes. The transportation system in the city centre is currently under study, and some important changes are being proposed to improve it and make more sympathetic to the environment.

Authenticity and integrity

The existing urban fabric of the nominated area dates from the 18th to the 20th centuries, with an emphasis on the 19th and early 20th centuries. The city has suffered from the Second World War destruction as well as from the long economic decline after the war.

The historic evolution of the Liverpool street pattern is still readable representing the different periods. There have been some alterations after the war destruction in 1941. In the nominated area, the main historic buildings have retained their authenticity to a high degree. There are some parts, especially in the buffer zone, where the damages from the war period still exist. There are also new constructions from the second half of the 20th century, of which not all are to high standard. The main docks survive as water-filled basins within the nominated site. They are not any more operational, though one dock area is operated by Merseyside Maritime Museum, and another is used for ship-repairs. The warehouses are being converted to new uses. Here attention is given to keep changes to the minimum.

Judging in the overall, though, the nominated area has well retained its historic authenticity and integrity. In fact, the ICOMOS expert mission was complimentary, emphasising that not only the buildings were in good state but every effort has been made to preserve the minor detailing of architecture such as the original pulleys of the docks and various other cast iron features.

Comparative evaluation

The nomination document presents a good study comparing Liverpool as a significant port city within the British Empire. It is seen in relation to other British ports, such as London, Hull, Bristol and Glasgow, as well as various port cities in other countries, including Hamburg, Marseille, Barcelona, Baku, Bombay, New York, St. Petersburg and Shanghai. Note is also taken of ports already inscribed on the World Heritage List. The latest of these is Valparaiso, which was inscribed in 2003.

ICOMOS concurs with the conclusions of the study, which has shown that the qualities and values of Liverpool clearly distinguish its outstanding universal value in relation to the others, both in terms of its maritime mercantile function and its architectural and cultural significance.

Outstanding universal value

General statement:

The proposed nomination of Liverpool consists of selected areas in the historic harbour and the centre of the city, defined as ‘the supreme example of a commercial port at the time of Britain’s greatest global influence’. Liverpool

grew into a major commercial port in the 18th century, when it was also crucial for the organisation of slave trade. In the 19th century, Liverpool became a world mercantile centre and had major significance on world trade being one of the principal ports of the British Commonwealth. Its innovative techniques and types of construction of harbour facilities became an important reference worldwide. Liverpool also became instrumental in the development of industrial water canals on the British Isles in the 18th century, as well as of railway transport in the 19th century. All through this period, and particularly in the 19th and early 20th centuries, Liverpool gave attention to the quality of its cultural activities and architecture. To this stand as testimony its outstanding public buildings, such as St. George's Hall and the many museums. Even in the 20th century, Liverpool has given a lasting contribution, which is remembered in the success of the Beatles, who originated from this city.

Evaluation of criteria:

Criterion ii: Liverpool was a centre for innovation in the 18th and 19th centuries, and it had great importance for the building up of the international mercantile systems throughout the British Commonwealth. This was mainly due to its importance as a seaport. The canal and dock system and the warehouses were outstanding when they were created. The fact that they have survived to this day gives them great importance as historic testimonies. In addition to the industrial heritage of the site, Liverpool architecture also reflects the importance and development of the city as a port, which had important influence in various countries.

Criterion iii: Liverpool is an exceptional testimony to the maritime mercantile culture as it developed in the 18th and 19th centuries, contributing to the construction of the British Empire. It bears testimony to the various aspects of this culture, including the slave trade, until its abolition in 1807, as well as to the immigration from northern European countries to America.

Criterion iv: The importance of the British Empire is well reflected in this criterion. On the one hand, the architecture of Liverpool reflects the grandeur of the Empire, on the other, the buildings, the architecture and the industrial heritage are an exceptionally well preserved technological ensemble illustrating a significant period of human history. Liverpool was the most important port of its period, through which the major commercial routes were fed but also through which millions of passengers, both slaves and paying emigrants, migrated.

4. ICOMOS RECOMMENDATIONS

Recommendation for the future

ICOMOS recommends particular attention to be given to monitoring the processes of change in the nominated historic areas and their surroundings. This concerns especially changes in use and new constructions.

It is understood that a new construction is planned in the central part of the nominated port area, i.e. the Pier Head, which has the potential to adversely impact its integrity. Considering the sensitivity of this area, ICOMOS recommends that the State Party inform the World Heritage Committee about the project and its impact on the

nominated property, prior to decision about its inscription on the World Heritage List.

Recommendation with respect to inscription

That, subject to satisfying the above condition, the property be inscribed on the World Heritage List on the basis of *criteria ii, iii and iv*:

Criterion ii: Liverpool was a major centre generating innovative technologies and methods in dock construction and port management in the 18th and 19th centuries. It thus contributed to the building up of the international mercantile systems throughout the British Commonwealth.

Criterion iii: the city and the port of Liverpool are an exceptional testimony to the development of maritime mercantile culture in the 18th and 19th centuries, contributing to the building up of the British Empire. It was a centre for the slave trade, until its abolition in 1807, and to emigration from northern Europe to America.

Criterion iv: Liverpool is an outstanding example of a world mercantile port city, which represents the early development of global trading and cultural connections throughout the British Empire.

ICOMOS, March 2004

Val d'Orcia (Italy)

No 1026 rev

1. BASIC DATA

<i>State Party:</i>	Italy
<i>Name of property:</i>	Val d'Orcia
<i>Location:</i>	Province of Sienna, Tuscany
<i>Date received:</i>	30 January 2003
<i>Category of property:</i>	

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

Brief description:

The Val d'Orcia is part of the agricultural hinterland of Sienna, colonised by the city in the 14th and 15th centuries and developed to reflect an idealised model of land management. The landscape's distinctive aesthetics, flat chalk plains out of which rise almost conical hills, on top of which cluster, fortified settlements, was the inspiration for many artists. Their images have come to exemplify the beauty of well managed, Renaissance, agricultural landscapes.

2. THE PROPERTY

Description

The Val d'Orcia lies to the south-east of Sienna its northern boundary approximately 25 km from the city centre. The whole site coincides with the boundaries of the Park of Val d'Orcia (*Parco Artistico Naturale e Culturale della Val d'Orcia*).

The landscape is a network of farms, villages and towns reflecting the prosperity of the farmland, the mercantile wealth of Sienna, and the need for defence. The working landscape of fields, farms, trees and forests, is interspersed with low almost conical hills, many with settlements clustering around their summits decorated with statuesque cypress trees.

The landscape was largely re-written in the 14th and early 15th centuries when it was colonised by Sienna at the height of its power as a city-state. The nominated site reflects the persistence of those interventions, their ideology, and the way the beauty of the site influenced great Siennese painters of the Renaissance and later travellers on the European 'Grand Tour'.

The boundaries of the site almost correspond to the five Renaissance municipalities - the exceptions are small areas now defined as buffer zones.

Linking the landscape to Sienna in the north and to Rome in the south is the Via Francigena, Roman road and later a pilgrim route.

The site thus consists of the following tangible qualities:

- *Planned colonised agrarian and pastoral landscape reflecting innovative land management systems*
- *Towns and villages*
- *Farmhouses*
- *Via Francigena and its associated abbey, inns, shrines, bridges etc*

And the following associative qualities:

- *Landscape as an icon*

These are dealt with separately:

Planned colonised agrarian and pastoral landscape reflecting innovative land management systems

The landscape reflects colonisation by the merchants of Sienna in the 14th and 15th centuries. They aimed to create a landscape of efficient agricultural units but also one that was pleasing to the eye. The landscape that resulted was one of careful and conscious planning and design and led to the beginning of the concept of 'landscape' as a man-made creation. Although reflecting the wealth of Siennese merchants – who owned the land, the landscape layout was not designed to reflect their prestige as much as their ideals of good governance, as portrayed in the paintings of Lorenzetti in the Town Hall in Sienna.

The landscape was thus created to be efficient, functional, equitable and aesthetically pleasing. It was based on innovative tenure systems whereby the estates owned by merchants were divided into small properties and cultivated by families who lived on the land. Half of the produce was paid to the merchants as rent – sufficient to allow the merchants to re-invest in further agricultural improvements.

The farms were mixed farms cultivating grain, vines, olives, fruit and vegetables and with hay meadows and pastures interspersed between the farms for livestock. Farmers practiced transhumance with routes to Meremba and l'Amiata. An illustration of the aim for the farming landscape to create pleasing pictures is the persistent tradition of planting roses to embellish vineyards.

Cypresses form a striking addition to the landscape planted along routes and around settlements, their regular form punctuating the rounded shapes of the hills and their dark colour contrasting strikingly with the pale landscape. It is not clear from the dossier who planted and cared for these trees.

Given the detailed documentation that exists for this period, it would be interesting to know more about how the ideal vision for the landscape was translated into reality, of the social structure of the landscape, who lived in the nucleated settlements, the arrangements for building farmhouses, who owned the mills, how produce was marketed, who controlled the markets, how the landscape overall functioned, where the merchant's agents lived, and how far the systems put in place by the Siennese have persisted.

The landscape seems to have created a strong cultural identity and people have chosen to remain on the land in this area unlike other parts of Italy where over the past 40

years there has been a gradual drift from the countryside. The landscape patterns have thus survived in the Val d'Orcia.

Towns and villages

The colonisation of the landscape involved creating new settlements for farmers and their families and labourers needed to work the land. It also involved greatly enlarging and improving existing villages.

The most dramatic example of a planned new town is Pienza named after its founder Pope Pius II who commissioned in 1459 Bernardo Rossellino to enlarge his village to create an ideal city with cathedral, palaces and civic buildings surrounding a central piazza, thus bringing together civil and religious authorities. This town is already a World Heritage Site and is not included in the new nomination.

Larger fortified settlements on hills include Montalcino, originally a 13th century frontier post, Radicofani, Castiglion d'Orcia, Rocca d'Orcia and Monticchello. Elsewhere the landscape is studied with smaller villages on smaller hills, some also fortified. In many cases these settlements include remains of 13th buildings when Sienna first gained control of the area, buildings from the great period of expansion in the 14th and 15th centuries and also later buildings constructed under Florentine control in the 16th centuries.

The nomination gives detailed descriptions of buildings in the following towns and historic centres with information on their history and development and this brings out the wealth of Renaissance architecture:

- Pienza
- Castiglion d'Orcia and its surrounding monuments
- Montalcino – including fortress, civic buildings, palaces, cathedral
- Centre of Castelnuovo dell'Abate – palace and church
- San Quiricio d'Orcia
- Radicofani
- Castiglion del Bosco – chateau and church
- Chateau de la Velona
- Many individual buildings, including the mill complex of Bagno Vignoni

The dossier does not however attempt to paint a picture of the way these individual buildings fit together or into the wider landscape picture

Farmhouses

The statement of significance draws attention to the way the large farmhouses assume a dominant position in the landscape and are enriched by prominent architectural elements such as loggias, belvederes, porches and avenues of trees bordering the approach roads.

There is a general description of the characteristic of farmhouses and farm buildings but the nomination does not give details of individual farms or farm buildings – the

farms of Vadossi, l'Amorosa, Sparampaglia and merely listed – nor how many farms there are in the site.

Via Francigena and its associated abbeys, inns, shrines, bridges etc

The strategic importance of the area, its connection with Sienna, and its development, are all intertwined with the Via Francigena which has traversed the area north - south since Roman times (when it was known as the Via Cassia) linking Rome with the north of Italy and France. Since late medieval times, the route has been used as an ecclesiastical route, linking the Church of Rome with its dioceses. It also facilitated a flow of pilgrims and merchants and generally allowed the transmission of people and ideas to enter the region. The route fostered the development of fine churches and monasteries such as the Collegiata de San Quirico in the Abbey of Saint Antimo.

Landscape as socio-economic ideal

In the Val d'Orcia (and in Sienna too) the landscape is strongly associated with utopian ideals. Sienna was a sort of 'commune'; the Val d'Orcia a model of sustainable rural development, and both manifested the highest aesthetic qualities. The ideal landscape was painted by Lorenzetti in the Town Hall in Sienna in 1338-40; it became reality in the Val d'Orcia and was then immortalised in paintings by artists such as Giovanni di Paolo, and Sano di Petri, who in turn helped to strengthen the ideals.

History

The Val d'Orcia bears testimony from archaeological remains to prehistoric settlement, to an important role during the Etruscan period and to further development during the Roman Empire. The area seems to have been largely abandoned agriculturally in the Middle Ages. A revival in the economy and a certain stability in the 10th and 11th centuries led to the establishment of monasteries, greater use of the Via Francigena and the development of villages under a feudal system.

Sienna's dramatic growth as a trading state in the 13th and 14th centuries, led it to expand its agricultural base outwards from the periphery of Sienna. The Val d'Orcia was colonised together with other outlying areas such as the Maremma along the coast. The wealth of Siennese merchants was invested in turning the landscape into productive farmland within an innovative land tenure framework. So far from being at the edge of the state, the valley became a focus for display. Merchants supported the development of settlements, built palaces and churches and commissioned paintings that depicted the life of ordinary people in the landscape.

Sienna's rivalry with Florence, the seat of aristocratic power, lasted for more than two centuries. The weakening of Sienna at the end of the 16th century was followed by a Florentine victory after which the Val d'Orcia gradually declined in economic importance and the Via Francigena became a secondary route for local traffic.

The comparative poverty and marginalisation of the area over the following four centuries has had the effect of sustaining traditional land-use patterns and structures. In the 1960s the new laws on land management in Italy which

translated tenancies into contracts, and which have led to the abandonment of land in many regions, seem to have had less effect in the Val d'Orcia.

In the past thirty-five years or so the farmland has undergone some improvements such as an extension of the cultivated land and better control mechanisms for water management. A few areas of intensive change have been put into the buffer zone.

In 1999 the area was protected as an Artistic, Natural and Cultural Park. This was the initiative of the five municipalities who established a common management body, which was then integrated within the provincial administration.

Management regime

Legal provision:

Ownership of the site is shared between public, ecclesiastical and private bodies.

Law No 1089/1939, for the Conservation of items of Historic or Artistic interest gives protection to various individual buildings and structural complexes.

In addition ten acres of the park are protected under Law No 1497/1939 on landscape conservation. This includes some town centres, surrounding areas and some areas around individual sites such as Spedaletto.

The 'Parco Artistico Naturale e Culturale della Val d'Orcia' was created in 1999 as a specific regional park for the coordinated management of the natural and cultural resources of the region.

Management structure:

Management responsibility in the Park of Val d'Orcia includes the five municipalities, the Provincial administration of Siena and representatives of the private sector.

The management plan for the Park of Val d'Orcia emphasizes the living landscape as its main focus. It is ambitious and inclusive and stresses the need to share knowledge and increase the historical awareness among all involved. A new cooperation with the neighbouring community of Monte Amiata is now being developed, mainly for ensuring long-term environmental protection.

The director of the park meets often with the small municipalities to discuss and resolve different questions. The smallness of the communities facilitates a direct communication and consultation, which seems to be very effective. However, limited staff resources (a total of fifteen employees, collaborators and consultants) must be seen as a vulnerable point in dealing with management issues.

The current management plan is for 2003 -2006. Its objectives include environmental tourism development, and the promotion and support of traditional agriculture and its products. The management plan is also seeking for innovative strategies for local ecological development (for example implementation of ISO 14000 for the whole territory in order to coordinate funding), coordination measures for infrastructural and technical installations (for

example power lines, road projects) as well as for ecological rehabilitation.

Resources:

Details of funds available to implement specific plans are given in the Management Plan. These amount to E3m in 2003, and are projected to continue at a slightly lower level.

Justification by the State Party (summary)

The Val d'Orcia is seen as representing the 'bel paesaggio' the ideal or prototype landscape of the early Italian Renaissance. This landscape consists of rolling hills above a clay plain which have been developed through the course of history along the route of the Via Francigena and which particularly reflect the radical reorganisation of the existing feudal and mediaeval landscape in the 14th century. Fortified settlements adorn the hills and in the plains large elaborate farmhouses surrounded by fields look like villas in parks or gardens.

The landscape has been celebrated by artists who portrayed the agricultural systems of the land as images of beauty.

3. ICOMOS EVALUATION

Actions by ICOMOS

The nominated site was visited by an ICOMOS assessor in September 2003.

The site was previously nominated and considered by the WH Committee in 2000. The site was then deferred with a request that the State Party reformulate the nomination and re-submit it based on evidence of landscape history with a clearer view of the cultural qualities of the overall landscape.

Conservation

Conservation history:

There is no detailed conservation history given in the dossier and the comments made relate entirely to buildings rather than to the wider landscape.

However it should be said that the conservation of the whole landscape does in effect stretch back to the conquest by Florence when the Val d'Orcia became marginalized and this precluded any drastic changes or further development.

State of conservation:

The main buildings in the settlements seem to be well conserved. No details are given for vernacular buildings or for natural elements such as cypress trees, woods, scattered trees, tracks and paths, or watercourses that are such crucial parts of the 'ideal' landscape.

Management:

During the mission, discussions with citizens, local politicians, farmers and entrepreneurs testified to the

strong feeling of identity with, and pride in, the Val d'Orcia and a will to develop the area in a sustainable way.

Risk analysis:

The following threats were identified in the nomination:

Development pressures

It is stated that the Park regulations should be sufficient to limit extensive modern farming techniques. As an example some new extensive viticulture projects, which were not compatible with the traditional land-use pattern, have been rejected by the Park. However, the wider agricultural policies and subsidies for the production of cereals are of concern to the Park management, as they are outside its influence.

It would be helpful to have a more detailed assessment of natural processes that affect the landscape such as soil erosion, vegetation and water management as a means of monitoring and managing changes to the agricultural landscape.

There is no mention of gentrification of dwellings – although this was discussed during the mission when it was said that this was now being discouraged.

Environmental degradation

The dossier states that there are no threats from industrial processes or excessive traffic.

Natural catastrophes

Fire is listed as the main threat and preventative measures are in place.

Tourist pressure

After a high increase in 1992, visitor numbers have now stabilized. The profile of the visitors is changing as Val d'Orcia is becoming better known in Italy and visitors are now staying overnight or longer in the area.

The management of the Park is well aware of the possible threats from tourism development and has started a detailed tourist-monitoring programme. Efforts to target the tourism are not yet developed. However there is emphasis on agritourism and smaller hotels in the urban centres and villages. There are no larger hotel complexes in Val d'Orcia. Agritourism is seen as a way of sustaining living agriculture. New festivals have been focussing on traditional/local food and wine in cooperation with the local producers.

The following could also have been listed as potential threats:

Aging population

Loss of scattered trees

Authenticity and integrity

Authenticity:

The area has a high degree of authenticity largely due to its comparative neglect for four centuries after its conquest by Florence.

Integrity:

The nominated site covers almost all of the five municipalities created when the area was colonised.

Comparative evaluation

No thorough comparative analysis is given in the dossier. The analysis states that the landscape is unique for the following reasons: its geology, the route Francigena, the remarkable density and quality of historic buildings, mixed farming, and a particular manifestation of the share-cropping tenure system.

In comparing the Val d'Orcia with other Renaissance landscapes in for instance Florence, Umbria or the Marches, it is said that the Val d'Orcia is distinctively different. It also draws comparisons with Navarre and Punta La Reina in Spain – linked to the Val d'Orcia by the pilgrims' route- which also have mixed farming. The conclusions are that the Val d'Orcia is unique in being the result of strategic decisions taken by the State of Sienna which give it a certain homogeneity.

More detailed discussions on comparisons would have been useful. What singles out Val d'Orcia from other landscapes is not just its direct development by Sienna but the way that development was seen as a sort of pilot project in rural, sustainable development, and that what was being created was a reflection of ideal governance. Furthermore it is the involvement of architects and artists in the development of the landscape that is so crucial. The ideal landscape was seen as something visual not merely socio-economic. The area reflected a sort of mini agricultural revolution when the old feudal tenures were swept away and the farmers became key parts of the new system, and their work in creating beautiful landscape was seen as something to be celebrated by artists. The Val d'Orcia was a reflection of the comparatively egalitarian nature of the Sienna State. Its creation is well documented in Renaissance treaties.

Comparison needs therefore to be sought not just in Italy but also more widely for similar associations between city and countryside where colonisation was seen as a reflection of good governance and where the countryside was viewed as an artistic creation by its creators. In many countries the agricultural landscape is seen by observers to be idyllic, but few rural landscapes reflect deliberate aesthetic control.

The only European comparison is the 17th century Droogmakerij de Beemster (The Beemster Polder) north of Amsterdam in the Netherlands, the oldest area of reclaimed land in the country. This was funded by the merchants of Amsterdam and laid out in accordance with classical and Renaissance planning principles. Unlike Val d'Orcia, the majority of the grand houses have now disappeared, and the agricultural system did not have idealised connotations. However the landscapes were immortalised by Dutch landscape artists.

Further afield, comparisons with the Protestant settlements of Philadelphia in USA might be worth exploring.

Outstanding universal value

The Val d'Orcia is of outstanding universal value for the combination of the following cultural qualities:

- The Val d'Orcia is an exceptional reflection of a colonised agricultural area where the development of land use practices reflected an ideal of good governance, innovative land tenure systems, and the deliberate creation of beautiful landscapes
- The Val d'Orcia is a planned and designed landscape where the whole process and the thinking behind it are extraordinarily well-documented
- The landscape of the Val d'Orcia has been immortalised by artists in such a way that it has come to be seen as the ideal Renaissance landscape and one that has profoundly influenced the development of landscape thinking throughout Europe north of Amsterdam

Evaluation of criteria:

The Val d'Orcia is nominated on the basis of the *criteria ii, iii, iv and vi*.

Criterion ii: The nomination says that the Val d'Orcia has influenced successive landscape development in Italy and in the rest of Europe. This is difficult to justify in either technological or spatial terms.

Criterion iii: This is justified on the grounds that the Val d'Orcia constitutes an exceptional testimony to architectural, town planning, landscape and environmental values as seen in the integration between structures urban and rural. More pertinent would have been the idea of the Val d'Orcia as reflecting an ideal way of managing the landscape in harmony with nature – which in effect is the justification for criterion iv as well.

Criterion iv: The Val d'Orcia is an exceptional reflection of the way the landscape was re-written in Renaissance times to reflect the ideals of good governance and of how landscape was designed to be aesthetically pleasing.

Criterion vi: The landscape of the Val d'Orcia was celebrated by painters from the Siennese School, which flourished during the Renaissance. Images of the Val d'Orcia and particularly depictions of ideal landscapes where people live in harmony with nature, have come to be seen as icons of the Renaissance and have had a profound influence on the development of landscape thinking.

4. ICOMOS RECOMMENDATIONS

Recommendation for the future

This second nomination still does not quite deliver a detailed analysis of the Val d'Orcia landscape. Nor does it provide detailed examination of comparisons with other landscapes in Europe and further afield. Perhaps surprisingly it does not stress sufficiently those aspects of the landscape that give it its unique qualities: the way Sienna developed the area as an idealised project in land management, one that has strong aesthetic qualities, one

that has come to epitomise Renaissance landscapes and one that was extraordinarily well documented.

Pienza, a key part of the Val d'Orcia is already a World Heritage site and will become surrounded by the Val d'Orcia if it is inscribed. Consideration should be given to combining the two sites.

Recommendation with respect to inscription

That the property be inscribed on the World Heritage List as a *cultural landscape* on the basis of *criteria iv and vi*:

Criterion iv: The Val d'Orcia is an exceptional reflection of the way the landscape was re-written in Renaissance times to reflect the ideals of good governance and to create an aesthetically pleasing pictures.

Criterion vi: The landscape of the Val d'Orcia was celebrated by painters from the Siennese School, which flourished during the Renaissance. Images of the Val d'Orcia, and particularly depictions of landscapes where people are depicted as living in harmony with nature, have come to be seen as icons of the Renaissance and have profoundly influenced the development of landscape thinking.

subject to the following:

1. The State Party is asked to undertake as soon as possible a landscape survey identifying qualities and features of the planned 'colonial' landscape and their association with traditional practices.
2. The State Party is asked to undertake as soon as possible a survey of vernacular buildings.
3. The State Party is asked to compile an accessible history of the colonisation process drawing on contemporary documentation to explain the political, social, economic and visionary thinking behind the project, the involvement of artists and architects, and the way the area was subsequently managed, in order that the full significances of the area can be understood and sustained.
4. The State Party is asked to put in place an assessment of the condition of natural elements that affect the landscape of the park, such as soil, vegetation and water management, in order to inform sustainable management practices.

ICOMOS, March 2004

Muskauer Park / Park Muzakowski (Germany / Poland)

No 1127

1. BASIC DATA

State Party: The Republic of Poland
and
The Federal Republic of Germany

Name of property: Park Muzakowski / Muskauer Park

Location: Lubskie County, Zary Region, Leknica Town, Poland
and
Saxony, Neiderschlesien Bezirk Oberlausitz, Bad Muskau Town, Germany

Date received: 18 July 2002

Category of property:

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

Brief description:

An extensive landscape park, laid out around his estate by Prince Pukler, which extended into the town of Muskau, and blends effortlessly with the surrounding farmed landscape. Straddling the Polish/German border, the mid 19th century Muskauer Park was the forerunner for new approaches to landscape design in cities and the countryside, and influenced the development of 'landscape architecture' as a discipline.

2. THE PROPERTY

Description

The nominated site is the core zone of an extensive landscape park laid out by a leading European personality of the mid 19th century, Prince Hermann von Puckler-Muskau, around the New Castle of Muskauer either side of the river Neisse, the border between Poland and Germany. The entire park extended around the town of Muskau and out into the surrounding farmed landscape. What is being nominated is the 'kernel' or inner park of this huge creation – with the outer park forming part of the proposed Buffer Zone.

The nominated area covers a total of 559.90 ha. Of this 348 ha is within Poland and 211.90ha within Germany. The buffer zone extends way beyond the outer park covering in all 1,788.65ha, encompassing the town of Bad Muskau to the west and part of the town of Leknica to the east.

The Park was created between 1815 and 1844 by Prince Puckler, the owner of the estate. His work was continued by Eduard Petzold, one of Puckler's master students.

The Park Muzakowski-Muskauer Park forms the starting point for an entirely different approach to the relationship between man and landscape. The design does not evoke classical landscapes or paradise, or provide enlightenment to some lost perfection, instead it is 'painting with plants', enhancing the inherent qualities of the existing landscape through embellishing its structures with trees, meadow and watercourses, to allow the landscape to merge with nature. The park become part of the wider landscape, the wider landscape in turn becomes part of the park.

Puckler created an integrated landscape framework, extending into the town of Muskau. Green passages formed urban parks framing the areas for development, and the town becoming a design component in a utopian landscape. His ideas were to have profound influence on the development of the landscape architect's profession in Europe and America.

The quintessence of Puckler's design theories on ideal landscapes are to be found in his theoretical book *Andeutungen uber Landschaftsgartnerei* (Hints on Landscape Gardening). This beautifully illustrated book appealed to both gentlemen gardeners and professionals. It also made Puckler sought after as a gardening authority and adviser on landscape design. His design work can still be seen in Weimar and Potsdam. He founded the Muskauer School to educate gardeners in his ideas and, through his students, these spread throughout Europe.

Although Puckler's vision was new, he nevertheless built on the great European styles of the 18th and 19th century - the English landscape gardens of Capability Brown and Repton and the 'continental' European Romantic Age gardens, and his work can be seen as a successful synthesis of these earlier landscape styles, although emancipated from architectural dominance and mainly using local species of plants rather than exotics.

The structure of the Muskauer Park is focused on the New Castle, re-constructed by Puckler in the 1860s, according to the designs of the Prussian architect, Schinkel. A network of paths radiates out from the castle. Along them are 'culminating points' in the topography which create ideal viewpoints, each part of an intricately constructed network of wider inter-related views. The elements Puckler used were a combination of built and natural: bridges, watercourses, paths, ornamental buildings, woods, arboreta, scattered trees and the inherent geology of terraces, crags and the valley of the river Neisse. He wove all these into a visual picture of the highest aesthetic quality and one characterised by extraordinary simplicity and expansiveness.

The landscape thus has a structure that can be appreciated for its aesthetic qualities. It also has strong intangible values – for the place it holds in the evolution of landscape design, and for its influence on what followed.

The nominated site consists of a landscape conceived as a whole but which nevertheless can be perceived in several parts:

Tangible qualities:

Castle Park: To the west of the river Neisse, and between the river and the town, this consists of the Old and New Castles & flower gardens. The New Castle, a medieval castle reconstructed in 17th century, and again by Puckler in 1863 and 1866, was destroyed by fire in 1945. It has been under re-construction since 1995. The Old Castle, formerly the gatehouse, was also destroyed in 1945. It was re-erected between 1965 and 1972.

Castle Lake and Oaks Lake and bridges

Upper walk A thin green strip bordering Muskau town and with views across the river to the Castle Park

Mountain Park to the south of the town of Muskau from which glimpses can be had of the town

Spa Park A small part of the mountain park surrounding a spa and with fairly intensively cultivated gardens; the main buildings were destroyed in World War II.

River Neisse bridges Four bridges connected the park either side of the river and all were destroyed in 1945. The main Double Bridge, constructed of wood in 1822 has recently been re-built. Reconstruction of the English Bridge is planned.

Park on Terraces On the east bank of the river, this was the heart of the park and consists of raised areas, some wooded with ancient oaks, overlooking the river terraces and giving views out to the wider park. The main viewing points are marked by stone benches.

Arboretum This was created by Petzold from 1857 for testing trees, bushes and shrubs.

Intangible qualities:

The park as a reflection of Puckler's design principles

The park as inspiration for landscape architecture ideals

History

Prince Puckler inherited his family seat in 1811. Inspired by travels to England, he quickly began transforming the ancient estate into an expansive landscape park. The symbolic beginning of his creation was the publication of a letter to the inhabitants of Muskau in 1815 informing them of his intentions and inviting them to sell their land to him. By 1817, he had acquired about 5000 *morgs*, some 10ha.

Puckler's first interventions were to raze the Castle's fortifications and moats. He then began constructing an artificial watercourse through the Castle Park, which was expanded into the Castle Lake and completed in 1819. Over the next five years he remodelled the Castle, turned the malt-house and Orangery into a greenhouse, built two bridges, a Gothic chapel and an English-style cottage. The construction of the Spa Park followed in 1823, and was completed by 1840. The smaller bridges across the river were built in 1826. After 1829, Puckler began the transformation of Upper Mountain Park landscape and created a greenhouse at Castle Farm. Finally in 1844 the Orangery was created out of the former brewery – just a year before Puckler was forced to sell the estate for financial reasons.

The estate was purchased by Wilhelm Friedrich Carl Prince of the Netherlands and he took on Puckler's student Eduard Petzold to manage the park. Petzold continued Puckler's vision and in particular realised the concept of embracing the town by the park. He constructed many paths, further bridges, the Arboretum and the Lower Mountain Park, (in the proposed Buffer Zone).

In 1878 Petzold resigned and the 1883 the park was sold to Traugott Hermann Count von Armin. Until World War II various modernising works were carried out, but the structure of the park was hardly changed.

World War II was a radical turning point for the park. It was the site of the last decisive battle of the war. Two thirds of the town buildings were destroyed as well as the two Castles and all the bridges. After the war the River Neisse became the border between Germany and Poland.

The subsequent conservation history of the park is detailed below.

Management regime

Legal provision:

In both countries the park is well protected for both its cultural and natural aspects.

In Poland part of the park has been designated a Cultural Reserve by the Centre for the Preservation of Historic Landscape, under the Local Town and Country Development Plan for the town of Leknica. The whole park is designated under the Protected Landscape Area. The park is also entered in the Historical Monuments Registry – for both tangible and intangible assets.

The area of the park alongside the Neisse and Skroda valleys is protected under the Nature Conservation Act for both natural and cultural values, while specific ancient English Oaks and European beech trees are protected as Nature Monuments.

The entire German part of the park was granted protected in 1955 as a Historical Monument of Landscape and Garden Composition. In 1984 this protection was confirmed under the Law on Protection of Monuments of the Free State of Saxony. Under the Municipal Land Use Zoning Plan for Bad Muskau, the park is protected as a Monument of Historical Heritage.

All the significant buildings and built elements in the park and significant buildings in Bad Muskau are protected individually. The park is also a protected category subject to the Law on Protection of nature.

Management structure:

As a cross border nomination, the key management element is the arrangement for joint collaboration for strategy and management. This is currently conducted at five different levels: National, Trustees, Working Group, Park Maintenance Group and Coordination Group. The Trustees are those of the Prince Puckler-Park Bad Muskau Foundation set up jointly by both countries in 2003 as the Centre for Historic Monuments Studies and documentation (see below).

This joint collaboration has overseen the production of a thorough and detailed management plan. This is

underpinned by a restoration concept and the goals are clearly articulated. The plan lists clearly the restoration projects achieved to date. It is less detailed with timescales for short and medium term future objectives. However during the mission a much more detailed list of planned restorations and restorations under preparation was provided.

Resources:

- Polish side:

Maintenance funds are provided by the Centre for the preservation of Historic Landscape. Funds for project work have so far been provided through the Polish-German Co-operation Foundation and from the PHARE European Fund. No funding has been put forward for future projects.

- German side:

The Federal Republic of Germany has designated the Muskau Park as 'kultureller Leuchtturm', which means that there can be financial support for any necessary restoration projects. The German Environmental Protection Foundation (Deutsche Bundesstiftung Umwelt), Osnabruck has announced recently that its future projects will focus mainly on WH sites in Germany.

The Management Plan states that: 'the personnel and financial resources of the Foundation are assured both for the present time and for the longer-term future by the engagement of the Free State of Saxony and the Federal Authorities, [funding] does not present any problems that the restoration programme will be implemented step by step over the forthcoming years'.

Justification by the State Party (summary)

Muskauer Park is said to display the following cultural qualities:

- The park is a 'classical' landscape park whose artistic perfection is exemplary and unsurpassed
- Prince Pukclar's concept for urban design, as carried out around Bad Muskau, integrating the town into the park, became the essential foundation of modern green space design for public urban areas
- The training ideals of Prince Puckler and his pupil Eduard Petzold have been re-established in the Muskau School, an international school for landscape management
- The connection with the pioneering book by Prince Puckler on '*Hints of landscape Gardening*'.
- The park has become the catalyst for cross-border cultural collaboration between Poland and Germany

3. ICOMOS EVALUATION

Actions by ICOMOS

An ICOMOS Mission visited the park in August 2003.

ICOMOS has also consulted its International Scientific Committee on Historic Gardens / Cultural Landscapes.

Conservation

Conservation history:

In 1955 the German side was given protection as a Monument of Garden Art. In 1988 there was the first official reunion of German and Polish Historical Heritage Conservationists in East Berlin which led to the signing of an agreement between the Institute for Historical Heritage Conservation of the GDR and the Central Authority for the Protection and Conservation of Historical Palaces and Garden Complexes in Poland (today the Centre for the Preservation of Historical Landscapes). This was the first example of cross-border historic garden conservation in Europe, subsequently renewed in 1992, 1999, and 2002.

In 1992 the Centre took over the administration of the Polish side of the park, and the park became a Protected Monument of Cultural Heritage.

In the same year, the Free State of Saxony took over the German part of the park and the following year handed over administration to the Furst-Puckler-Park Bad Muskau Foundation.

In 1992 in order to ensure that the spatial integrity of the whole park is respected, a working team from both countries was set up.

On the Polish side, major restoration begun in 1990 on the basis of a jointly agreed Polish-German methodology. This work has concentrated on restoring spatial integrity to both parts of the park and gradually reviving its overall composition and key views, through clearing self-sown trees and restoring paths, culverts small bridges and cascades. Early work has focused on the central section of the Park Terraces.

Work has just been completed on re-building the Double Bridge – a major compositional element of the garden linking the two sides of the river. Its official re-opening in October 2003 symbolised the re-joining again of the two halves of the park.

On the German side, maintenance work of the horticultural elements did not significantly decline after World War II. The park buildings did however deteriorate and a restoration plan for them was started in the 1960s and this has accelerated since 1993. The most important building project was the reconstruction of the Old Castle.

The combined restoration project is detailed in the nomination document. This shows the magnitude of the undertaking. It also lists forthcoming major projects for which external funds are being sought, and planned survey programmes.

The remarkable cultural cooperation between Poland and Germany in the restoration of the park received honourable mention at the award of the Melina Mercouri Prize for safeguarding and management of cultural landscapes in 1999. In 2002 the Foundation received the *Europäische Garten-Kultur-Preis* from the Pro Europa European Foundation for Culture.

Prince Puckler's vision for a school to provide training in garden and landscape architecture has just been realised in the setting up of the Muskau School in the northern wings of the New Castle. Officially opened on 4th October 2003, this will be open to specialists in the broad field of

landscape conservation. Course will have theoretical and practical components – the latter in the Muskau Park.

State of conservation:

The park is, as has been shown above, in the early stages of an extensive, restoration project underpinned by a rigorous methodology and careful research and aiming at sustainable regeneration of the tree cover. With the setting up of the Muskau School, the landscape has in a sense become a huge training programme, the restoration work offering opportunities for debate and involvement with others from outside the park.

Management:

On the Polish side, management is under the control of the Centre for the Preservation of Historic Landscape, Warsaw.

On the German side the management agency is the Prince Puckler-Park Bad Muskau Foundation. Large construction projects are undertaken by the State Office for Property and High Construction, Bautzen.

Coordinating work on both sides of the border is undertaken by the Polish-German Working Group.

A detailed Management Plan was drawn up in 2003. This has been worked up fully in accordance with the Operational Guidelines of the WH Convention. During the evaluation mission, this was supplemented in the form of extra plans, inventories and copies of key collaboration documents.

Risk analysis:

The following are mentioned in the dossier:

- Development pressures:

Polish side: Major new developments are subject to satisfactory control. Existing factors are traffic from the border crossing and the border zone market. The border crossing is planned to be moved upstream outside the park; while it is believed that the market will phase itself out when price levels move towards equilibrium between Poland and Germany.

In the Management Plan, uncontrolled vehicles in the park and graffiti are also cited as problems – but with measures suggested for tackling them in the medium term.

German side: The dossier states that no major development threats are anticipated. The extensive buffer zone would prevent harmful development.

Not mentioned in the dossier but discussed during the evaluation mission was the development of a new Spa in Bad Muskau on the ‘Loose Wiese’ area (*location unclear*) by a developer. Discussions with the State Department for Conservation, Freistaat Sachsen, confirmed in a letter of 11 September 2003, state that any spa development should preferably be within the Spa Park, thus preserving the rationale of Puckler’s layout.

- Environmental pressures:

Polish side: Detrimental effects of emissions from factories has, and is, being addressed. Likewise sewage pollution in the River Neisse is being reversed through the development of sewage treatment plants.

German side: The lignite based power stations –said to affect the Polish side – have been converted to acceptable burning methods.

- Natural disasters:

Flooding is not seen as a high risk and fire risk is under the control of the forest services on the Polish side.

- Tourism pressure:

Tourism numbers on both sides are low and authorities are making efforts to increase them. However the distance of the park from urban centres makes over-visiting seem unlikely.

Authenticity and integrity

Authenticity:

A striking aspect of the garden is that no extensive remodelling has taken place since it was first laid out. It has remained in its essential layout from the time Petzold completed Puckler's work. In that sense what remains is an authentic reflection of Prince Puckler’s work.

What is not mentioned in the dossier, in connection with authenticity, is the loss sustained during World War II. Then both Castles were partly destroyed as were the bridges linking the two parts of the garden across the river Neisse. At the same time other buildings in the garden such as the English House were levelled.

The Castles are being restored and work has just been completed on the first re-creation of one of the bridges. Although these are therefore not now ‘authentic’ elements of the garden in themselves, their restoration does give meaning back to the landscape design which revolved around them. The restoration work is based on detailed documentary evidence, Puckler’s plans, air photos and reports dating from the 1940s together with research extending over thirty years.

The restoration philosophy stresses the spatial planning of the gardens and park and thus the relationship between built elements and their function as part of the overall design. Without the bridges across the river, the landscape would be severed; thus restoring the bridges brings back the essential links between the two halves of the design. Similarly restoring the New Castle was essential as it has a focus within the overall plan: with the Castle restored, the paths that radiates from it once again have a sense of purpose and place. The exterior of the Castle and how it relates to the landscape is what is crucial rather than the internal details, which have not been restored faithfully.

The authenticity of the property is thus related to the overall design concept of Puckler, which has largely remained uncompromised. Within the overall design, elements can be restored rather in the same way as windows or doors might be restored in a building to retrieve its authenticity.

Integrity:

The whole park is once again being perceived as a single unit and has a management plan to sustain it as a single entity. Its integrity has thus been re-established.

Comparative evaluation

The dossier highlights the difficulty of drawing comparative examples for what is put forward as a unique creation in landscape design. Nevertheless an attempt is made to seat Muskauer Park within the evolving European landscape garden movement from the 17th to the early 20th centuries, and thus to highlight its significance in order to demonstrate how it broke new ground and why it has become so influential.

Muskauer Park should be viewed as a central European development of 18th century English ideas and practice. Prince Puckler was greatly influenced by the work of Humphrey Repton in his *Observations on the Theory and Practice of Landscape Gardening*, particularly in the idea of zoning gardens, in the development of view and vistas out in to the countryside, and of pivotal visual points in the landscape – which were mostly built structures in Repton's gardens. Pukcler also absorbed John Nash's work in modelling tree and shrub borders – as carried out in London Parks, and his advocacy of a rustic style for cottages and park buildings.

But above all Puckler was building on both of these in seamlessly merging his park with the landscape and in enveloping the town of Bad Muskau in a way not done before on such a grand scale.

Pukcler was not working in isolation. At the same time as Muskauer Park was being created, in mountainous areas of central and eastern Europe, spas were being developed and around these spa towns and spa resorts vast landscape backdrops were planted. Many examples can still be seen in Poland, Slovakia, etc. In Germany, Lenne and Ludwig and others were producing important landscape parks and Pukcler went on to develop or influence other major parks in Germany, such as Weimar and Potsdam, and in France the Bois de Boulogne, Paris. In England people were buying up land in the Lake District to build houses and 'improve' the landscape with extensive tree planting projects that used the perceived natural landscape as extensions to their new parks. Pukcler was part of this wider landscape movement that stood against the classical allusions of 18th century parks and espoused the idea of accentuating and improving nature.

Muskauer Park stands out because it is still largely intact, because of its outstanding quality and because its creator Prince Puckler's published landscaping theories turned out to be widely influential, particularly in the way they promoted the idea of green spaces in and around towns.

Outstanding universal value

General statement:

Muskauer Park is of outstanding universal value for the combination of the following cultural qualities:

- The park exemplifies and epitomises the European landscape park tradition of incorporating and 'improving' nature within dramatic natural landscapes and of the separation of landscape design from architecture.
- The park is of the high aesthetic quality.

- The incorporation of the town of Bad Muskau into the overall design and layout of the park led it to be seen as a seminal piece of landscape design which has come to influence modern urban design particularly in the USA, in for instance the green parks of Boston, and the development of the profession of landscape architect, The park's association with Prince Puckler, and his influential book '*Hints on landscape Gardening*'.

Evaluation of criteria:

The park is nominated on the basis of *criteria i and iv*:

Criterion i: Assessed as a piece of landscape design, the Muskauer Park is one of the finest examples of an extensive European landscape park; assessed according to the norms and precepts of its day, it stands out as being an exceptional piece of landscape 'improvement' that broke new ground in terms of development towards an ideal made-made landscape

Criterion iv: Muskauer Park was the forerunner for new approaches to landscape design in cities and the countryside, and influenced the development of 'landscape architecture' as a discipline. It thus marks out a significant stage in the evolution of landscape design theory and practice.

4. ICOMOS RECOMMENDATIONS

Recommendation for the future

The park has become the catalyst for cross-border cultural collaboration between Poland and Germany. It is an exemplary example of such collaboration in the development of a programme of restoration but also in the establishment of an active conservation school, the Muskau School, an international school for landscape management that has put into effect the training ideals of Prince Puckler and his pupil Eduard Petzold.

Recommendation with respect to inscription

That the property be inscribed on the World Heritage as a *cultural landscape* on the basis of *criteria i and iv*:

Criterion i: Muskauer Park is an exceptional example of a European landscape park that broke new ground in terms of development towards an ideal made-made landscape.

Criterion iv: Muskauer Park was the forerunner for new approaches to landscape design in cities, and influenced the development of 'landscape architecture' as a discipline.

ICOMOS, March 2004

Barragán House and Studio (Mexico)

No 1136

1. BASIC DATA

State Party: Mexico

Name of property: Luis Barragán House and Studio

Location: Mexico City

Date received: 24 January 2003

Category of property:

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

Brief description:

The House and Studio of Luis Barragán in the suburb of Mexico City represent an outstanding example of the architect's creative contribution in the post-Second World War period. Barragán's work integrates modern and traditional artistic and vernacular currents and elements into a new synthesis, which has been greatly influential especially in the contemporary design of gardens, plazas, and landscapes.

2. THE PROPERTY

Description

The House and Studio of Luis Barragán form a single construction located on two adjacent lots on a small street (12 and 14, General Francisco Ramirez Street) in Daniel Garza neighbourhood, a suburb of Mexico City. The total surface of the building is about 1161 m². The urban context consists of workers' housing, which are modest, small-scale houses reflecting the typology recurrent in Mexico City. They are tenement houses interconnected by a linear pathway. The structures include workshops, grocery stores, construction material distributors and small restaurants, as well as important urban infrastructures, such as highways and telecommunication masts. Adjacent is the so-called Ortega House, which is also designed by Barragán.

The House and Studio of Luis Barragán was built starting in 1948. It is built in concrete with plaster rendering. It has a ground floor and two upper stories, as well as a small private garden. The entrance is directly from the street on the east side of the building. The garden opens toward the west. The studio takes the northern part of the building, with an entrance directly from the street (no. 12); the rest is occupied by the private residence of Barragán (no. 14).

The entrance façade, in the words of the nomination document, 'aligns with the street and preserves the appearance of the neighbouring façades. It is a massive boundary with precise openings. Due to its austere, almost unfinished expression, the house would almost be unnoticed, except for its scale, which contrasts with the rest of the buildings in the neighbourhood. The house

announces the dwelling of an upper-class gentleman, it is true, but at the same time, its materials speak of an introspective and intimate nature, paradoxically humble. All the windows of the eastern façade represent the possibility of hiding the direct communication between domestic space and the city ... The translucent, closed reticulated library window is the single item projecting over the plane of the façade. Almost the entire exterior conserves the colour and natural roughness of the plastered concrete. ...'

From the street, next to the garage, there is a modest entrance door to the residence - leading first to a small entrance hall. From here, there is access to the living room that opens to the garden and the library that faces east. Some of the subdivisions or screens were introduced later. From the hall as well as from the living room there one can access the separate dining room. Next to this there is a small breakfast room and the kitchen. All these spaces open toward the garden. On the first floor there are the master bedroom and a guest room with their services, as well as an 'afternoon room'. On the second floor, there are service spaces and a roof terrace. The upper stories are accessed via narrow stairs without railings. The levels of the different floors are not regularly placed, but are designed so as to allow spaces of different heights. Thus, the living room has a double height.

The north side of the property is reserved for the studio with its direct access from the street. There is an internal access also from the living room. The main studio space is linked with the garden through a patio. On the street side, there are two small offices, and on the first floor there is a small private office.

On the garden side, the building has a very different aspect compared to the street side. 'The western façade of the house distinguishes from the practically impenetrable boundary of the street's façade not only by the proportion of its openings, but also in its conception as a dialogue mechanism between the house and its garden. It is through this façade that nature accompanies and provokes the living experience that occurs in its interior. ...'

The qualities of Barragán's architecture are expressed especially in the treatment of the spaces inside the house, where he plays with strong non-harmonic colour schemes, as for example in the sequence from the entrance: 'The raw volcanic stone on the vestibule floor extends through a second door to the hall. Known as exterior pavement, it accentuates the paradoxical sensation of being in an internal courtyard at the centre of the house. This second door also separates the golden penumbra of the vestibule from the intense light of the hall, composed by a mechanism of reflections: from the outside yellow southern plane, light shines onto the golden surface of an abstract altarpiece, created by Mathias Goeritz, and bathes the intense pink discovered for the first time in this hall. The light fills a space that could be perceived as a carving of white matter on the walls, rather than an area delimited by bi-dimensional planes. ...'

The garden was initially conceived as a large extension of grass. However, later, Barragán decided to allow the garden to grow more freely resulting: 'in the garden's current personality, an opulent, almost wild garden that evokes ancient orchards where vegetation took a life of its own and made its own decisions. It is an oasis in the

middle of the urban desert that Mexico City has become. The garden is essentially monochromatic; save for the white or orange jasmines and narcissus, it is composed of several shades of intense green, a colour never used in Barragán's palette. ...'

History

Luis Barragán (1902-1988) was trained as an engineer, but he then became a self-taught architect. Having travelled in Spain and France, he settled first in Guadalajara (1927) and then in Mexico City (1936). In his early career he was involved in real estate management.

The property on which the house and studio were built was probably purchased in 1939 together with a larger area. This moment coincides with his shift of interest from real estate activities towards architecture. He built the so-called Ortega House, making use of a pre-existing building. He took up his residence in this house in 1943. The house in number 14 was built in 1948. The first drawings for the project were realized for Mrs Luz Escandón de R. Valenzuela. However, in summer 1948, Barragán decided to take the house for himself. The rest of the property was sold to the Ortega family. The plans of the house were gradually developed over the construction period. In fact, the house became a sort of laboratory for the architect, who lived here the rest of his life, until 1988.

Management regime

Legal provision:

The property is owned by the Government of the State of Jalisco and the Fundación de Arquitectura Tapatía Luis Barragán, A.C.

Based on the Federal Law on Monuments and Archeological, Artistic and Historic Sites, May 6, 1972, Architect Luis Barragán's house (n° 14) was declared a National Artistic Monument in a decree published in the Official Gazette of the Federation on Tuesday, November 29, 1988. The studio part (n° 12) was not included in this protection. The Fundación has initiated efforts to obtain the relevant designation.

Management structure:

The management of the property is guaranteed by the Fundación de Arquitectura Tapatía Luis Barragán, which is a private non-governmental organization. The annual work plans of the 'Casa Museo Luis Barragán Fund' are prepared by the Fundación in collaboration with the National Council for the Arts and Culture, the Government of the State of Jalisco.

The area where the house is situated is controlled by the Federal District's General Programme on Urban Development (1996). The land use, defined as residential, is determined by the Plan de Desarrollo Urbano de la Delegación Miguel Hidalgo (1997).

Resources:

The care and management of the property is financed from a fund called 'Casa Museo Luis Barragán Fund', following an agreement between the Government of the State of

Jalisco, the National Council for the Arts and Culture, and the Fundación de Arquitectura Tapatía Luis Barragán A.C.

Justification by the State Party (summary)

The Casa Estudio Luis Barragán (Luis Barragán House and Studio) owes its singularity to the fact of being a personal and therefore unrepeatable reflection. This autobiographical circumstance does not prevent that this artistic manifesto has gone beyond its time and its cultural field to become a distinguished reference for the 20th century fine arts and architecture. ...

Luis Barragán is able to synthesize a wide range of inspirations, apparently distant from each other. This work was motivated by a nostalgic mood that moves the artist to seek for the roots which nourish him, as he often stated. He was also moved by the desire to propose a better architecture for his time, without making any historicist or picturesque concessions. ...

Casa Estudio Luis Barragán is 'a masterpiece of human creative genius', able to express universal values in a work of timeless beauty. (*criterion i*)

The artistic manifesto of Casa Estudio Luis Barragán is the result of the criticism and renovation of the Modern Movement in architecture, achieved by synthesizing other cultural traditions and artistic styles, fundamentally Mexican heritage, but surpassing its cultural horizon with many other approaches. For this reason, Luis Barragán's masterpiece succeeds in 'testifying an important exchange of influences in a determined stage in human history and within a cultural area of the world. (*criterion ii*)

3. ICOMOS EVALUATION

Actions by ICOMOS

An ICOMOS expert mission visited the nominated property in August 2003. ICOMOS has consulted several experts in different countries, as well as DoCoMoMo.

Conservation

Conservation history:

The house was inhabited by the architect Barragán until his death in 1988. The house (n° 14) was legally protected in 1988. The protection of the studio part is under way. The property is currently under the care of the Fundación de Arquitectura Tapatía Luis Barragán, A.C. At the moment, the house is used as a museum and as the base of this Fundación.

State of conservation:

The house is in a reasonable state of conservation. At the time of the ICOMOS expert visit, the roofs and ceilings of the studio were being repaired. In the future, attention will be required to other elements as well, such as the terrace doors, etc. The garden will also need special attention.

Management:

The nominated property is managed by the non-governmental Foundation, who prepares the annual work plans in collaboration with representatives of authorities.

Concerning the building itself, and particularly its interior, the current management system is considered well done. The management can also be complimented for their efforts to raise awareness of cultural values in the neighbourhood. As a result, one can note that there are less graffiti in this area than elsewhere.

Nevertheless, problems are indicated with the context of the property. Even though a buffer zone has been established, the planning control is not sufficiently effective. In fact, a new multi-storey building is currently being built inside the proposed buffer zone infringing the view from the house beyond the garden. ICOMOS has been informed that the Foundation would have taken an initiative to acquire the multi-storey building and demolish the upper stories. In another building next door, a new storey has been added over the existing structure. These changes show that there is an obvious lack of control of the volume and height of the buildings and other structures in the surroundings of the nominated property. There is thus pressing need to establish and properly implement the relevant planning instruments.

It is observed that current management relies much on personal relationship and affection. It would be necessary to establish the management on a more formal base and to clearly define the conservation objectives and management policies of the property and the collections housed therein. This would guarantee a more sustainable base for their care. This will be all the more necessary when the materials are being affected by the ageing process, and when alternative solutions need to be contemplated. This concerns also the institutional interests and participation, currently the responsibility of the ministry of tourism of the State of Jalisco.

Risk analysis:

There are various risks that need to be noted. These include the problems of urban development, which are particularly sensitive in a low-density residential suburban area of a large metropolis. In fact, the area is potentially subject to increased density.

Another problem is the seismic risk. The Barragán House itself has resisted earthquakes in the past, showing that it has been well built. However, it is necessary to make regular inspections to and assess the environmental impact of the heavy infrastructures, storage buildings and other constructions in the surroundings, and to take necessary preventive measures.

Such prevention should concern not only earthquakes but also possibility of fires, and other problems. It is noted that the property is situated in the axis of one of the major approaches to the international airport of Mexico City.

Authenticity and integrity

The house and studio of Barragán are conserved with great respect, including not only architecture but also the Cadillac of the architect and kitchen installations. Conservation is extended to the various changes that have occurred over time. In this sense, the property certainly meets the test of authenticity.

The question of the garden is more problematic, considering that there is no detailed documentation.

However, taking advantage of the persons who have known the architect and who have worked with the garden, the Fundación has the intention to research on this aspect.

A problematic issue relates to the context of the property. This has consisted of a workers' suburban area of low density, generally a single storey, which corresponded to the wish of the architect. At the moment, the area is subject to transformation, including infrastructures and streets with heavy traffic and increasingly high constructions. During the ICOMOS mission, in the neighbourhood, a building of 8-10 stories was under construction; this will directly infect the garden views of Barragán house. The use of publicity also gives a strong impact on the environment, as well as the telecommunication masts that intrude the visual integrity even of the private spaces, such as the garden and the terraces of the Barragán house.

It can be noted of course that the character of Barragán house is introvert and intimate. Therefore, the exterior is possibly less important than in some other cases. However, it becomes a problem when the internal space and integrity risk being disturbed. In fact, serious concern can be expressed about the sensitivity of the planning authorities in this regard at the moment.

Comparative evaluation

The nomination document presents a comparative study, which however – rather than making a comparison with his contemporaries - is focused on the exploration of the original sources that have contributed to Luis Barragán's work and particularly to his own house. He is identified as an architect of the 'third generation' in the evolving Modern Movement, together with Lina Bo Bardi, José Antonio Coderch, Fernando Távora, and Jørn Utzon. Their work is not seen as 'a simple antagonistic reaction but rather the result of a far more complex and fruitful evolution of these modern precepts integrated into different realities than its original contexts'.

Barragán travelled extensively throughout Europe, and his ideas were shaped by the traditional architecture of the Mediterranean, the gardens by architect Ferdinand Bac, the work of Mathias Goeritz, and the writings and theories of Le Corbusier. Reference can be made to the spatial concepts in the Rietveld-Schröder House by G. Rietveld in Utrecht (World Heritage 2000) and the Tugendhat Villa in Brno by Mies van der Rohe (World Heritage 2001), as well as how Frank Lloyd Wright integrated the Falling Waters house with the natural environment. Mention is made of Adolf Loos' spatial design in Villa Muller in Prague and Le Corbusier's concepts of roof terraces as the fifth façade.

Barragán was the second to be awarded the renowned Pritzker Architecture Prize, in 1980 (in USA), after Philip Johnson. This prize is awarded to living architects, and it has so far also been received, e.g., by James Stirling, Richard Meier, Hans Hollein, Aldo Rossi, Robert Venturi, Alvaro Siza, Sverre Fehn, Renzo Piano and Jørn Utzon. This brief list in itself is an indication of the contemporary context. For Barragan, the citation of the prize states: *'We are honoring Luis Barragan for his commitment to architecture as a sublime act of the poetic imagination. He has created gardens, plazas, and fountains of haunting*

beauty— metaphysical landscapes for meditation and companionship.'

Barragan did not design many houses though those that he did have been published in several colourful editions. His greatest influence has been in the design of gardens and landscapes, particularly urban landscapes. One of his main works is considered to be the master plan for *Parque Residencial Jardines del Pedregal de San Angel* (México City, 1945-1950), a volcanic area subdivided into suburban plots with public landscaping and ornamentation. Another well-known work is the urban master plan for the so-called *Los Glubes* (1963-64), with landscape features and elements such as *Fuente de Los Amantes*.

While going in some depth with the influences that Luis Barragán has received, his relation to contemporaries is not discussed in the nomination document. Nevertheless, in consultation with DoCoMoMo and taking note of existing studies, ICOMOS is satisfied that the work of Barragan has been greatly influential in the development of contemporary architecture in the second half of the 20th century especially in the American continent. His major works have also been introduced in the teaching of various architectural schools elsewhere in the world. The greatest impact of his work has been in the design of landscape gardens and urban landscapes.

Outstanding universal value

General statement:

The work of Luis Barragán represents the late phase of the International Modern Movement in architecture and design, of which the influences go back to the 1920s (e.g. De Stijl, Bauhaus, Le Corbusier). In the period following the Second World War, the movement entered a new phase, which was characterised by the regional application of the modernist ideas in the different parts of the world, including Latin America, Brazil, Argentina, Mexico, but also other world regions. In his work, Barragan has been innovative in integrating elements from the Modern Movement with ideas from the Mediterranean and Islamic traditions (e.g. Morocco), such as the use of water elements and fountains in gardens and landscapes. He has also been sensitive to indigenous Mexican traditions, and has used all these elements to create highly philosophical and minimalist ensembles, recalling some works of surrealism (e.g. de Chirico).

While recognizing the great variety of modern creative effort in the second half of the 20th century, and the number of excellent designers, the work of Barragan stands out for its particular qualities and identity, which have made it a significant contribution to the development of modern creative thought.

The choice of the architect's own residence should be understood in what it represents. In fact, the question is not so much about the person of the architect or his autobiographical work. It is rather about the significance of this construction as a synthetic reflection of the creative ideas in an embryonic form, later elaborated in the landscape designs and urban master plans, for which Barragan has become best known. Ideally, in fact, the present nomination could be seen as a significant element in a potentially serial nomination.

Criterion i: the work of Luis Barragán represents an outstanding synthesis of the new ideas developed by the Modern Movement in architecture and design, integrated with traditional elements from the Mediterranean and Mexican vernacular heritage, as well as from contemporary painting and sculpture. The House and Studio, built in 1948, represents the beginning of the most creative period in his career. The ideas and concepts that were reflected and first expressed within the house project were elaborated in his later work, particularly in the design of gardens, urban landscapes, and related features.

Criterion ii: the House and Studio of Luis Barragán exhibits an important interchange of the values that developed in the architecture and design of the 20th century, integrated with traditional features and colours drawn from the Mediterranean region and Mexico. His work, of which this nominated property is a notable example, has significantly influenced the development of architecture, and particularly the design of gardens and urban landscapes, in the second half of the 20th century in the Americas.

4. ICOMOS RECOMMENDATIONS

Recommendation for the future

Considering that, at the present, only the residential part of the property is legally protected and that the protection of the studio is in process, it is recommended that legal protection be enforced on the entire nominated property as a precondition for the inscription.

Considering that the urban context of the property is subject to changes, which may undermine the qualities of the site, and taking note of the increased building heights in the neighbourhood, it is recommended that the planning control within the proposed buffer zone be formally enforced and that steps be taken to remove any infringements that could disturb the visual integrity of the nominated property.

Recommendation with respect to inscription

That, subject to satisfying the above conditions legal and management conditions, the property be inscribed on the World Heritage List on the basis of *criteria i and ii*:

Criterion i: The House and Studio of Luis Barragán represents a masterpiece of the new developments in the Modern Movement, integrating traditional, philosophical and artistic currents into a new synthesis.

Criterion ii: The work of Luis Barragán exhibits the integration of modern and traditional influences, which in turn have had an important impact especially on the design of garden and urban landscape design.

ICOMOS, March 2004