

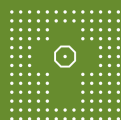
EUROPEAN CATHEDRALS 2024

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KÖLNER DOM FREIBURGER MÜNSTER
CATTEDRALE DI PISA SIA

17/18
PISA OCTOBER

UNIVERSAL HERITAGE
Religious properties
of cultural interest

ABSTRACT BOOK



CABILDO
CATEDRAL
DE CÓRDOBA



OPERA
DELLA
PRIMAZIALE
PISANA



COMUNE
DI PISA



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**THE INTERNATIONAL
AND NATIONAL LAW
FRAMEWORK // IL
QUADRO GIURIDICO
NAZIONALE
ED INTERNAZIONALE**

MUSICAL ANGELS HIDDEN BEHIND THE SKELETON OF A WINDOW

Salvador Vila Ferrer

Catedral de Nuestra Señora
de la Asunción - Valencia

It was 2005 when work began on the restoration of the Renaissance frescoes of the twelve 'musical angels' singing to the Virgin that Rodrigo de Borgia commissioned Paolo de San Leocadio and Francesco Pagano to paint in 1478 on the plements of the Gothic vault in the Main Chapel of Valencia Cathedral.

To do this, the Baroque vault that had been built underneath in the 17th century had to be dismantled. This new vault was supported by the ribbing itself and was supported on the perimeter by the lintels of the Baroque

windows, built on the inside behind the Gothic windows. Once the frescoes had been restored, the baroque vault had to be reinstalled to cover them again.

When the project was presented in Rome in 2007 at the Institute of the Middle Ages, the experts on the Renaissance, comparing them with those of their surroundings and period, did not hesitate to consider that they should be kept uncovered. Once the responsible administration took up the proposal, it decided to accept it. However, the initial commission ended with the repositioning of the Baroque vaulting, which meant that the Baroque windows had to be kept without the stained glass windows, which had been placed in the Gothic windows, in order to rest their plementery on them.

Almost twenty years later, the skeletons of the baroque windows are still there without any mission, distorting the original space, partially covering the 'angels' and affecting the shadow caused by the baroque lintels when the light penetrates through the gothic windows.

Absidioles of the Cathedral chancel hidden behind a wall in the 19th century.

Construction began on the eight apse chapels and the two side chapels surrounding the ambulatory in the 13th century. During the time that has elapsed, several constructions have covered the Gothic façades of these chapels on the outside: from the extension of sacristies in the 15th century, to the construction of a Loggia in the 16th century and other outbuildings with the neoclassical reform of the 19th century.

All these coverings and extensions have led to the fact that, of the original twelve apses, only three of them remain free behind the brick wall that was built to cover the Gothic façades of the Cathedral. This wall hides the ashlar masonry of the three apses, with large windows between buttresses, which support stone gargoyles and between which there are small medieval chapels with openings towards the street, which preserve the remains of paintings in the vaults that cover them.

Conclusion

On occasions, the regulations, or rather the subjective application of the protection of monuments, prevents the best possible results from being achieved in interventions. Specifically, in the two cases presented, the interpretation of the recovery of the original solutions with the greatest historical, artistic and architectural interest is in contradiction with the desire to preserve less valued and integrated pre-existences.





**MATERIAL AND
IMMATERIAL HERITAGE
PRESERVATION // LA
CONSERVAZIONE DEL
PATRIMONIO MATERIALE
ED IMMATERIALE**

SACRED CULTURAL HERITAGE, A CHALLENGE FOR CHURCHES AND MONASTERIES

Marisia Conn
Claus Giersch

Former Birgitten Monastery
Gnadenberg and Church
of Our Lady - Nuremberg

Birgitta of Sweden was made a patron saint of Europe in 1999 by Pope John Paul II, together with the Doctor of the Church St. Catherine of Siena and St Edith Stein.

Gnadenberg Monastery was founded in 1426 as the first Birgitta monastery in southern Germany by Count Palatine Johann I of Neumarkt and his wife Katharina, the daughter of Duke Wratislaw VII of Pomerania. In 1430, the first monks from Denmark came to the Birgitten monastery in Gnadenberg, which was built as a double monastery, followed by the nuns five years later after the buildings were completed.

When the monastery was founded, the monastery village of Gnadenberg was also established. On the ground floor, various buildings constructed during the monastery period are on display. Visitors are shown the function of a monastery complex with a monastery village.

The building tells the story of the life and work of the nuns in the service of charity and describes the area of their spiritual and meditative activities.

Archaeological excavation and findings from material and structural analysis form the basis of the exhibition content. The building itself becomes a walk-in exhibit and tells the closely interwoven story of the building with the demands of the nuns' life and work in the service of charity. It describes the area of their spiritual and meditative activities. The Catholic parish church of Our Lady, located in the heart of Nuremberg on the main market square, is an outstanding example of medieval sacred

architecture and an important part of the city's history and culture.

Built between 1355 and 1358 on the remains of the Jewish quarter and its synagogue, which were destroyed during a pogrom in 1349, the church today symbolises both the eventful history of Nuremberg and its reconstruction and renewal.

During the Reformation, the church was converted into a preaching church in 1525. It was not until 1810 that it returned to the Catholic community. The Second World War caused considerable destruction in 1945, but the church was rebuilt extensively in 1955. Today, it is one of Nuremberg's most important tourist attractions, not least because of its impressive architecture and the large number of preserved works of art.

In recent decades, however, the high number of visitors has led to considerable soiling of the artworks and furnishings. This made a comprehensive interior refurbishment necessary, which was carried out between 2023 and 2024. As part of this refurbishment, a new concept for visitor guidance and the use of the entrance portals was developed.

Modern building physics and restoration methods were used to ensure that both the conservation of the valuable works of art and the liturgical use of the church were given equal consideration and integrated into a harmonious overall concept. **These measures not only preserved the Frauenkirche in its historical context, but also secured it as a living place of faith and culture for future generations.**



LITURGICAL ARTWORKS: CONSERVATION VS FRUITION?

Gerardo De Canio

Cattedrale di Santa Maria Assunta -
Orvieto

The reliquaries and the processional artworks have often taken on the role of representative symbols of the communities for citizens of the many thousands of cities in Italy, where the number of medium-sized municipalities, which have between 5 thousand and 250 thousand inhabitants, are 2,357.

Each municipality has its own Saint Patronus depicted in a statue, or relic often preserved in artistic reliquaries, which, at least once a year, are object of devotional (and folkloric) processions often characterised by strong forcings: shocks, vibrations, rocking, thermohygrometric gradients.

Therefore, conjugate conservation and devotional fruition of relics in their original reliquary has a devotional and social value, because the religious artworks and the liturgical assets in the Cathedrals characterize physiognomy and relationship with the territory and are perceived by citizens, reinforcing the sense of identity of belonging.

However folkloristic fruition needs to maximize the protection from the possible cause of damage.

In the following some examples of conjugation between conservation and devotional fruition:

- the spectacular procession of the Statue of S. Sebastiano at Acireale, whose fercolo is positioned on a historic cart and carried at high speed along the streets of the city, with sudden changes of direction;
- the transport tool for the ferulum for the "San Giovanni Battista" procession at Genoa;
- the Reliquary for the SS. Corporale of the Miracle of Bolsena at the Orvieto Cathedral;

The scientific approach for the protection of the previous devotional artworks during the, often spectac-

ular, processions, is the same for the transportation of high vulnerable statues for temporary exhibitions:

- the statue Emperor Augustus from the Vatican museum to Grand Palais, Paris France;
- the "Discobolo Lancellotti" from MNR, Roma to the Scuderie del Quirinale, Italy;
- the multiple, consecutive, transportations of the "Pugilatore di Mont'e Prama" from the Museo Archeologico di Cagliari to the Neues Museum of Berlin, Germany, the Heritage Museum of St. Petersburg, Russia, the Archaeologic museum of Thessaloniky (Ellas), the Museo Archeologico di Napoli, the museo Archeologico di Cabras, Sardegna, the Metropolitan Museum of New York City, NJ, USA.





AFTER THE EARTHQUAKE

Susanna Carfagni,
Carlo Blasi

The Basilica of San Benedetto - Norcia

The Basilica of San Benedetto in Norcia is an iconic building in the Umbrian town with European relevance, given the fact that San Benedetto is considered the patron saint of Europe.

The almost complete collapse of the church, overwhelmed by the collapse of the bell tower, which occurred during the earthquake that hit Umbria in 2012, was therefore an event that had a great resonance not only for the technical problems, which are always connected to similar events, but also for the social relevance of the building.

Precisely because of the historical and identity value of the building, the Italian Ministry of Culture defined, after the collapse, the criteria for a reconstruction that would reproduce its forms albeit with earthquake-proof structures.

Studio Comes, as the group leader of an ATP, was awarded the task of designing the reconstruction and providing consultancy to the Management of Works.

The structures of the church were characterized by rounded stone walls of very modest quality.



After careful consideration of the problems of reconstruction in a similar way to how it was and the security problems, the reconstruction took place in the forms and with the vestments that preceded the earthquake, but the walls were entirely made of bricks and numerous devices were inserted to achieve adequate safety.

The structures and roofs of the church are now completed and the reconstruction of the complex decorative apparatus (altars, frames, false ceilings, paintings and frescoes) has also begun, for which complex conservation and integration problems have been addressed and resolved.

THE CONSERVATION OF THE USE

Gabriel Ruiz Cabrero

Mezquita-Catedral - Córdoba

The first objective in the Conservation of a building considered of Patrimonial interest, is the conservation of its Use.

Buildings that are in use are buildings alive. Archaeological sites are places of fundamental interest for historical and artistic considerations, but those buildings that keep their use add to their physical value the immaterial value of their life.

That consideration is reinforced when this use has lasted close to 800 years. This is the case of the "Mezquita-Catedral" of Cordoba, in use as a Cathedral since the year 1236. Before that it was a Mosque built in 785 on top of a Christian Basilica.

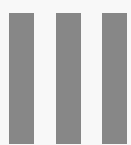
This building has been used to pray God every day since it was built. **The conservation of the most important Islamic architectural elements in the Cathedral is a consequence of the importance that the Catholic Church gave to those elements.**

The Christian structures that the Church added to the pre-existing Mosque were fundamental for the conservation of the Islamic fabric, giving it a tremendous strength to survive earthquakes.

More important for the value of the fabric has been the spacial enrichment that the Christian elements in contrast with the Islamic ones has meant for the building.

The most impressive moments for any visitor of this building is when during the Mass early in the morning every day, the organ and the singers play the old music, of the Ceremony.





**IDENTITY, SOCIAL
COHESION, CHANGES IN
LOCAL POPULATION AND
COMMUNITY // IDENTITÀ,
COESIONE SOCIALE,
CAMBIAMENTI NELLA
POPOLAZIONE LOCALE E
NELLA COMUNITÀ**

A MONUMENT BETWEEN MUSEUM AND MOSQUE

Asnu Bilban Yalçın

Aya Sofya - Istanbul

Built in the 6th century by the emperor Justinian I, Hagia Sophia -for almost a millennium- was the main cathedral and ceremonial church of the Byzantine capital, Constantinople.

The monument, as a unique architectural masterpiece, has had and continues to have different identities and functional purposes in the last five hundred years.

The reason of this multiple changes lies first, in historical and then in political and sociological contexts.

In 1453, the Ottoman sultan Mehmed II putting an end to the thousand-year-old Byzantine empire, he also seeks to transform the old capital into a new 'islamic' imperial city, preserving its Byzantine-era topographical/monumental layout.

In this ambitious project, the church of H. Sophia occupies a place of importance, as a representative of different symbols (religious, imperial, architectural).

The transformation into a mosque and its use in the following five centuries is a reflection of different types of attention by the imperial power and population, according to the socio-religious situations.

After the foundation of the Republic of Turkey, in 1934 the Council of Ministers took the decision to function the building as a museum-monument and start the restorations and 'rediscovery' of the hidden parts.

The modernization of the country undertaken by M. Kemal Atatürk it also included an appreciation of the country's rich cultural heritage.

This vision also brings the monument to the levels of internationalization as regards of joining of Turkey the UNESCO Convention Concerning the Protection of World Cultural and Natural Heritage (adopted in 1972) in 1982.

However, the transformation of the monument into a museum has led to many years of controversy.

Each segment of society assigned a function to Hagia

Sophia in line with its own political ideas.

The debates on the status of Hagia Sophia are largely based on religious or political grounds, and as a result, the Supreme Council of State declared, in July 2020, the monument as a mosque because of the validity of the right of property of the Vakıf (Foundation) of the sultan Mehmed II.

This paper will discuss these historical phases, the religious and material values of the monument, its impact in the local and international society, the contemporary restoration works and management and the current state of this unique world heritage.



VITORIA, CITY OF THREE CATHEDRALS

Leandro Camara

Fundacion Catedral Santa
Maria - Vitoria-Gasteiz

The see of Vitoria and the Basque Country was established in 1862 by order of Pope Pius IX.

Since then, the Church of the Assumption of Mary has held the rank of cathedral. However, in neighbouring Armentia, a small town now assimilated by the same city, an episcopal see is recognised in the sources of late antiquity by the name of its bishop Prudencio, who is today the patron saint of Vitoria.

On the other hand, the new 19th century bishopric, supported by the Basque industrial bourgeoisie, promoted at the beginning of the 20th century the construction of a new neo-Gothic cathedral dedicated to Mary Immaculate, which was completed in the 1960s, when the bishopric had already been divided into three sees corresponding to the civil provinces of the Basque Country. This coming and going of sees and chapters leaves traces in the work of the three churches, in the urban layout of the city and, most importantly, in the meaning and value that Vitorian society gives to its three main monuments.



The paper examines the relationship between places and society, their evolution and urban, architectural and social results over time and at the present day.

Since the Middle Ages, Vitoria has experienced moments of great political relevance, under the reigns of Alfonso X and Alfonso XI of Castile between the thirteenth and fourteenth centuries; times of scarce wealth during almost the entire fifteenth century; of resurgence with cultured and wealthy urban elites between the end of the fifteenth century, with the creation of the new cabildo of Santa María, and the reestablishment of the royal patronage at the end of the sixteenth century.

From then until the nineteenth century the city stagnated, but the creation of the new see returned it to its position as an important city as the religious capital of the Basque Country; until today when it is the political capital of this region.

Finally, a proposal is presented for the revitalization of the city of three cathedrals that recovers the memory and the sense of community and belonging in today's society for the three buildings.



THE CATHEDRAL, THE PIAZZA AND THE GHIRLANDINA TOWER OF MODENA, A HERITAGE OF ART AND FAITH TO BE PROTECTED AND VALUED

Francesca Piccinini

Coordinator of WH site - Modena

The UNESCO site of Modena, which became part of the World Heritage list in 1997, has been recognized as a masterpiece of the European Romanesque, linked to two exceptional figures, the architect Lanfranco and the sculptor Wiligelmo, and as the meaningful expression of the values of a Christian city of the European Middle Ages, in which civic and religious values closely interact.

It was the motivations expressed by the official recognition, as well as the clear distinction of the ownership of the individual elements of the complex, that led to the choice of a light management structure, technically definable as “direct management in economics,” when the Management Plan was set up (2005).

In fact, governance provides for coordination tables with technical and scientific guidance tasks, which the Municipality of Modena manages through the Coordination Office of the Civic Museum, and direct interventions by the owner institutions.

The Site Coordination Office guarantees continuous discussion and dialogue between the representatives of the two properties, the Metropolitan Basilica for the Cathedral and the Municipality for the tower and the Piazza, in order to respect the specific needs of protection, usage and enhancement of each component of the monumental complex in the site management.

The presentation of the most significant projects realized within the Management Plan will make it possible to illustrate the work carried out on various fronts.

Particular focus will be given to the theme of tourism, a sector that in recent years has seen a significant increase in Modena, where the first UNESCO recognition was joined by a second in 2021, that of Creative City in the field of Media Arts. In conjunction with the Service of City Promotion and Tourism, the role of the Coordination will be to support choices and projects that encourage the growth of quality tourism that is sustainable and respectful of the values of tolerance and dialogue, which must first and foremost be shared with and participated in by the local community. Indeed, it is essential to maintain the awareness that the Site, in addition to being an asset of cultural and tourist interest, is and must remain a place of worship and sociality. A brief presentation of the projects relating to this theme will conclude the speech.



CATHEDRAL THINKING: A 360° CONCEPT FOR XXI?

Francesco Canali

Veneranda Fabbrica del Duomo -
Milano

The very title proposed for the interventions of the XIII International Conference reveals a profound evolution in the feeling of Western society, to which we belong: the maintenance of our Cathedrals offers the opportunity for a reflection on our identity.

The World Heritage List aims to list, recognizing them, the distinctive elements of Humanity as belonging to two large areas: cultural heritage (monuments, agglomerations and sites) and natural heritage (natural monuments, geological formations, natural sites).

In other words, the possibility that a structure characterizing the earthly passage of Humanity is recognized as a heritage of Humanity itself is traced back to its being significant in one of the two contexts mentioned above. Within these contexts, then, it is necessary to possess distinctive characteristics in absolute terms and also in relation to other realities already present.

Given this premise, considering any European Cathedral as belonging or not to the WHL is a disorienting exercise: even more so if one wants to consider the religious aspects that constitute the ground on which the Cathedrals grew.

This basic thought is further explored, developing more detailed considerations starting from the studies carried out to evaluate the opportunity of the candidacy of the Fabbrica del Duomo di Milano to the World Heritage List. Enriching these reflections with the reference to a concept dear to the Anglo-Saxon world: Cathedral Thinking.



OUTSTANDING UNIVERSAL VALUE

Property
meets
one or more
World Heritage
criteria

Property
meets
the
conditions
of integrity
and
authenticity
if relevant

Property
meets
the
requirements
for
protection
and
management

Illustration of the three foundations
of Outstanding Universal Value within the World Heritage Convention.
All three must be in place for a property
to be judged as of Outstanding Universal Value.



IV

SECULAR AND SPIRITUAL VALUES IN MANAGEMENT APPROACH // VALORI MATERIALI E SPIRITUALI NELL'APPROCCIO GESTIONALE

THE ICONIC MONASTERY OF JERONIMOS, THE CLOISTER AND THE CHURCH OF SANTA MARIA DE BELÉM

Margarida Donas Botto

Mosteiro dos Jerónimos, Abbey of Santa Maria - Lisboa

The Monastery of Jeronimos is one of the most iconic, sought after and, simultaneously, beloved monuments in Portugal; it is also one of the more “instagrammable”, due to its stone splendour and to the golden light that hits the cloisters in the afternoon.



Therefore, it attracts experient travellers, art lovers, excursion experts as well as young people, students and searchers of must-see places: a diversity of public that is reflected on the numbers of visitors (almost one million in 2023) and in the crowds that patiently - or not allways - wait for their time in a long queue under a sometimes merciless sun.

The construction of the monastery and church, ordered by king Manuel I – who selected the religious order of Hieronymite monks to occupy the complex and provide spiritual assistance both to royal family as to navigators and sailors who departed from the nearby port of Restelo – began in 1501 and was completed 100 years later. Yet the complex of the Cloisters and Church - once part of a vast site including the ancient monk’s dormitory, (currently the Archaeology Museum and Navy Museum) - has other obligations, since it is assigned to the State protocol - which means that all State visits, military honours and protocol events take place here: it is the country’s visiting room.

Last but not least, Jerónimos Church - or Church of Santa Maria de Belém - is a lived-in temple dedicated to worship and religious works, with all the rites and liturgical celebrations inherent to a Catholic church, with several masses on Sundays and daily masses in the morning and afternoon, among many other ceremonies and religious activities.

Not only impressive by their amazing 30 meters high vaulting and for their exquisite stone labour, the Church is also the royal pantheon of king Manuel I’s family, and hosts the tombs of poet Luís de Camões and the navigator Vasco da Gama - while the cloisters shelter the tombs of poet Fernando Pessoa and the writer and historien Alexandre Herculano.

At this time, a new campaign for the conservation and restoration of the church begins, including the cleaning and restoration of the sub-choir, the high choir, the side vaults and support columns, the cross vaults, the transept and the side chapels, involving the the work of several experts and the instalation of powerful scaffolding and advanced techniques - which will inevitably affect the visiting route and religious practice.

Dealing with a growing public demand, conciliating state visitors from all over the planet with specif protocol and safety rules, managing the conservation of a 500 years old monument, supporting research and academic studies, keeping up with the needs of a living Parish and catholic community, and coping with some of 21 century challenges - as climatic change and mass tourism - it is only possible with the help of a dedicated team, an effec-



tive joint management between Church and Monument, and a true collaboration amidst different stakeholders. The chapel dedicated to the Blessed Sacrament, formally known as the Chapel of the Virgin of Philermos was one of the first to be used and to receive a particular devotion, selected by the Prior of the Church Fra Ponto Laurenzin.

THOUGH THE MOUNTAINS MAY BE REMOVED: MATERIAL AND IMMATERIAL SIGNIFICANT AT THE FRIARS AYLESFORD

Jonathan Louth

The Friars - Aylesford

Though the mountains be shaken and the hills be removed, yet my unfailing love for you will not be shaken nor my covenant of peace be removed,” says the LORD - Isaiah 54:10

When the friars left Mount Carmel after centuries as hermits, migrating westwards, they settled in the South-East corner of England beside the Pilgrims’ Way between Canterbury & London.

They ‘found’ a long tradition of “Belgic” pottery in the Aylesford-Swarling tradition, which has roots in pre-Teutonic societies. 3 centuries of community, farming and artisanship came to an abrupt end in 1538 with the English Reformation: the basilica was dismantled, the ancient gatehouse retained, the community buildings secularised in the C16th Tudor period.

Four centuries later, after a devastating fire in 1937, the Order bought back the 17.2 hectare site in 1947, reconstructed the community buildings, established guest rooms in the Tudor Wing, created workshops and a new pottery and set about spiritual and cultural tasks, reconstructing devotion at the heart of the region.

Commissioned from Adrian Gilbert Scott, the friars set about building new chapels, cloister, tribune, and a shrine piazza of Our Lady of Mount Carmel. The shrines were overwhelmingly constructed by friars and members of their congregation. Ceramics murals, shrines, sgraffiti were commissioned from Adam Kossowski; dalles de verre and art glass also from celebrated artists.

As chairman of the Estates Group and development advisor to the Carmelite Charitable Trust, Jonathan Louth has been engaged with this significant cultural site since 2013: he guided a development plan, prioritised the necessities of conservation, introduced a green strategy group to renew the energy infrastructure, and encouraged landlord-tenant structures to secure the future of the pottery, the upholsterers and other artisans working on the site.

Behind all this activity is a deep-seated belief that though the mountains be removed and the people forsake these places, yet God neither forsakes nor shakes the immaterial spirituality of the place: the Lord continually sends labourers as partners, tenants, volunteers to uphold this heritage.

The illustrated paper will describe historical, religious, cultural significances of the community here and the extent of reconstruction undertaken in the C20th. Louth will show the range of artworks and connections they make with other European traditions.

He will describe the range of development options studied in 2013-2015, postpandemic pressures on hospitality and welcome for religious and non-religious visitors alike and review the scope of visits and events that add pressure on the site.

The paper will then introduce current programmes running on site to retain artisan industries, which underlie the mediaeval monastic foundations, and explain measures being undertaken by the architects to develop new facilities for young people, guests, pilgrims and congregation alike.



RELIGIOUS ART: ERRATIC OR TOPICAL?

Franz Zehetner

St. Stephen's Cathedral - Wien

In a post-enlightenment-world religious art has a difficult position, by loosing it's primary purpose.

An early discussion about religious art was held by E.T.A. Hoffmann in 1814. Hoffmann, who was lawyer, composer, music-critic and writer focussed in his article "Old and New Liturgical Music" on the problem in the field of liturgical music, but his thoughts are valuable for fine arts as well.

He criticized liturgical music of 18th century, mentioning Mozart¹, Haydn and Cherubini. The only exception was Mozart's Requiem, which he praised being "pure liturgy", stating the inseparability of its music from the Holy Service. If it would be performed in a concert, it would be a totally different music, the "appearance of a saint at a ball".

And it applies - without any doubt – to all branches of art, that the environment of an artwork makes an important contribution to the reception of an artwork.

Fine Arts:

Although it is easier to simulate a sacral atmosphere in a museum than in a concert hall, the principles are valid for fine arts and religious buildings as well.

Religious art needs a religious surrounding and – even more – an understanding for the religious content and meaning.

We can appreciate the beauty, the age, the rarity of old art, but still we don't really understand the meaning of the Venuses of Milo, of Vestonice and of Willendorf.

But even apart from the ritual meaning, It is important to know the meaning in order to appreciate the beauty. For example: Goethe went to Assisi and refused to visit the doubtlessly breathtaking and groundbreaking paintings in the Basilika of St. Francis, which he described - only from afar - as dreary.

Religious Art: Intentionally public art

The loss of importance of religious art is all the more regrettable, as it was originally intended as public art, in contrast to profane paintings, usually commissioned by a

private person and accessible exclusively for the owner and his circles.

Religious Buildings as landmarks.

Of course, religious buildings developed into landmarks and were used to show the prosperity of a city. And even if a cathedral was used to show the power of a potentate, the idea of community was way above personal representation. The focus is not layed on impressing people like castles do, but on the opportunity for everyone to enjoy art.

Religious art without religion, the challenge of comprehending art

Religious art was always - and still has to be - open for everyone, even in a increasingly profane and de-Christianized multicultural world. And even the profane tasks of a cathedral, the function as a monument and a landmark are not self-evident, the appreciation of monuments and symbols is fragile.

The meaning of religious art isn't obvious for everyone anymore, and – as Goethe's episode in Assisi proved – aesthetic and the perception of beauty of a work of art is often depending on the understanding of the content.

So our responsibility for the cathedrals should not be limited to the preservation of the building and its fur-

nishings alone, but also to preserve the understanding of the artworks. This includes the significance of craftsmanship, aesthetic, but also the sense and meaning of design and content.

Of course, the church as organisation needs cathedrals and buildings of worship, even if the nucleus of a religion can be practiced in private, bare and sober spaces (sometimes it is even more comfortable to pray without the historic cultural ballast of cold churches, enigmatic paintings showing complicated iconology etc.), but our cultural monuments need as well religious practice and understanding to find completion, and to retain them from sinking into arbitrariness.





V

**MAIN FACTORS
AFFECTING THE
PROPERTY AND ITS
OUTSTANDING UNIVERSAL
VALUE // PRINCIPALI
FATTORI DI RISCHIO
PER IL PATRIMONIO
CULTURALE ED IL SUO
ECCEZIONALE VALORE
UNIVERSALE**

THE STUDY OF THE FACTORS INFLUENCING THE PRESERVATION OF THE 11TH CENTURY ST. SOPHIA CATHEDRAL

Nelia Kukovalska

National Conservation Area
St. Sophia - Kyiv

St. Sophia Cathedral is an architectural and historical monument of the early 11th century, which was included in the UNESCO World Heritage List in 1990.

The cathedral is part of the National Conservation Area "St. Sophia of Kyiv". It is a monumental cross-domed five-apse structure built in the Byzantine style. The cathedral is 61m long, 44.7m wide, and 44m high in the central dome.

St. Sophia Cathedral is the oldest sacred building in Eastern Europe, having survived from the pre-Mongol period. Throughout its centuries-long history, the cathedral has been attacked, looted, and rebuilt.

The largest reconstructions were carried out at the turn of the 17th and 18th centuries. At that time, the side external galleries were built on, domes and apses were added, the outer walls were reinforced with buttresses, and the inner walls with tie rods.

But with all the reconstructions, the cathedral retained its original core with monumental paintings. There is an ensemble of monumental paintings of frescoes and mosaics of the 11th century, as well as oil and tempera paintings of the 17th-19th centuries. The cathedral is located in the historical center of the capital of Ukraine, Kyiv, in a close urban environment. The preservation of the monument is affected by natural and man-made factors.

The main natural factors include seasonal fluctuations in the groundwater level, climate warming and, accordingly, increased insolation and overheating of the territory. Man-made and anthropogenic factors include air pollution from urban transport, rising groundwater levels due to water leaks from urban engineering networks, dense development, and reduced greenery.

All these factors have a negative impact on the preservation of the monument and its OUV.

Scientific and technical monitoring is carried out in the reserve to study and preserve the monument, protect it and develop methods to prevent negative impact on the building and numerous exhibits.

Comprehensive monitoring is carried out in several main areas: research on the technical condition of the structure, hydrogeological research (groundwater level, temperature and chemical composition of groundwater, volumetric moisture content of soils near the foundations), geodetic research (subsidence, tilt, control of the width of existing cracks), microclimate control (temperature, humidity, air speed and quality), aerospace, thermographic and noise studies. Radar, radiographic, and vibration surveys were periodically carried out on the territory of the reserve, directly next to the cathedral.

The latter are very relevant due to the ongoing military operations in the country, as explosive and vibration loads can significantly affect the preservation of the monument. That is why the reserve is looking for all the opportunities to purchase equipment for constant seismic (vibration) monitoring. Today, the cathedral is in satisfactory condition, welcomes visitors, conducts extensive cultural and educational activities, and teaches younger generations to love and protect their homeland. For many centuries, St. Sophia has been a symbol of the state, its support and pillar. It remains so today.



VI

**CONSERVATION
AND RESTORATION
TECHNOLOGIES &
METHODS // TECNICHE
E METODOLOGIE DI
CONSERVAZIONE
E RESTAURO**

THE TWIN CATHEDRALS OF THE FRENCH WEST INDIES

Etienne Poncelet

Guadeloupe and Martinique

The French West Indies have recent bishoprics, having succeeded in the 19th century the apostolic delegations attached to the metropolis.

This is how the bishoprics of Guadeloupe and Martinique were established in 1850.

The capitals of the colony, Saint-Pierre in Martinique and Basse-Terre in Guadeloupe therefore received episcopal seats installed in the parish churches then erected as cathedrals and enlarged accordingly to accommodate diocesan pontifical ceremonies (Saint-François in Basse Terre and Notre-Dame-du-Mouillage in Saint-Pierre).

These historic capitals located in front of the leeward anchorages of the sailing navy were soon supplanted by the growth of the economic capitals that became the ports of Fort-de-France in Martinique and Pointe-à-Pitre in Guadeloupe.

This economic bi-polarity was accompanied by the construction of large churches made of iron and cast iron at the cutting edge of modernity of their time, resisting the cyclonic and seismic risks of these regions.

In Fort-de-France, the architect Pierre-Henry Picq built the large Saint-Louis church, made entirely of metal in 1891, while in Pointe-à-Pitre, the architect Charles Trouillé built the Saint-Pierre-Saint church -Paul and its metal bell tower from 1865 to 1876.

The islands being subject to the hazards of cyclones and earthquakes, these large churches were damaged several times. During the eruption of Mount Pelée in 1902, the cathedral of Saint-Pierre was completely razed, leaving only the foundations of its entrance facade visible.

Classified as Historic Monuments, these churches were restored according to seismic standards. No-

tre-Dame de Saint-Pierre, partially rebuilt last year, today allows the Archbishop of the Antilles-Guyana to find the cathedra of his double title.



THE REPAIR AND CONSERVATION OF THE CORRODED IRON ANCHORS IN THE MEISSEN CATHEDRAL TOWERS

Rudi Günther Donath

Dom St. Johannes ev.
et Donatus - Meissen

The construction of the west towers of Meissen cathedral began in the 13th century.

The work was not continued after the 15th century. It was only during the phase of a national rediscovery of the Gothic architectural style in the 19th century, which also led to the completion of the west towers in Cologne, Regensburg (Ratisbon) and Ulm, for example, that it was decided to complete Meissen cathedral, the construction of which had originally been started in the Middle Ages.



During the completion of the west towers from 1904 to 1908 according to plans by the architect Carl Schäfer, iron anchors were mainly installed in the tower octagons. They were connected to each other and formed a ring beam system. During the construction phase, their initial task was to connect and stabilize the rising pillars made of ashlar sandstone. But increasingly they also had to take on structural functions within the entire building structure. Due to the unimaginably high atmospheric pollution in the 20th century, especially from sulfur dioxide, the iron used for the anchors accelerated in corrosion, increasing in volume and thus causing the sandstone of the tower pillars to break off.

The cross section of the load-bearing stone structures was weakened as a result, and the towers became unstable.

The restoration/conservation of the stone structure therefore required the conservation of the corroded iron anchors.

During the times of two dictatorships, which did not support the preservation of church buildings, and even hindered it, restoration was out of the question. Towards the end of the 1980s, the communist authorities ordered a closure of the cathedral towers under building law.

In was only until the German reunification that economic and technical options became available to save the Meissen cathedral towers from further decay.

The consolidation of the cathedral towers began with the construction of the approximately 90 m high scaffolding. Complete removal of the anchors and replacement with rust-proof material was not possible for structural or physical reasons.

Solutions had to be found that would allow repair and conservation in situ.

In addition to structurally strengthening the anchors, sacrificial anodes were installed, which caused the metal ions of the sacrificial anodes to accumulate at the critical points, which had been caused by ion erosion during the corrosion process.

This measure, which was carried out in the 1990s, was a pilot project of the German Federal Environmental Foundation (Deutsche Bundesstiftung Umwelt) and, due to its innovative nature, it was also part of the German-French research programme:

“Gemeinsames Erbe gemeinsam erhalten – Conservation commune d’un patrimoine commun – Preserving a common heritage together”.

Today – after more than 30 years – the author has now evaluated the critical areas for protecting the iron anchors. The results will be presented in the lecture.

PRESERVING THE FRAIL TO PREVAIL

Cynthia de Giorgio

The St John's Co-Cathedral Foundation - Malta

The unique heritage of the island of Malta is indebted to the Hospitaller Knights of Jerusalem, of Rhodes and of Malta.

In the capital city Valletta, founded in 1566, they constructed their conventual church. The Knights adorned their church in a most astounding manner reflecting the religious intensity of the Baroque period.

It is recognized as a UNESCO world heritage site.

A key concern regarding sustainable preservation is how to deal with the situation when a sacred place becomes a tourist attraction and sacred object museum collections.

There are many pressures, particularly those brought about by visitors and tourists and the conflict that can arise between the traditional values of a religious community and the goals of modern conservation.

Therefore, appropriate solutions needed to be developed within the particular context and in compliance with religious functions.

Since the setting up of The Foundation the main aim was to restore and conserve the priceless works of art and artefacts preserved in St John's Co-Cathedral and its Museum.

The aim was to deal with the changing use of St John's and to implement the appropriate care for the building and its artefacts. This is being accomplished through The Foundation's continuous generation of revenue mainly derived from visitors' entrance fees, sponsorships and donations from generous benefactors.

The church was in need of urgent restoration in several fields, therefore a plan had to be drawn up; in order of priority. Procedures and policies were formed by the curatorial department to manage the conservation of the architecture fabric and artefacts within.

A case study that shall be presented in this paper will focus on the restoration and management of **St John's Co-Cathedral as a monument of**

religious, cultural and artistic heritage.

The challenges of the changes of its use from being exclusively the religious headquarters of the Knights of St John, to a religious shrine and a place of worship. How the conservation process took place and managing the site as a cultural touristic attraction will be discussed.



THE RESTORATION OF THE ALTAR IN THE CHAPEL OF THE VIRGIN OF PHILERMOS AT ST JOHN'S CO-CATHEDRAL

Adriana Alescio

The St John's Co-Cathedral Foundation - Malta

The knights had a greater devotion to the Virgin Mary, and it seems that this chapel was already functioning in 1576 when the Cathedral was about to be completed.

The archives of the Order report that in 1576 the vaults of the chapels of Philermos and Provence were completed. The chapel is located at the end of the right aisle, next to the High Altar and housed the precious icon of the Virgin of Philermos. This icon had been brought from Rhodes by the knights and kept in the chapel until it was removed and taken away by Grand Master Von Hompesch in 1798, when the knights left Malta and Napoleon expelled the Order from the island.

The entire chapel is decorated with carved and gilded stone bas-reliefs like the rest of the Cathedral.

The icon was framed by a splendid reredos in polychrome marbles during the reign of Grand Master Jean Paul de Lascaris Castellar (r.1636-1657), whose coat of arms appears on the altar.

According to sources, the altar was commissioned to the Florentine sculptor Vitale Covati who lived in Messina. The execution had to slavishly follow the project of the architect Francesco Murtari, also resident in Messina, where most of the marbles used come from, as well as from France and that the work should be completed in a year and a half for the sum of 560 Sicilian onze.

Further studies and archive research allowed to trace the commissioning, the methods of transport, the installation and payment for this monumental altar which covers

the entire back wall of the chapel.

The restoration intervention was also an opportunity to evaluate the state of conservation of the altar and to understand the original execution techniques.

The different lithotypes have been identified and catalogued and the intervention methodology has been developed accordingly.

Topics such as the reintegration of losses were addressed taking into consideration the difficulty of supplying the same marble types, and the need or otherwise to intervene with reconstruction operations.

The restoration works were organized following a logistics and timing also in accordance with the very nature of the chapel and its use today, considering the devotional value it still has today and being the only chapel where it is possible to pray during opening hours for tourists.



THE CISTERNS OF THE ALHAMA MOSQUE IN SEVILLE

Jaime Navarro Casas

Catedral de Santa María - Sevilla

Barely fifty years after the completion of the mosque that the Almohads built in Seville at the end of the 12th century,

King Ferdinand III of Castile entered the city and took possession of it. Wisely, he decided to use the mosque as a Christian temple with minimal changes, making it what historians call the Almohad cathedral. About one hundred and fifty years later, the new Gothic cathedral was built over it. Few Almohad elements survived this transformation: the sahn with its ambulatory and cisterns, and the minaret.

The Almohads were known for their mastery of hydraulics, and the Seville mosque is a prime example.

They diverted underground water, sanitizing the ground, and created an integrated rainwater evacuation system. This system channeled rainwater from nearly two hectares of surface area into two large cisterns in the sahn. Water flowed through large gutters between the mosque's seventeen naves, into downspouts that led to a ditch parallel to the courtyard's inner façade, and finally into the two large cisterns (34m x 3.5m x 3.5m).

Figure 1 shows how these cisterns were connected by a service gallery that allowed them to be emptied into the nearby Guadalquivir River.

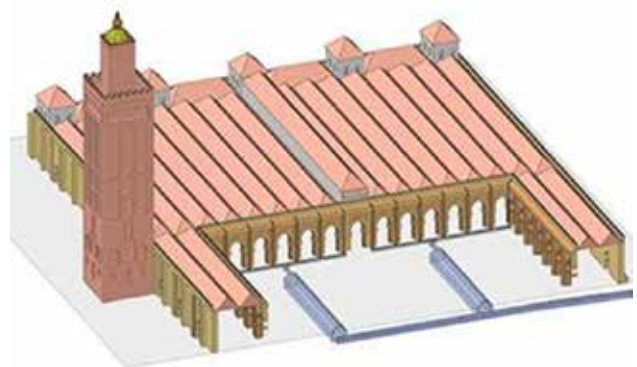
Given their size and the minimal practical use of the stored water, it's clear their purpose was to act as "storm tanks," absorbing large amounts of water during intense downpours and releasing it in a controlled manner after the storm. This concept anticipated by almost eight centuries what civil engineers proposed in the late 20th century as a solution for protecting sewer systems from large water surges.

Over time, the cathedral's architects did not always recognize the importance of this hydraulic system. The sahn became the Orange Tree Courtyard of the Gothic temple, maintaining the system, though now the water

came from the high Gothic roofs. The same happened when the Chapel of the Sagrario was built in the mid-17th century over the west wing of the ambulatory. The drainage gallery ran between its foundations and was adapted to allow passage. However, a decision during the great plague epidemic at the end of that century had a fatal impact: the cisterns and gallery were used as a common grave, destroying the Almohad hydraulic system. No alternative was proposed, so water accumulated in the courtyard without proper drainage, weakening the Chapel's foundation and leading to continuous repairs of wall cracks that persist to this day.

The existence of this drainage gallery was unknown until recent conservation works revealed it, allowing a better understanding of its hydraulic purpose.

This article highlights the close relationship between ongoing heritage conservation and archaeological and interdisciplinary research. Understanding the rainwater evacuation system has provided a definitive solution to a centuries-old conservation problem of one of Seville's most important Baroque works.



THE DAILY CHALLENGE OF CATHEDRALS' AND SACRED PLACES' CONSERVATORS

Pedro Pignatelli -

Santa Iglesia Catedral
Primada - Toledo

A compilation of conservation and restoration works carried out in the last year in the cathedral complex of Toledo will be presented as an example of a daily challenge in which the conservators of cathedrals and sacred places are engaged.

The focus will be on the structural and building analysis of some pathologies detected and the construction methods to solve them.

Economy plays an important role, which in many cases stimulates creativity and compliance with the fundamental principles of restoration:

On the south façade, within a restoration project planned on a large scale, a piece of cornice broke off and made it necessary to replace a one-tonne granite piece at a complex point due to the confluence of two different sections of the façade.

The study of the way of placement pursued both cost savings and avoiding the destruction or modification of adjacent pieces.

- In the cloister, three ribs of the Gothic vaults fell, revealing a clear situation of lack of static equilibrium.

The study of previous interventions and the historical and structural analysis of this type of vault provide clues for its restoration.

In the Treasurer's House, a deformed section of a barrel vault was found in one of its basements.

Understanding the deformation mechanisms of this type

of vault facilitates the examination and evaluation of its condition, as well as possible solutions for its consolidation.





VII

**COMMERCIAL,
SOCIAL, CULTURAL
USES OF HERITAGE**

**// USI COMMERCIALI,
SOCIALI, CULTURALI DEL
PATRIMONIO**

CATEDRAL DE SEGOVIA: PRESERVATION, TOURISM AND USES OF HERITAGE

Adolfo Rubio Pascual-Muerte

Catedral de Santa María - Segovia

The Chapel of St. James the Apostle is one of the most important from an artistic and religious standpoint in the Cathedral.

It is dedicated to the patron saint of Spain, St. James the Apostle, and was founded by the king's accountant Philip II and knight of the Order of Santiago, Francisco Gutiérrez de Cuéllar.

From an artistic point of view, this chapel offers a vision of the intervention of highly significant artists.

It features a painting attributed to Alonso Sánchez Coello, two paintings by Alonso de Herrera, and the image of St. James the Pilgrim, a work by the Genoese author Orazio Castellino.

In February 2024, a comprehensive restoration began on the altarpiece ensemble, a work by Pedro de Bolduque dated to the late 16th century, the ironwork by master Juan de Salamanca from 1594, and the vault.

Additionally, this intervention is particularly special because this chapel provides access to the crypt, the only one in the temple, which will also be restored to open it as a visiting space.

The proposed article discusses the restoration carried out, the techniques used, iconography, and other artistic elements, along with various findings discovered in both the chapel and the crypt.

Similarly, the communication strategy executed through the Cathedral's own media and the significant impact it has had, especially on social media, will also be included as a practical example of the necessity of open restorations and their dissemination to raise awareness and sensitize people about the

preservation of Church heritage and the work done by conservators-restorers.

In the communication section, viralization statistics achieved with the series of commented videos on each process executed by the professionals and the news covered by local, regional, and national media will be provided.

Moreover, the opening of the crypt, built in 1589, will offer an opportunity next year to open this space for cultural visits, coinciding with the fifth centenary of the laying of the first stone of the Segovia Cathedral.

The Cathedral Chapter has approved an immersive technological project aided by new digital tools.

This will provide a new use for the crypt, which has been closed until now, reflecting the history, art, and religiosity of the temple.

Finally, the conservation-restoration work of the Chapter over the past few years will be detailed.

Especially during the period 2017-2023, in which €4,496,555 has been invested to intervene in five chapels, stained glass windows, roofs, or in the opening of rooms such as the Tapestries and Liturgical Ornaments Room, the Chapter House, and the St. Catherine Room.

A cost borne by the Chapter thanks to ticket sales and the self-financing policy approved since 2016.



VIII

**IMPACT OF TOURISM,
VISITATION, RECREATION
// IMPATTO DI TURISMO,
FRUIZIONE, SVAGO**

CATHEDRAL OF BURGOS, THE FUTURE OF 800 YEARS OF CHRISTIAN CULTURE

Carlos Izquierdo Yusta

Catedral de Santa María - Burgos

A History of Salvation in stone: we highlight its four exterior covers that allow us to read the History of Salvation in stone:

1) The facade of Saint Mary refers to the Old Testament with Mary, Mother of God as the protagonist. PULCHRA ET DECORA ES. 2) Christ the Savior is the center of the Sarmental facade: evangelists, apostles and prophets appear on them. The Lamb of The Apocalypse and its 7 seals carries the mullion-bishop who brings the announcement of salvation to this earth.

3) The facade of the Coronery, where Christ the Judge rewards the community effort of the faithful, accompanied by the Virgin, Saint John and the figure of Saint Michael. 4) The facade of La Pellejería brings us closer to the memory of Juan Rodríguez de Fonseca, bishop of whom we celebrate the 500th anniversary of his death in 2024.

An archive for history: The great secrets that the Cathedral treasures are jealously guarded in the cathedral archive. In it we find the document that attests to the founding of the Episcopal See of Burgos 950 years ago.

In the Cathedral is the living memory to transmitter to the entire society.

A history of art and culture: Through twenty-three chapels and their altarpieces that are the description of faith in images. Gil and Diego de Siloé Brothers, Colonias Brothers, Felipe de Vigarny and many other artists have shown the Mysteries of Salvation in the cultural diversity that gave rise to Renaissance Europe.

A History that survives and becomes an evangelizing project: On October 31, 1984,

the Burgos Cathedral was declared Universal Heritage.

On August 8, 1995, the image of S. Lorenzo was removed from the main façade. At that moment, the restlessness of the people of Burgos turned to its cathedral to check the state of the temple.

The individual and collective generosity of a believing people supported the works of a temple that was completely renovated in twenty years. In its 17th century dome. XVI, work of Juan de Vallejo, has its motto: IN MEDIO TEMPLI TUI LAUDABO TE ET GLORIAM TUAM NOMINI TUO, QUI FACIS MIRABILIA.

The temple has been opened to more than 500 cultural activities, organized in collaboration with the main local, provincial, regional and national entities, during the celebration of the VIII Centenary of the laying of the first stone (1221).

At this moment, the Cabildo is embarked on an evangelizing cultural project where music, plastic arts, technological arts, dialogues on current issues and a careful liturgy and attention to the pilgrims of the Camino de Santiago occupy its vision.



**UNESCO WORLD
HERITAGE BETWEEN PAST,
PRESENT AND FUTURE //**
**IL PATRIMONIO MONDIALE
UNESCO TRA PASSATO,
PRESENTE E FUTURO**

THE MOSQUE-CATHEDRAL OF CÓRDOBA: 1984-2024

Joaquín Alberto Nieva García
Cabildo Catedral de Córdoba

The designation of the Mosque-Cathedral of Córdoba as a World Heritage Site in 1984 meant that the Cathedral Chapter assumed a new responsibility before UNESCO and all of humanity.

The responsibility of preserving the OUV of this monument was added to that which it had already exercised since 1239 as subject responsible for the conservation of the Cathedral of Córdoba and the management of divine worship and compliance with Spanish

and regional regulations on Cultural Heritage. The increase in tourism that accompanied the UNESCO declaration also required the responsibility of welcoming the two million annual visitors from all over the world, which needs updated management logistics without losing its identity as a cathedral.

Experience has grown in the management of a “religious property of cultural interest” which is one of the main Spanish monuments and a world reference.

30 years after the inclusion of this monument in the World Heritage List, in 2014, UNESCO declared that this monument fully maintains the identity and authenticity of its specific values, which shows that we are fulfilling the responsibility assumed 40 years ago.

To this end, the Cabildo follows the UNESCO guidelines and the Reference Manual for the management of this type of monuments.

The UNESCO guidelines on “religious property of cultural interest” can help clarify the management model of this type of cultural property.



BETWEEN MATTER AND SPIRIT. THE CONSERVATION OF CATHEDRALS IN A GLOBAL ERA AND THE COMMUNICATION OF THEIR SENSE

Timothy Verdon

**Opera di Santa Maria del Fiore
Firenze**

Differently from other kinds of world patrimony monuments, religious buildings and the art that adorns them speak to visitors in spiritual terms, proposing visions of the sacred; the shock felt worldwide when Notre Dame in Paris was damaged by fire in 2019 makes clear moreover that even people of different faiths or of none are sensitive to the special nature of such structures.

This talk suggests the relationship between material conservation and the communication of spiritual values, focusing in particular on churches that represent not only the ecclesiastical but also the civil history of urban populations: cathedrals.

It reflects on communication strategies possible in our culturally diverse 21st century.

THE RELATIONSHIP OF UNESCO SITES WITH THE TERRITORY

Alessio Pascucci

**Associazione Beni Italiani
Patrimonio Mondiale**

The link between world heritage sites and the territory is often overlooked. The tool that allows this relationship to be strengthened is the Management Plan.

We will analyze together some Italian good practices that demonstrate the importance of this link and the positive effects on the territories that host UNESCO sites.

UNIVERSAL HERITAGE AND SUSTAINABLE TOURISM

Nicola Bellini

Scuola Superiore Sant'Anna

The growth of tourism in the 21st century challenges the sustainability of world heritage locations in new ways that require a consistent approach both in terms of destination management and from a cultural perspective.





OPERA DELLA PRIMAZIALE PISANA
CATTEDRALI EUROPEE 2024





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