

## WHC Nomination Documentation

File name: 292.pdf UNESCO Region EUROPE

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SITE NAME ("TITLE") Cologne Cathedral

DATE OF INSCRIPTION ("SUBJECT") 7/12/1996

STATE PARTY ("AUTHOR") GERMANY

CRITERIA ("KEY WORDS") C (i)(ii)(iv)

### DECISION OF THE WORLD HERITAGE COMMITTEE:

20<sup>th</sup> Session

The Committee decided to inscribe the nominated property on the basis of cultural criteria (i), (ii) and (iv) considering that the monument is of outstanding universal value being an exceptional work of human creative genius, constructed over more than six centuries and a powerful testimony to the strength and persistence of Christian belief in medieval and modern Europe. The Committee suggested that protective legislation should be set up which would ensure that new constructions around the property would be in conformity with the architectural significance of the Cathedral.

The French Delegation emphasized the importance of the inscription of Cologne Cathedral which is justified not only for its medieval architecture but also for the restoration and completion of the work begun early in the 19th century. This recognition reflects the significance of present-day research on historicism.

### BRIEF DESCRIPTION:

Begun in 1248, the building of this Gothic masterpiece took place in several stages and was not completed until 1880. Over seven centuries, its successive builders were inspired by the same faith and by a spirit of absolute fidelity to the original plans. Apart from its exceptional intrinsic value and the artistic masterpieces it contains, Cologne cathedral bears witness to the strength and endurance of European Christianity. It was damaged during the Second World War and completely restored in the years that followed.

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1.b. State, province or region: State of Nordrhein-Westfalen

1.d Exact location: Gird position of the Cathedral:  
6°57'32,3136" E ; 50°56'33,2607" N

Der  
Kölner  
Dom

The  
Cologne  
Cathedral

1995

<p>1. Specific location</p> <p>a) Country</p>	<p>Bundesrepublik Deutschland (Federal Republic of Germany)</p>
<p>b) State, Province or Region</p>	<p>State of Nordrhein-Westfalen</p>
<p>c) Name of property</p>	<p>Der Kölner Dom (The Cologne Cathedral)</p>
<p>d) Exact location on map and indication of geographical coordinates</p>	<p>Gird position of the Cathedral: 6° 57'32,3136" latitude (Greenwich) 50° 56'33,2607" longitude</p>
<p>e) Maps and/or Plans</p>	<ol style="list-style-type: none"> <li>1. Ground plan of the Cathedral 1:500</li> <li>2. Map of the inner city of Cologne 1:5.000</li> <li>3. Map of the inner city of Cologne 1:20.000</li> </ol>
<p>2. Juridical data</p> <p>a) Owner</p>	<p>Hohe Domkirche Köln / (The Cathedral of Cologne), represented by the Chapter of the Metropolitan, which is in turn represented by the Provost of the Cathedral.</p> <p>Address: Prelate Bernard Henrichs Dompropst Margarethenkloster 5 D-50667 Köln Germany</p>

2. Juridical Data  
(cont'd)

b) Legal status

Body Corporate of Public Law

c) Responsible  
national agency

none

d) Collaborating  
national agencies and  
organizations

Ministerium für Stadtentwicklung und Verkehr Nordrhein-Westfalen  
(Ministry for City Development and Traffic of Nordrhein-Westfalen)

Ministerialrat Dr. Paul Artur Memmesheimer  
Breite Str. 31  
D-40213 Düsseldorf  
Germany

3. Identification

a) History

As early as Early Christian times (prior to 313 A.D.), a church was located on the site of the present Cathedral. Following numerous extensions, it was replaced in the 9th c. by a large Carolingian cathedral. In 1248 the foundation stone was laid for the Gothic Cathedral. The choir was completed in 1322; construction continued on the western parts until 1560, which were not completed then. Not until 1823 was construction begun again, which was completed by 1880.

b) Description and Inventory

High Gothic five-aisled basilica (144.38 m long) with a projecting transept (86.25 m wide and two-tower façade (157,38 m high). The height of the interior is 43.38 m; the height of the side aisles, 19.80 m.

The construction is absolutely unified. Only on the west building, begun in 1330, are the forms carefully adapted to the new change in style, which is hardly evident in the building in its entirety. Furthermore, the building activity of the 19th c. followed the medieval forms precisely. The original medieval parchment plan, over 4 m high, was observed exactly.

The original ecclesiastical appointments of the choir are to a large degree still intact: the high altar, the choir stalls, the choir screens with their paintings, the 14 statues along the pillars in the choir, as well as the gigantic cycle of stained-glass windows dating entirely from the time of the consecration of the choir in 1322. In addition, there are 12 artistically high-ranking graves of archbishops dating from 976 to 1612.

Older extant works of art include the Gero Crucifix (c. 970) and the Shrine of the Three Magi (the largest reliquary shrine in Europe) (c. 1180-1225). The following later works of art are located in the Cathedral: the Altarpiece of Clare (c. 1350/1400), the Altarpiece of the City Patrons by Stephan Lochner (c. 1445), and the Altarpiece of Agilophus (c. 1520). The important stained-glass windows dating from 1846 to 1883 and the enormous pictorial mosaic floor in the choir (1889-1898), both fine examples of the 19th century decoration, deserve attention. In addition, there are numerous smaller works of art, stained glass windows, panel and wall paintings, altarpieces, sculptures, goldsmith works, textiles and the famous collection of manuscripts in the library of the Cathedral.

c) Photographic and/or cinematographic documentation

3 Transparencies 13 x 18 cm

10 Transparencies 6 x 9 cm

30 Transparencies (slides) 24 x 36 mm

Book: Arnold Wolff, The Cathedral of Cologne, translated by M. Maranuk-Rohmeder, Cologne 1990.

3. Identification  
(cont'd)

d) Public awareness

No other church in Germany has a higher symbolic value than the Cathedral of Cologne. Catholics and protestants identify themselves with the Cathedral of Cologne as the undisputed symbol of German Christianity. Two elements define the extreme historical importance of the Cathedral of Cologne: not the power of the rulers but the strong will of the citizens of Cologne initiated the Gothic cathedral. It was the effort of all the German states in the 19th century to complete the Cathedral as a symbol of Germany as a nation. Upon its completion in 1880, this national shrine was the highest building in the world. As a model Gothic cathedral, its architectural perfection and commanding monumentality attract 40.000 visitors daily during the tourist season, 3 million every year from all parts of the world. Only the castle of Neuschwanstein can be compared with the cathedral of Cologne as an achievement of European culture in the eyes of the international traveller.

e) Bibliography

Paul Clemen. Der Dom zu Köln. Düsseldorf, 2nd ed., 1938  
(official inventory).

Arnold Wolff. Der Kölner Dom, mit Fotos von Rainer Gaertner.  
Köln, 1989.

Arnold Wolff. The Cologne Cathedral, with photos by Rainer Gartner.  
Köln 1989, translated by M. Maranuk-Rohmeder.  
Cologne 1990 (with Bibliography).

Under the title "Kölner Domblatt", the Cologne Cathedral publishes an annual periodical with many illustrations, with frequently more than 350 pages. In it reports are published about the restoration work and the excavations under the Cathedral, further about results of art historical research on the building, the decoration (goldsmith works, stained-glass windows, sculptures, wall and panel paintings, textiles) and the Cathedral Library (manuscripts). The "Kölner Domblatt" was first published from 1842 to 1892, the again after 1948 (41 volumes until 1993). Extensive bibliographies are routinely published. At the present the bibliography für 1974 to 1994 is being compiled.

4. State of  
preservation/  
conservation

a) Diagnosis

The condition of the building must be classified as profoundly good. There are no problems due to inadequate foundations or problematic ground soil. The statics are also intact. The last earthquake on April 13, 1992, caused only minor damage. In contrast, there is still considerable damage from World War II, which cannot be repaired until the coming decade. Several of the c. 50 types of stone, with which the cathedral was erected, are suffering from weathering. The Cathedral Workshop is countering it by impregnation or by replacement of fully destroyed stonework through copies in natural stone. The stained-glass paintings are also endangered by weathering. They are being systematically protected by exterior glazing.

4. State of preservation/conservation (cont'd)

b) History of preservation/conservation

Prior to its dissolution in 1794, the Cathedral Workshop had constantly maintained the cathedral. Thereafter, heavy damage came about. In 1823 the Cathedral Workshop was established again. Even during the construction aimed at completion of the Cathedral (1842-1880), restoration work continued until it was discontinued in 1887. In 1905 the third Cathedral Workshop began its work. During World War II the Cathedral suffered great damage. Of the 22 high vaults, 12 collapsed. The Cathedral Workshop was able to make the inner choir reusable by 1948; the entire interior, by 1956. There are presently about 100 persons working in the Cathedral Workshop and Administration of the Cathedral. For maintenance and restoration about 14 million German marks are spent each year.

c) Means for preservation/conservation

The means for the preservation and conservation of the Cathedral come from the state, municipal, church and private sources. In 1993 the participation of the individual sources were as follows:

Cathedral of Cologne	2%
Archbishopric of Cologne	21%
State of Nordrhein-Westfalen	10%
City of Cologne	3%
Friends of the Cathedral Society	63%
Other	1%

d) Management plans

The work of the Cathedral Workshop continues. The financing is secured for the near future. Supervising of the work is done by the Dombauverwaltung (Administration of the Cathedral), which is a department of the Chapter of the Metropolitan. The director responsible is the Dombaumeister (Cathedral Architect).

Address:  
Prof. Dr. Ing. Arnold Wolff, Dombaumeister  
Roncalliplatz 2  
D-50667 Köln  
Germany

5. Justification for inclusion in the World Heritage List

a) Cultural property

(i) reasons for which the property is considered to meet one or more of the World Heritage with, as appropriate, a comparative evaluation of the property in relation to properties of a similar type

(ii) evaluation of the property's present state of preservation as compared with similar properties elsewhere

In the course of its five thousand years of history, the European culture has been produced a variety of types of buildings. Yet two are without doubt of highest rank: in antiquity it was the Greek temple; in the Middle Ages and in modern times it was the Gothic Cathedral as developed in the 12th and 13th centuries in France. Relatively quickly the cathedral developed out of the Romanesque basilicas. Beginning with its first manifestation in Chartres (begun 1194), the form of the cathedral resulted in commanding buildings at Reims (1212) and Amiens (1220). Yet not until Cologne (begun in 1248) was the height of architectonic expression of this form achieved.

No other cathedral is so perfectly conceived, no other is so uniformly and so uncompromisingly executed in all its parts, and no other is fully completed.

Therefore, the Cologne Cathedral marks the zenith of cathedral architecture and simultaneously its culmination. Thereafter the line of development ceased and no further attempt at enhancement was ever made.

Therefore this building without any doubt belongs on the list of those monuments which represent the milestones of cultural achievement of mankind.



(iii) indications as to  
the authenticity of the  
property

5. Justification for  
inclusion in the World  
Heritage List (cont'd)

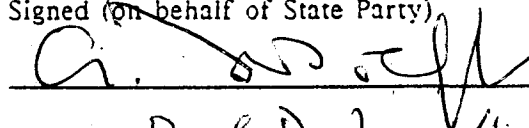
b) Natural property

(i) reasons for which  
the property is  
considered to meet one  
or more of the World  
Heritage criteria with,  
as appropriate, a  
comparative evaluation  
of the property in  
relation to properties  
of a similar type

(ii) evaluation of the property's present state of preservation as compared with similar properties elsewhere

(iii) indications as to the integrity of the property

Signed (on behalf of State Party)



Full name Prof. Dr.-Ing. Harald Wocff

Title Architect to the Cathedral

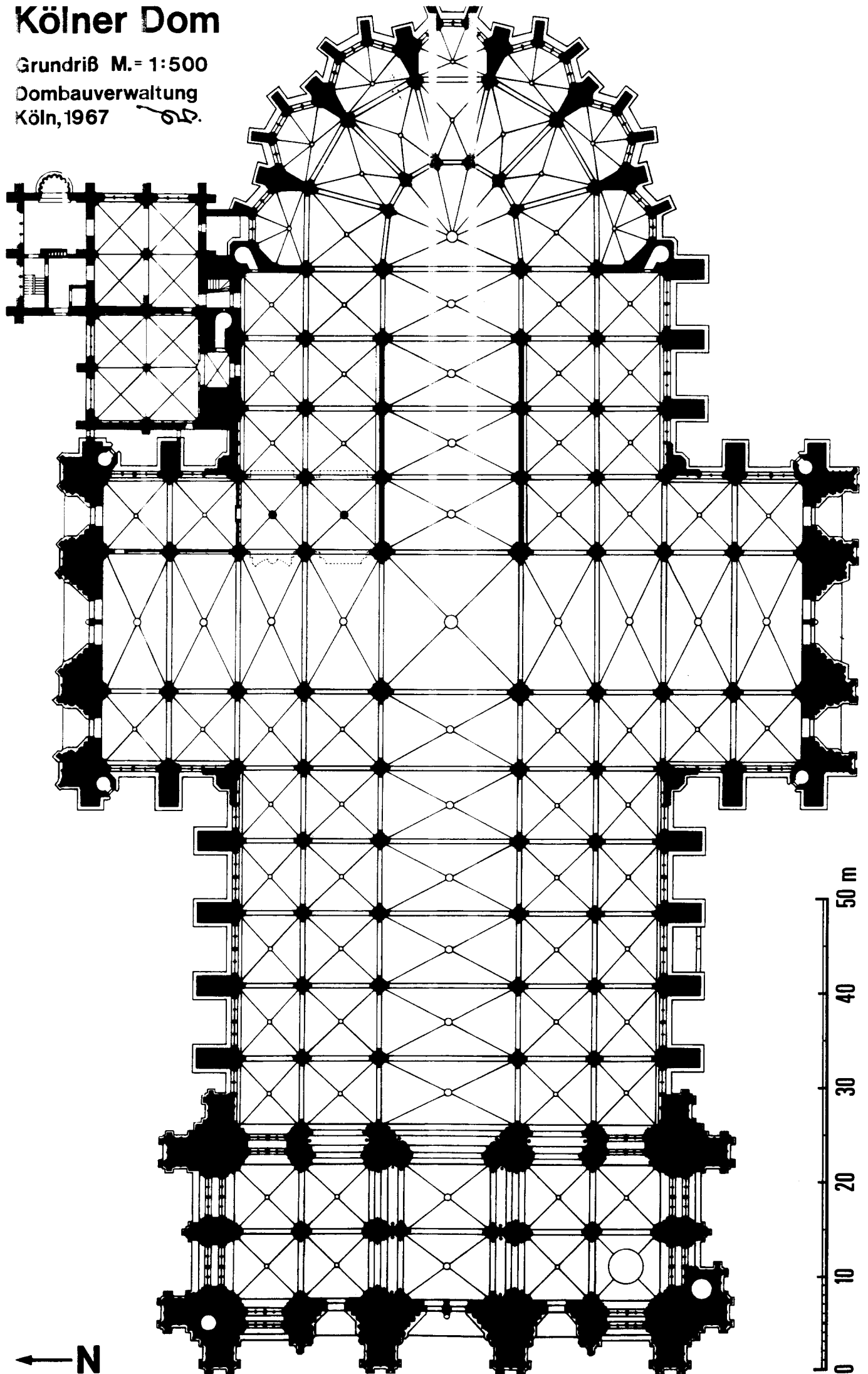
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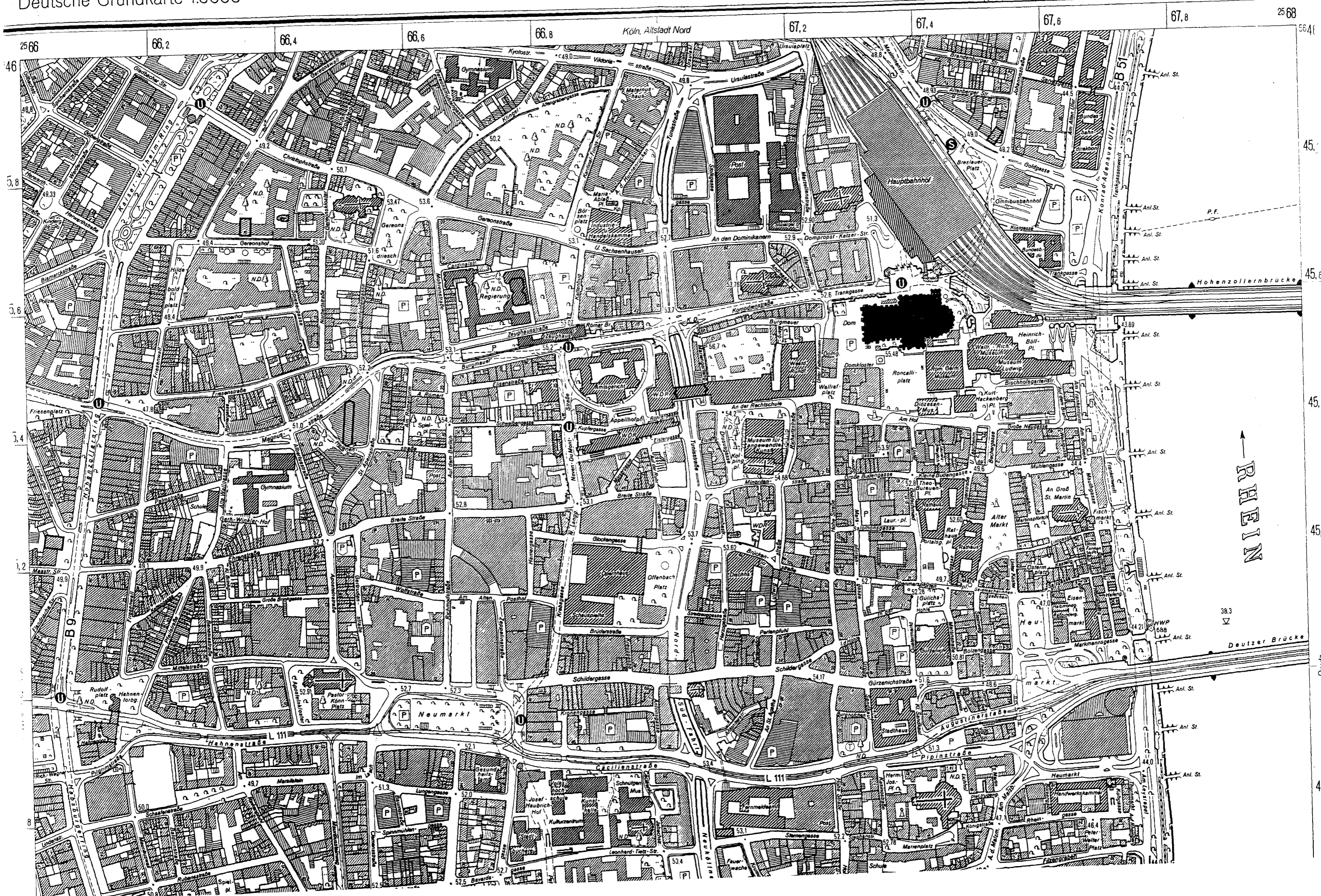
# Kölner Dom

Grundriß M.= 1:500

Dombauverwaltung  
Köln, 1967

OLD.





RHEIN

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Köln, Altstadt Nord  
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Deutz

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12 JUN '96 9:34 VON MSKS-NRW

AN:49 228 173402

SEITE:02

SEITE 003

MSKS NW (Referat II B 5)

Düsseldorf, 12. Juni 1996

Ref.: UNESCO-World Heritage List  
- Cologne Cathedral, Federal Republic of Germany

In answering the questions of buffer zone around the Cathedral of Cologne:

1. Against vandalism was erected recently a fence of wrought iron in front of the South transept facade with its three richly decorated porches. It is intended to protect the two other facades in the West and the North also with those fences in the next three or five years.
2. The precincts of the Cathedral are declared as a pedestrian zone since 1972. No motor traffic is allowed in this zone. The distance from the Cathedral structure to a street with traffic is between 40 and 150 m.
3. The "Lower Historical Monuments Authority" in the city of Cologne, which is responsible for the protection of the historical monuments and sites in the town, has set up a special protection of the Cathedral and its surroundings. There are no changing of the buildings in the greater neighbourhood allowed without a definite concession by this authority. This protection of the environment of the Cathedral depends upon the "Historical Monuments Protection and Preservation Act", given by the state of North Rhine-Westphalia dating from March 11, 1980.
4. The Minister of Urban Development, Cultural Affairs and Sports, who is responsible for the protection and the preservation of historical monuments and sites in the state of North Rhine-Westphalia, has instructed the municipal council of Cologne to take care to the impression of the city's panorama especially with regards to the Cathedral. All municipal planning is to be checked up with the interests of the invulnerability of the Cathedral and its environment.

**Identification**

<i>Nomination</i>	Cologne Cathedral
<i>Location</i>	Land Nordrhein-Westfalen
<i>State Party</i>	Federal Republic of Germany
<i>Date</i>	18 August 1995

**Justification by State Party**

In the course of its five thousand years of history, European culture has produced a variety of types of building. Two are without doubt of the highest order: in antiquity it was the Greek temple and in the Middle Ages and modern times it was the Gothic cathedral, as developed in the 12th and 13th centuries in France. It developed relatively quickly out of the Romanesque basilica. Starting with the first manifestation at Chartres (begun 1194), the form of the cathedral resulted in commanding buildings at Reims (1212) and Amiens (1220). However, the highest expression of this architectonic form did not appear until Cologne (begin in 1248).

No other cathedral is so perfectly conceived, so uniformly and uncompromisingly executed in all its parts, and so fully completed. It marks the zenith of cathedral architecture and at the same time its culmination. Thereafter the line of development ceased and no further attempt at enhancement was ever made. This building therefore belongs without any doubt on the list of those monuments that represent the milestones in the cultural achievement of mankind.

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

**Category of property**

In terms of the categories of property set out in Article 1 of the 1972 World Heritage Convention, Cologne Cathedral is a *monument*.

**History and Description***History*

Christians met for worship in a private house in the north-east quarter of Roman Cologne near the city wall. Following the Edict of Milan in AD 313, when Constantine proclaimed religious freedom, this building was enlarged as a church. Alongside it were an atrium, a baptistery, and a dwelling-house, possibly for the bishop. This modest ensemble was extended and enlarged in the following centuries.

Credit for inspiring the construction of the first great Romanesque cathedral on the site is given to Archbishop Hildebold, a friend and advisor of Charlemagne. This immense building, known by the 13th century as "the mother and master of all churches in Germany," was consecrated by Archbishop Willibert in September 870. Post-World War II excavations, as well as contemporary documents, provide evidence of its form and decoration. It was a basilica, with a central nave flanked by two aisles, c. 95 m in length (two further flanking aisles were added in the mid 10th century, making it the first five-aisled church outside Rome) and with a large atrium in front of its western facade. A two-storeyed Chapel of the Palatinate, in the style of Charlemagne's chapel in Aachen, was added to the south transept at the beginning of the 11th century, and in the second half of that century it was connected by two lofty arcades at the east end with the Collegiate Church of St Mary *ad Gradus*.

Despite its generous dimensions, this cathedral was found to be too small to accommodate the throngs of pilgrims who visited it after the relics of the Magi were brought there from Milan in 1164 by Archbishop Reinald von Dassel. The ambition of Engelbert to make his archiepiscopal cathedral into one of the most important in the Holy Roman Empire led him to urge the construction of an entirely new building, but the start of the work was delayed by his murder in 1225, and it was not until 1248 that work began.

The original intention had been to demolish only the west transept of the existing building, so that the remainder could continue as an archiepiscopal church, but careless demolition led to the destruction of the entire building by fire, and so the way was clear for the creation of an entirely new building under the master-builder Gerhard. It would appear that he was familiar with the great French cathedrals, especially Amiens; however, it is unlikely that he had worked there, since he incorporated the artistic components of Amiens without the technical innovations that took place there. Gerhard died around 1260 and work continued under his assistant Arnold, who was in charge until 1299. Work continued steadily at the *chevet* (east end), where the painted windows were installed around 1310; the Cathedral Chapter was able to install itself there and consecrate the high altar in 1322, after 74 years of construction.

Meanwhile, work was under way on the western part of the cathedral, and continued under successive master-builders until 1560, when all work ceased on the instructions of the Chapter, for reasons that have never been satisfactorily explained. By this time much of the nave and the four side-aisles (continuing the plan of the Romanesque building) had been completed, along with the main structure of the lofty south tower of the west end. Despite numerous efforts, the Cathedral remained in an uncompleted state for the following centuries, although some additions were made to the furnishings and decoration. When the French seized Cologne in 1794 the Archbishop and Chapter moved to Aachen, and the building was used first for storage of grain and fodder and then as a parish church. However, interest rekindled and a movement for its completion got under way. Work was to begin again after Cologne passed to Prussia in 1815. Karl Friedrich Schinkel visited the Cathedral in 1816 and sent his talented pupil Ernst Friedrich Zwirner there as Cathedral Architect. Work did not begin, however, until 1840, financed jointly by the Prussian King Friedrich Wilhelm IV and an independent Society of Friends of the Cathedral (which raised enormous sums from a series of lotteries). By 1880 the building was complete, after 632 years and two months.

During World War II the Cathedral suffered tremendous damage during air-raids: no fewer than fourteen heavy bombs reduced it to a pitiful state. Restoration and reconstruction work rendered the *chevet* usable in time for the centenary celebrations in 1948, but the remainder of the building was not restored fully until 1956.

#### *Description*

Cologne Cathedral is a High Gothic five-aisled basilica (144.38 m long), with a projecting transept (86.25 m wide) and a two-tower facade (157.38 m high). The nave is 43.38 m high and the side-aisles 19.80 m.

The construction is totally unified. The western section, begun in 1330, changes in style, but this is not perceptible in the overall building. The 19th century work follows the medieval forms and techniques faithfully, as can be seen by comparing it with the original medieval plan on parchment.

The original liturgical appointments of the choir are still extant to a considerable degree. These include the high altar (on an enormous monolithic slab of black marble, believed to be the largest in any Christian church), the carved oak choir stalls of 1308-11, the painted choir screens of 1332-40, the fourteen statues on the pillars in the choir of 1270-1290, and the great cycle of stained-glass windows, the largest extant cycle of 14th century windows in Europe. There is also an outstanding series of tombs of twelve archbishops between 976 and 1612.

Of the many works of art in the Cathedral, special mention should be made of the Gero Crucifix of the late 10th century, in the Chapel of the Holy Sacrament, which was transferred from the Romanesque predecessor of the present Cathedral, and the Shrine of the Three Magi of 1180-1225, in the choir, which is the largest reliquary shrine in Europe. Other artistic masterpieces are the Altarpiece of St Clare (c. 1350-1400) in the north aisle, brought here in 1811 from the destroyed cloister church of the Franciscan nuns, the Altarpiece of the City Patrons by Stephan Lochner (c. 1445) in the Chapel of Our Lady, and the Altarpiece of St Agilophus (c. 1520) in the south transept.

### **Management and Protection**

#### *Legal status*

The Cathedral is afforded protection under the Body Corporate of Public Law.

#### *Management*

The Cathedral is the property of the Chapter of the Metropolitan, vested in the Provost of the Cathedral. The Ministry for Urban Development and Traffic of Land Nordrhein-Westfalen is consulted on matters relating to the overall management of the Cathedral.



The Cathedral Administration (*Dombauverwaltung*), a department of the Chapter of the Metropolitan, is responsible for overseeing all work in the Cathedral, which is in the direct charge of the Cathedral Architect (*Dombaumeister*), Prof.Dr.-Ing. Arnold Wolff.

## **Conservation and Authenticity**

### *Conservation history*

Prior to its dissolution in 1794, the building had been continuously maintained by the Cathedral Workshop. The Workshop was reconstituted in 1823 and undertook restoration work after the severe deterioration of the preceding decades. It continued its work throughout the 19th century building operations, but was again dissolved in 1887, to be re-created once again in 1905. It was responsible for the post-World War II reconstruction work, which involved the rebuilding of twelve of the 22 high vaults. At the present time around one hundred people are employed by the Workshop for restoration and administrative duties. Each year some 14 million German marks are available for maintenance and restoration.

### *Authenticity*

It is difficult to establish parameters for evaluating the authenticity of this building, which was constructed over more than six centuries and extensively rebuilt after grievous wartime damage. The essential factor is that all the work, from the 13th to the 19th century, was carried out with scrupulous respect for the original design, and that this tradition was continued in the post-World War II reconstruction. In this respect Cologne Cathedral may be considered with justification to be *sui generis* and hence its authenticity is absolute.

## **Evaluation**

### *Action by ICOMOS*

An ICOMOS expert mission visited Cologne in February 1996.

### *Qualities*

Cologne Cathedral is a masterpiece of human creativity and a superlative symbol of the endurance and steadfastness of Christian faith over seven centuries.

### *Comparative analysis*

In his comparative study of Gothic cathedrals, carried out for ICOMOS in 1988, the distinguished Swiss expert Professor Peter Kurmann identified four Gothic cathedrals in France, four in Germany, four in England, two in Italy, and two in Spain as being priorities for inscription on the World Heritage List. Of these, four are already inscribed on the List (Bourges, Reims, Canterbury, Seville) and three (Strasbourg, Siena, Lübeck) are also there as part of historic towns inscribed on the List. Cologne Cathedral heads his list for Germany. Of it he writes that "... it is not only, after the cathedrals of Seville and Milan, the third largest Gothic cathedral in the world, it is also in its way the most perfect Gothic cathedral. Begun in 1248, it was built in several stages in a spirit of complete faithfulness to the initial plan. As a result it exhibits perfect homogeneity."

### *ICOMOS observations*

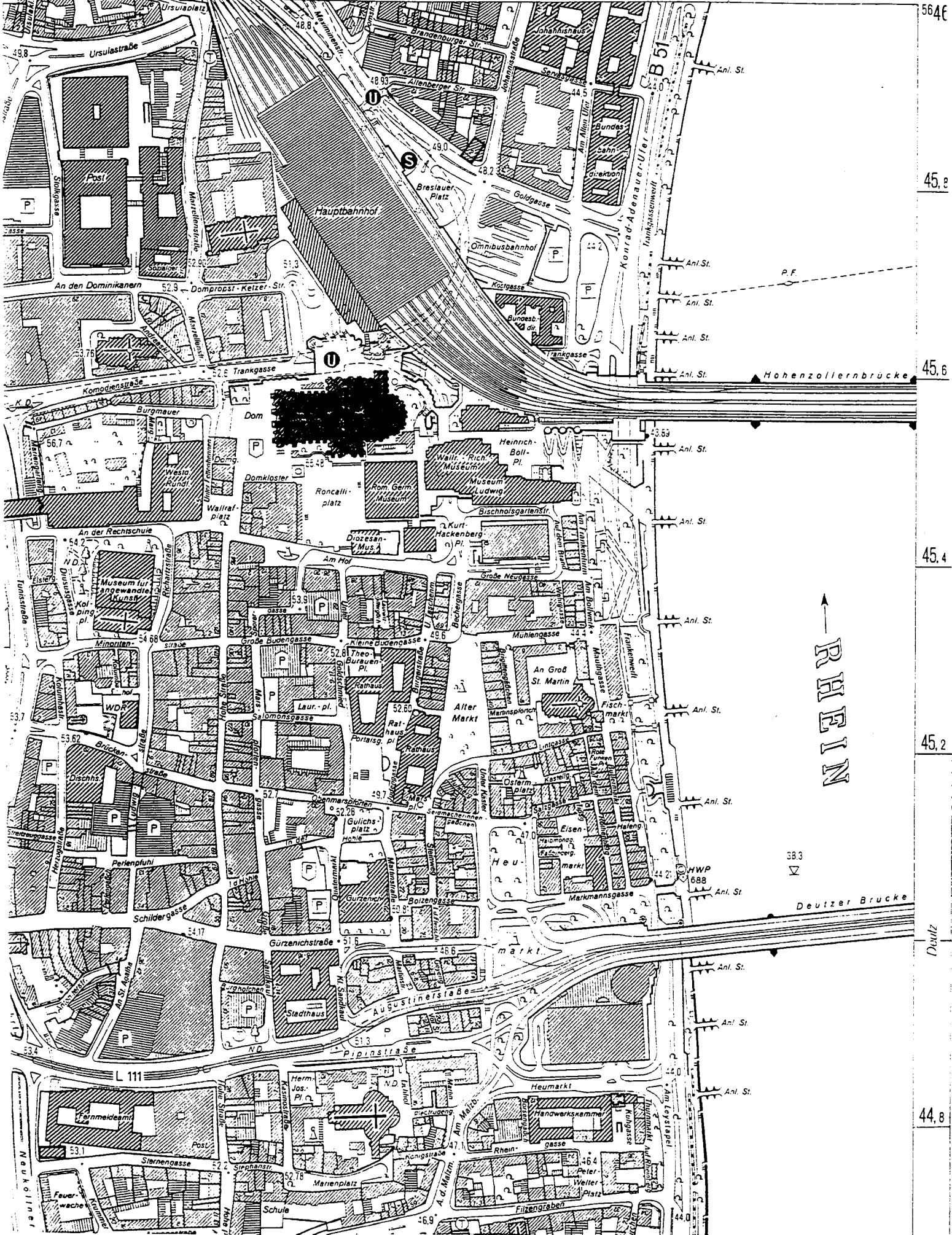
The nomination dossier gave no indication of any buffer zone around the Cathedral, nor of town planning regulations in the city of Cologne. In its report the ICOMOS expert mission made a specific proposal for a buffer zone. The State Party has accepted this proposal, and has also supplied information about planning protection.

## **Recommendation**

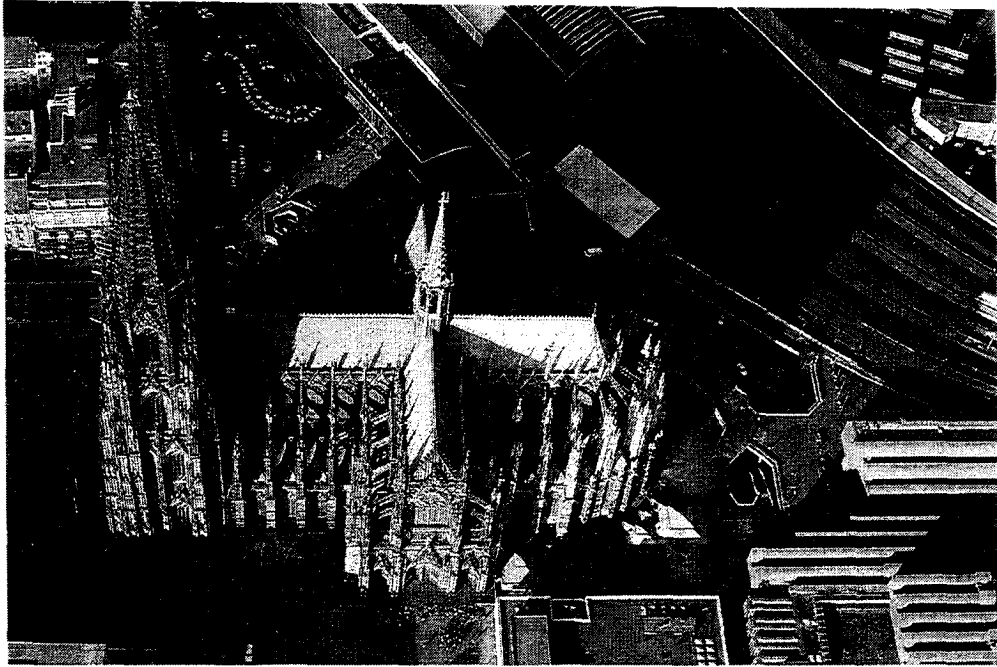
That this property be inscribed on the World Heritage List on the basis of *criteria i, ii, and iv*:

Cologne Cathedral is an outstanding work of human creative genius, constructed over more than six centuries and powerful testimony to the strength and persistence of Christian belief in medieval and modern Europe.

ICOMOS, October 1996



Cologne : plan de localisation de la cathédrale  
Cologne : location map of the Cathedral



Cologne : vue aérienne de la cathédrale, côté sud  
Cologne : aerial view of the Cathedral, from the south

**Identification**

<i>Bien proposé</i>	Cathédrale de Cologne
<i>Lieu</i>	Land Nordrhein-Westfalen
<i>Etat Partie</i>	République fédérale d'Allemagne
<i>Date</i>	18 août 1995

**Justification émanant de l'Etat Partie**

Au fil de ses 5 000 ans d'histoire, la culture européenne a donné naissance à une grande variété de types d'édifices. Deux d'entre eux sont, sans aucun doute, d'une catégorie supérieure : dans l'antiquité, il s'agit du temple grec et au Moyen-Age, de la cathédrale gothique qui s'est développée aux 12ème et 13ème siècles en France. Elle représente une évolution relativement rapide de la basilique romane. La première des cathédrales gothiques est érigée à Chartres (à partir de 1194) puis viennent Reims (1212) et Amiens (1220) où la forme de la cathédrale s'affirme. Cependant la manifestation la plus parfaite de cette expression architectonique se trouve à Cologne où la construction commence en 1248.

Aucune autre cathédrale n'est aussi parfaitement conçue, aussi uniformément et parfaitement exécutée et aussi totalement achevée. Elle est au zénith de l'architecture des cathédrales qui elle-même connaît son apogée. Après elle, le développement de cette forme architecturale cessa et jamais aucune autre tentative d'amélioration ne fut tentée. Cet édifice appartient sans aucun doute à la liste de ces bâtiments qui servent de références en matière de réalisations artistiques de l'humanité.

**Note** L'Etat Partie ne soumet pas de propositions relatives aux critères selon lesquels le bien doit être inscrit sur la Liste du Patrimoine mondial dans le dossier de proposition d'inscription.

**Catégorie de bien**

En termes de catégories de biens, telles qu'elles sont définies à l'article premier de la Convention du Patrimoine mondial de 1972, la cathédrale de Cologne est un *monument*.

**Histoire et Description***Histoire*

Les chrétiens avaient l'habitude de se rencontrer pour prier dans une maison privée dans le quartier nord-est de la Cologne romaine à proximité du mur d'enceinte. Après la publication de l'Edit de Milan en 313, quand l'empereur Constantin déclara la liberté de culte, ce bâtiment fut agrandi et transformé en une église. A proximité, se trouvait un atrium, un baptistère, et une maison d'habitation sans doute pour l'évêque. Cet ensemble modeste fut agrandi au cours des siècles suivants.

On attribue à l'archevêque Hildebold, ami et conseiller de Charlemagne, l'idée de construire la première grande cathédrale romane sur le site. Cet immense bâtiment reconnu dès le 13ème siècle comme la "mère et protectrice de toutes les églises qui sont en Allemagne" fut consacré en septembre 870 par l'archevêque Willibert.

Les fouilles qui suivirent la deuxième guerre mondiale et les documents de l'époque donnent des informations quant à sa forme et sa décoration. Elle fut d'abord une basilique avec une nef flanquée de deux collatéraux ; elle mesurait environ 95 m de longueur (deux vaisseaux supplémentaires furent ajoutés au milieu du 10<sup>ème</sup> siècle, créant ainsi la première église à cinq vaisseaux située hors de Rome) avec un atrium devant la façade ouest. La chapelle du Palatinat, à deux étages, semblable à la Chapelle de Charlemagne à Aix vint compléter le transept sud au début du 11<sup>ème</sup> siècle. Au cours de la seconde moitié de ce même siècle, la basilique fut reliée à l'église collégiale Sainte-Marie *ad Gradus* par deux arcades élevées.

En dépit de ses imposantes dimensions, cette cathédrale fut considérée comme trop petite pour recevoir le grand nombre de pèlerins qui venaient visiter les reliques des Rois Mages que l'archevêque Reinald von Dassel avait fait transporter depuis Milan en 1164. L'ambition d'Engelbert de transformer sa cathédrale archiépiscopale en l'une des plus importantes du Saint Empire romain, l'incita à décider la construction d'un bâtiment complètement nouveau. Les travaux furent retardés en raison de son assassinat en 1225 pour ne commencer qu'en 1248.

L'idée originelle avait été de ne démolir que le transept ouest du bâtiment existant de façon à ce que le reste serve d'église archiépiscopale mais, faute de précautions au moment de la démolition, un incendie détruisit totalement l'édifice. Une cathédrale complètement nouvelle pouvait donc être construite sous la responsabilité de Maître Gerhard. Il semble que ce dernier connaissait bien les grandes cathédrales françaises, en particulier, Amiens à laquelle il n'avait vraisemblablement pas travaillé car s'il emprunta à cette dernière quelques uns de ses éléments artistiques, il ne reprit aucune des innovations techniques dont elle avait bénéficié. Gerhard mourut vers 1260 et le chantier se poursuivit jusqu'en 1299, sous la direction de son assistant Arnold. Les travaux progressèrent régulièrement sur le *chevet* (face est) où furent installées les fenêtres peintes vers 1310. En 1322, au terme de 74 ans de construction, le chapitre de la cathédrale fut en mesure de prendre possession des lieux ; c'est lui qui consacra le maître-autel.

Les travaux sur la partie ouest de la cathédrale se poursuivirent sous la direction de plusieurs maîtres jusqu'à ce qu'en 1560, le chapitre ordonne leur interruption sans que jamais la raison n'en soit donnée. A cette époque, une grande partie de la nef et des collatéraux (selon les plans de la cathédrale romane) était terminée, de même que la structure principale de la haute tour sud de la partie ouest. En dépit de nombreux efforts, la cathédrale resta ainsi inachevée pendant les siècles qui suivirent, seuls quelques ajouts de décoration et de mobilier furent apportés. Quand les Français s'emparèrent de Cologne en 1794, l'archevêque et le chapitre s'enfuirent vers Aix. Le bâtiment fut utilisé comme grenier pour le grain et le foin puis elle devint une église paroissiale. Cependant, elle suscita à nouveau de l'intérêt et un grand mouvement apparut en faveur de la fin de la construction. Cologne passa aux mains de la Prusse en 1815 et les travaux reprurent. Karl Friedrich Schinkel visita la cathédrale en 1816 et envoya son talentueux élève Ernst Friedrich Zwirner comme nouvel architecte de la cathédrale. Les travaux ne reprurent pas avant 1840, financés par le roi de Prusse François-Guillaume IV et par l'Association indépendante des Amis de la Cathédrale (qui rassembla d'énormes fonds en organisant des loteries). En 1880, l'édifice était terminé, 632 ans et 2 mois après avoir été commencé.

Au cours des raids aériens de la deuxième guerre mondiale, la cathédrale fut sévèrement endommagée : elle fut touchée par 14 bombes lourdes qui la laissèrent en piteux état. Le chevet bénéficia de travaux de restauration et de reconstruction qui furent terminés à temps pour les cérémonies du centenaire en 1948. Les autres parties de la cathédrale ne furent complètement restaurées qu'en 1956.

### *Description*

La cathédrale de Cologne est une basilique de style gothique à cinq vaisseaux ; elle mesure 144,38 m de longueur, elle présente un transept saillant de 86,25 m de large et une façade à deux tours de 157,38 m de hauteur. La nef atteint 43,38 m tandis que la hauteur des collatéraux est de 19,80 m.

La construction est totalement homogène. La partie ouest commencée en 1330, change de style mais ne se distingue pas de l'ensemble du bâtiment. Les travaux datant du 19<sup>ème</sup> siècle reprennent les formes et techniques médiévales comme en atteste la confrontation avec les plans d'origine sur parchemin.

Les aménagements liturgiques originels du chœur subsistent dans une très grande proportion. Au nombre de ceux-ci on trouve, le maître-autel (édifié sur une très grande dalle monolithique de marbre noir, considérée comme la plus grande de toutes les églises chrétiennes), les stalles du chœur en chêne sculpté (1308-1311), la clôture du chœur peint (1332-1340), les quatorze statues des piliers du chœur (1270-1290) et la grande série de vitraux, la plus grande du 14<sup>ème</sup> siècle encore existante en Europe. La cathédrale comporte également la tombe des douze archevêques qui se sont succédés à Cologne entre 976 et 1612.

Parmi le grand nombre de chefs-d'oeuvre que recèle la cathédrale, il faut noter le Crucifix de Géro de la fin du 10<sup>ème</sup> siècle qui orne la chapelle du Saint-Sacrement et qui fut transféré de la précédente structure romane dans l'actuelle ; remarquable aussi le reliquaire des Rois Mages (1180-1225), qui est le plus grand reliquaire d'Europe. Autre oeuvre d'art, l'autel de Sainte-Claire (1350-1400) dans la nef nord, apportée en 1811 de l'église détruite du cloître des soeurs franciscaines ; citons encore, l'autel des saints patrons de la ville de Stephan Lochner (1445 env.) dans la chapelle Notre-Dame et l'autel de Saint-Agilolphe (1520 env.) dans le transept sud.

## **Gestion et Protection**

### *Statut juridique*

La cathédrale bénéficie de la protection du corps constitué de l'appareil juridique.

### *Gestion*

La cathédrale appartient au Chapitre du métropolitain, représenté par le Doyen de la Cathédrale. Le Ministère du Développement Urbain et de la Circulation du Land Nordrhein-Westfalen est consulté pour toutes les affaires ayant rapport avec la gestion de la cathédrale.

L'Administration de la Cathédrale (*Dombauverwaltung*), département du Chapitre du métropolitain, est responsable de la surveillance des travaux de la cathédrale, directement à la charge de l'architecte en chef de la cathédrale (*Dombaumeister*), le Prof. Dr.Ing. Arnold Wolff.

## **Conservation et Authenticité**

### *Historique de la conservation*

Jusqu'à sa dissolution en 1794, la fabrique de la cathédrale a toujours assuré l'entretien de la cathédrale. La fabrique a été reconstituée en 1823 et a repris des travaux de restauration après plusieurs décennies de dégradations. Elle poursuit sa tâche pendant tout le 19<sup>ème</sup> siècle et fut à nouveau dissoute en 1887 pour être une nouvelle fois rétablie en 1905. Elle fut chargée des travaux de reconstruction qui suivirent la deuxième guerre mondiale et qui, entre autres choses, ont permis la reconstruction de 12 des 22 voûtes. A l'heure actuelle, près de cent personnes travaillent pour la fabrique à des tâches soit d'administration soit de construction. Chaque année, quelques 14 millions de marks allemands sont consacrés à l'entretien et à la restauration de l'édifice.

### *Authenticité*

Il est difficile de déterminer des paramètres permettant l'évaluation de l'authenticité de ce bâtiment dont la construction s'est étalée sur plus de six siècles et qui a été dans une proportion importante reconstruit après les dégâts de plusieurs guerres. Le facteur essentiel est que tous les travaux réalisés entre le 13<sup>ème</sup> et le 19<sup>ème</sup> siècle, l'ont été dans le plus grand respect des plans d'origine et que ce respect s'est également appliqué aux travaux de reconstruction qui suivirent la deuxième guerre mondiale. Pour ces raisons, la cathédrale de Cologne peut être considérée à juste titre comme *sui generis* et donc parfaitement authentique.

## **Evaluation**

### *Action de l'ICOMOS*

Un expert de l'ICOMOS s'est rendu en mission à Cologne en février 1996.

### *Caractéristiques*

La cathédrale de Cologne est un chef-d'oeuvre de créativité humaine ; elle est en outre un exceptionnel symbole de l'endurance et de la persévérance de la foi chrétienne sur une période de plus de sept siècles.

### *Analyse comparative*

Dans son étude comparative sur les cathédrales gothiques, commandée par l'ICOMOS, le spécialiste Suisse le Professeur Peter Kurmann a identifié quatre cathédrales gothiques en France, quatre cathédrales en Allemagne, quatre en Angleterre, deux en Italie et deux en Espagne comme devant être prioritaires pour l'inscription sur la Liste du Patrimoine mondial. Parmi elles, quatre autres sont déjà inscrites (Bourges, Reims, Seville, Canterbury) et trois sont situées dans des villes inscrites sur la Liste du Patrimoine mondial (Strasbourg, Sienna et Lübeck). La cathédrale de Cologne est en tête de la liste pour l'Allemagne. De la cathédrale de Cologne, le Professeur Peter Kurmann écrit "elle est, non seulement, la troisième plus grande cathédrale gothique après Seville et Milan, elle est aussi la plus parfaite. Commencée en 1248, elle fut construite en plusieurs étapes dans un esprit de fidélité absolue aux plans d'origine. Il en résulte qu'elle présente une parfaite homogénéité."

### *Observations de l'ICOMOS*

Le dossier d'inscription ne donnait aucune indication ni de zone tampon autour de la cathédrale, ni de programme d'aménagement pour la ville de Cologne. Dans son rapport de mission, l'expert de l'ICOMOS faisait une proposition précise au sujet de la zone tampon. L'Etat Partie a accepté cette proposition et a aussi fourni des informations sur la protection urbaine.

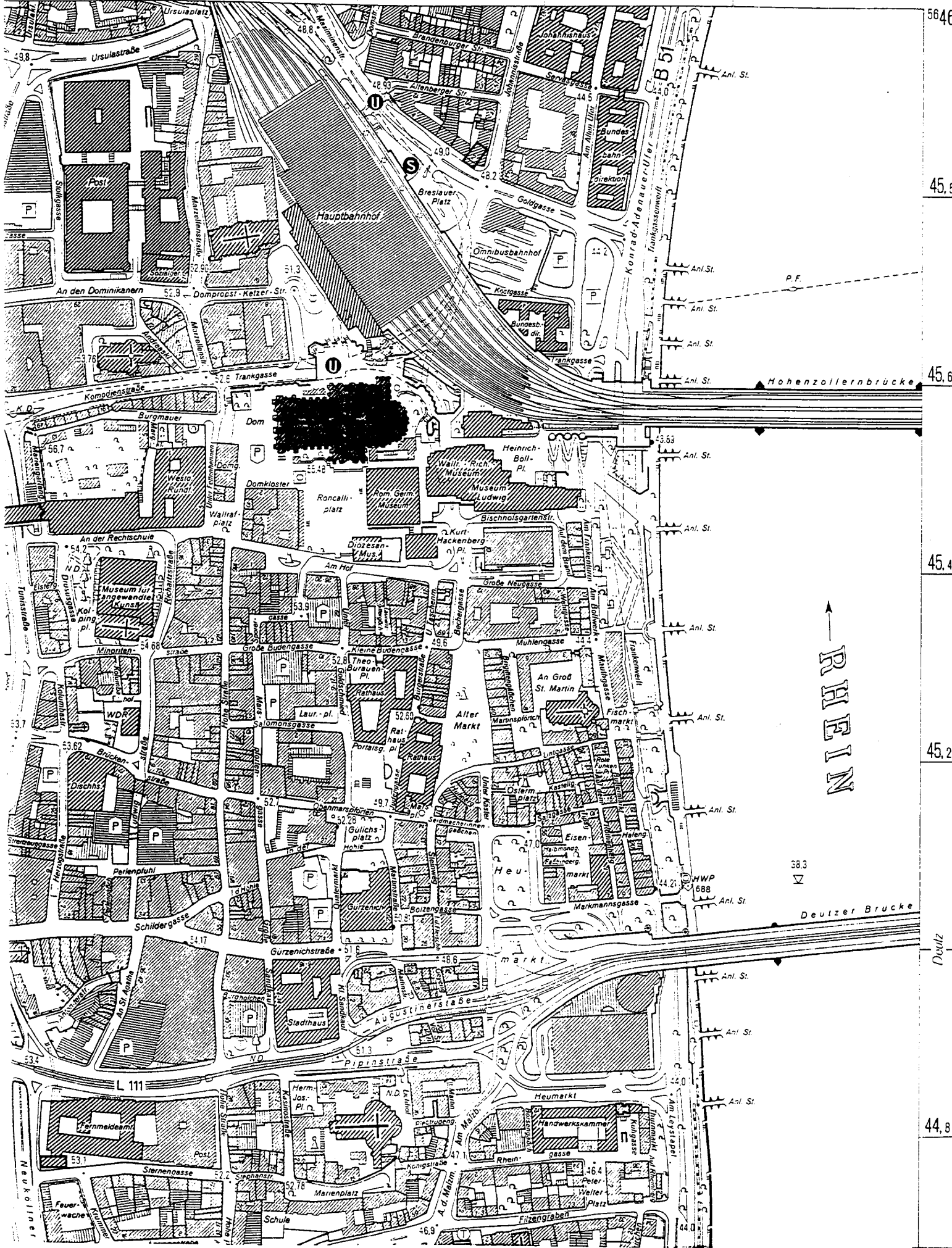
## **Recommandation**

Que ce bien sur la Liste du Patrimoine mondial sur la base des **critères i, ii et iv** :

La cathédrale de Cologne est un exemple exceptionnel du génie créateur de l'homme. Construite sur une période qui couvre plus de six siècles, elle constitue un puissant témoignage de la force et de la persistance de la foi chrétienne en Europe depuis le moyen âge jusqu'à la période contemporaine.

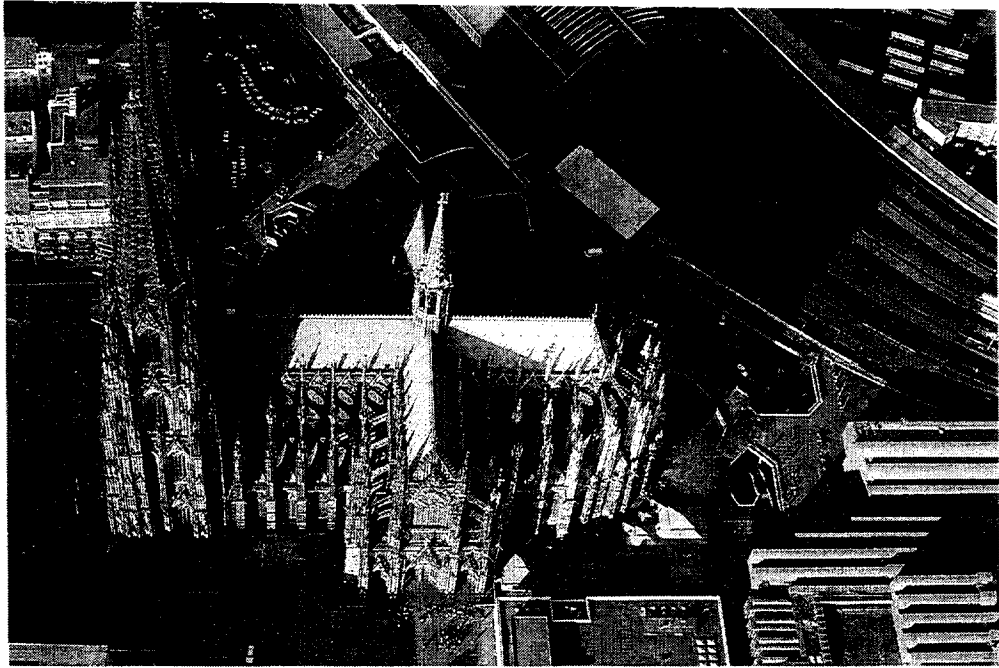
ICOMOS, octobre 1996





Cologne : plan de localisation de la cathédrale  
Cologne : location map of the Cathedral





Cologne : vue aérienne de la cathédrale, côté sud  
Cologne : aerial view of the Cathedral, from the south



Ministerium für Bauen und Verkehr des Landes NRW, 40190 Düsseldorf

9. Januar 2008

Seite 1 von 2

Francesco Bandarin  
Director  
World Heritage Centre  
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Aktenzeichen

(bei Antwort bitte angeben)

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### **Cologne Cathedral, Germany, C 292 rev**

State of Conservation and Retrospective Inventory Project, Clarification of boundaries of World Heritage properties in Germany

Sir,

Please find enclosed a sketch map on A4-size paper and in electronic format (CD-Rom) of the buffer zone which has been extended to cover the east bank of the Rhine. The city council meeting of 14 December, 2006, adopted the decision to establish the buffer zone in this shape and form (record of the decision is also added). The size of the buffer zone amounts to 258 hectares.

Limits of the buffer zone:

- North: Thürmchenswall (06° 57' 43" E, 50° 56' 57" N) on the left side of the Rhine, connecting line between Rheinparkweg and south side of the fair halls on right side of the Rhine
- West: Railway line, Ursulastrasse and Nord-Süd-Fahrt (06° 57' 11" E, 50° 56' 07" N) on the left side of the Rhine
- South: Sachsen-Karolingering, Übierring (06° 57' 43" E, 50° 55' 17" N) on left side of the Rhine, connecting line between the corner Von-Gablenz-Strasse/Siegburger Strasse and the river bank on the right side of the Rhine (06° 58' 17" E, 50° 56' 12" N)
- East: Siegburger Strasse (from Von-Gablenz-Strasse in direction of the North), Mindener Strasse and Opladener Strasse on the right side of the Rhine

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Haltestelle Landtag/Kniebrücke,  
Straßenbahnlinie 719 bis  
Haltestelle Polizeipräsidium

Any future planning decisions and measures in the Cathedral buffer zone will take into account the outstanding universal value and the visual integrity of the World Heritage site according to § 172 of the

Operational Guidelines. Suitable appointments are or are still regulated in land-use plans.

According to par. 163 – 164 of the Operational Guidelines for the Implementation of the World Heritage Convention I ask for a review of the buffer zone by ICOMOS and furthermore for an approval as a “minor” boundary modification by the Committee.

The buffer zone proposed by inscription in 1996 was 16,8 hectares.

There are new developments in the neighbourhood of the Köln-Messe/Deutz train station not to report. In this respect I refer to my writing from January, 2007.

Please accept, Sir, the assurance of my highest consideration.

A handwritten signature in black ink, appearing to read 'Birgitta Ringbeck', written in a cursive style.

(Dr. Birgitta Ringbeck)

Auszug aus der Niederschrift  
über die 22. Sitzung des Rates

in der Wahlperiode 2004/2009 am Donnerstag, dem 14.12.2006 , Rathaus, Spanischer Bau, Ratssaal, 14:14 Uhr bis 21:37 Uhr

**TOP 9.20**

**Festlegung einer Pufferzone zum Schutz des Welterbes Kölner Dom  
Ds-Nr. 1715/006**

**Beschluss:**

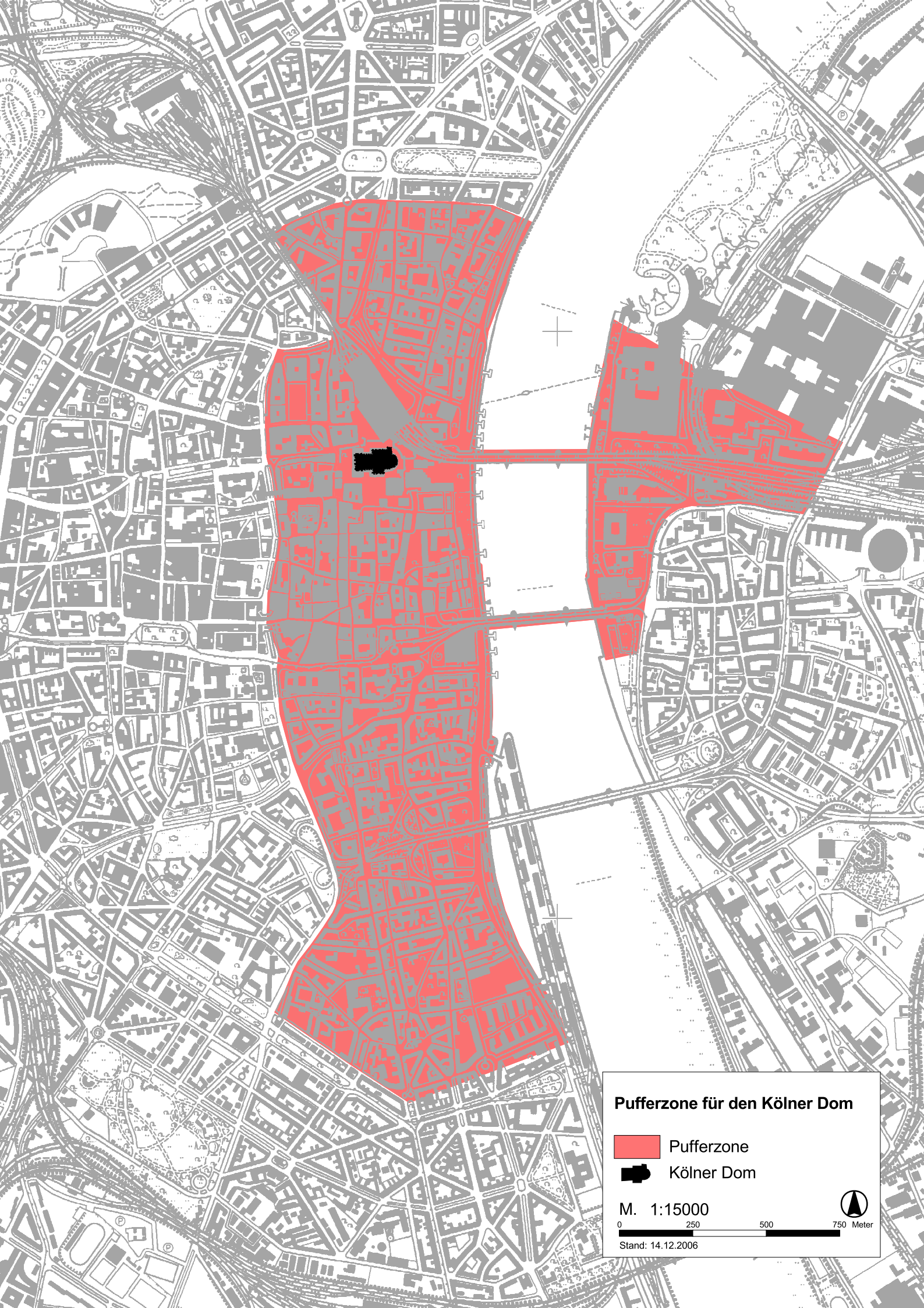
Der Rat beschließt zum Schutz des Welterbes Kölner Dom, eine Pufferzone einzurichten, die

- im Norden durch den Thürmchenswall und eine Verbindungslinie zwischen Rheinparkweg und Südseite der Messehallen
- im Westen durch die DB-Trasse, die Ursulastraße und die Nord-Süd-Fahrt
- im Süden durch die Ringstraßen und die Von-Gablenz-Straße bis zur Siegburger Straße
- im Osten durch den Straßenzug Siegburger Straße ab Von-Gablenz-Straße – Mindener Straße – Opladener Straße

begrenzt wird.

**Abstimmungsergebnis:**

Mit großer Stimmenmehrheit – gegen die Stimmen der FDP-Fraktion – zugestimmt.



**Pufferzone für den Kölner Dom**

-  Pufferzone
-  Kölner Dom

M. 1:15000

0 250 500 750 Meter

Stand: 14.12.2006



# Cologne Cathedral (Germany)

No 292 rev

## 1. BASIC DATA

<i>State Party:</i>	Germany
<i>Name of property:</i>	Cologne Cathedral
<i>Location:</i>	State of North Rhine – Westphalia
<i>Inscription:</i>	1996
<i>Brief description:</i>	

Begun in 1248, the construction of this Gothic masterpiece took place in several stages and was not completed until 1880. Over seven centuries, successive builders were inspired by the same faith and a spirit of absolute fidelity to the original plans. Apart from its exceptional intrinsic value and the artistic masterpieces it contains, Cologne Cathedral testifies to the enduring strength of European Christianity.

## 2. ISSUES RAISED

### *Background*

The buffer zone boundaries were defined in 1996, as a complementary measure for which a request was made to the State Party by the World Heritage Committee, to enable inscription on the List. The initial buffer zone was limited to the area immediately adjoining the cathedral, on the right bank of the Rhine, covering a surface area of 16.8 ha.

A major problem arose in 2002 when the new master plan for the City of Cologne included a project for five buildings more than 100 metres tall in the Deutz district on the right bank of the river, and in the main visual axis of the cathedral.

The World Heritage Committee then decided to conduct an initial study mission (27 COM 7B.63). In the following year, it inscribed Cologne Cathedral on the *List of World Heritage in Danger* (28 COM 15B.70), and then it repeated its requests that the State Party should take into consideration the visual impact of the projected buildings in the Deutz district, and define a buffer zone on the right bank which would involve control of property development and architectural projects to ensure respect for the outstanding universal value of the property (29 COM 7A.29).

The issue is that of considering Cologne Cathedral in its cultural landscape, and of ensuring its visual integrity. The universal value of the property includes protecting the skyline formed by the cathedral in its urban setting, in accordance with the Vienna Memorandum (2005) concerning the relationship between world heritage sites

and efforts to find appropriate contemporary architectural solutions.

In December 2005, the municipal authority decided to stop the construction programme for the Deutz district in order to respect the visual integrity of the cultural landscape, and the skyline, in the main axis towards the east.

The World Heritage Committee took note of this new situation, and removed Cologne Cathedral from the List of World Heritage in Danger (30 COM 7A.30). This decision, and the decision taken in the following year (31 COM 7B.110), requested the constitution of an appropriate buffer zone for the preservation of the values of the cultural landscape of the cathedral in its historic urban environment, and the taking of appropriate protection measures. The new buffer zone must include a significant part of the right bank of the Rhine, in the area of the Deutz district.

### *Modification*

The minor modification proposal concerns the definition of a new buffer zone which meets concerns relating to the visual integrity and urban cultural landscape of the cathedral. It covers an urban surface area of 258 hectares.

It consists of a basically rectangular main strip along the left bank of the Rhine, which corresponds to the location of the old town close to the river.

The two bridges over the Rhine, one in line with the cathedral and the other a little way downstream, are in the new buffer zone, as is part of the Deutz district on the right bank. The zone is basically triangular, with the summit of the triangle in the visual axis of the cathedral and the base of the triangle running along the Rhine. The visual angles thus protected on either side of the main axis to the east of the cathedral are around 30° to the north and 40° to the south.

ICOMOS notes with satisfaction that the criteria of visual integrity of the cultural landscape defined by Cologne Cathedral have been taken into consideration. ICOMOS considers that the definition of the new buffer zone meets the criteria relating to visual integrity and the cultural landscape of the cathedral in its urban setting, in accordance with the previous recommendations of the World Heritage Committee and the Vienna Memorandum (2005). The new zone is appropriate to ensure the expression of the property's outstanding universal value. The protection measures which apply to the new buffer zone must however be specified in more detail.

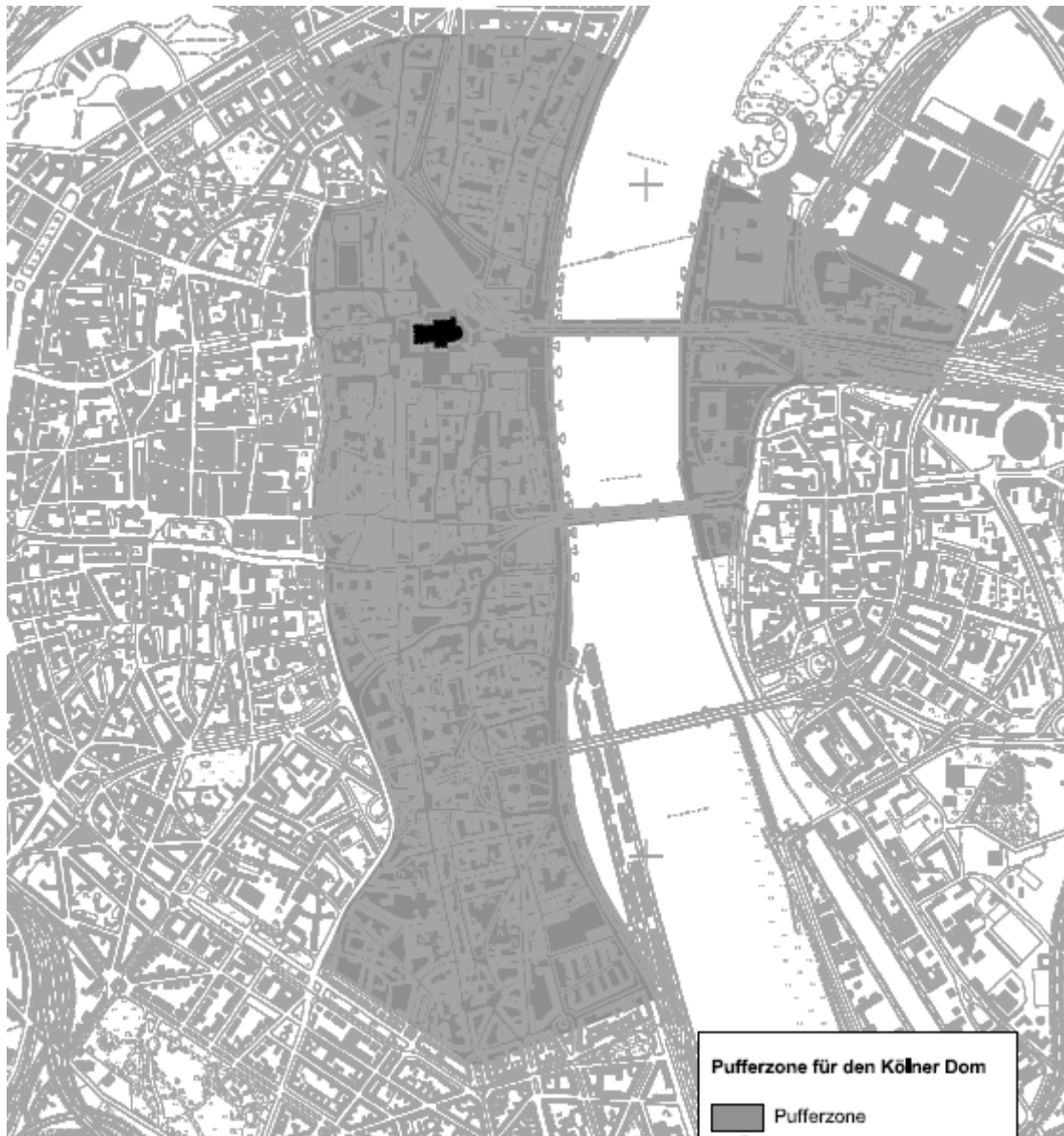
ICOMOS notes that the definition of the new buffer zone is purely geographical. It could also be supported by historical criteria, particularly on the western limit of the western part of the buffer zone on the left bank. It could follow the medieval boundary of the historic town, which would enable the inclusion of five historic churches in Cologne, including that of the archbishop-elect of the Holy Roman Empire of the German nation.

### 3. ICOMOS RECOMMENDATIONS

ICOMOS recommends that the minor modification to the boundaries of Cologne Cathedral, Germany, be *approved*.

ICOMOS requests that the protection measures which apply to the new buffer zone should be specified in more detail, thereby supplementing the management plan.

ICOMOS recommends that reflection should continue concerning the limits of an extended buffer zone based on historic criteria.



Map showing the revised boundaries of the property



# Cathédrale de Cologne (Allemagne)

No 292 rev

## 1. IDENTIFICATION

<i>État partie :</i>	Allemagne
<i>Nom du bien :</i>	Cathédrale de Cologne
<i>Lieu :</i>	État de Rhénanie du Nord – Westphalie
<i>Inscription :</i>	1996

*Brève description :* Commencée en 1248, la construction de ce chef-d'œuvre de l'art gothique se fit par étapes et s'acheva en 1880. Au cours de ces sept siècles, ses bâtisseurs successifs furent animés de la même foi et d'un esprit de fidélité absolue aux plans d'origine. Outre son exceptionnelle valeur intrinsèque et les chefs-d'œuvre qu'elle recèle, la cathédrale de Cologne témoigne de la force et de la persistance de la foi chrétienne en Europe.

## 2. PROBLÈMES POSÉS

### *Antécédents*

La définition de la zone tampon a été réalisée en 1996, comme mesure complémentaire demandée à l'État partie par le Comité du patrimoine mondial pour permettre l'inscription sur la Liste. Cette zone tampon initiale est alors réduite aux environs immédiats de la cathédrale, sur la rive droite du Rhin, et elle couvre une surface de 16,8 ha.

Un problème important apparaît en 2002 lorsque le nouveau plan directeur de la ville de Cologne fait état du projet de cinq immeubles de plus de 100 m de haut, dans le quartier de Deutz, sur la rive droite du fleuve et dans l'axe visuel principal de la cathédrale.

Le Comité du patrimoine mondial décide alors d'une première mission d'étude (27 COM 7B.63). L'année suivante, il inscrit la cathédrale de Cologne sur la Liste du patrimoine mondial en péril (28 COM 15B.70), puis il réitère ses demandes à l'État partie de prendre en considération l'impact visuel des constructions envisagées dans le quartier de Deutz et de définir une zone tampon sur la rive droite impliquant le contrôle des projets immobiliers et architecturaux dans le respect de la valeur universelle exceptionnelle du bien (29 COM 7A.29).

Il s'agit de considérer la cathédrale de Cologne dans son paysage culturel et d'en garantir l'intégrité visuelle. La valeur universelle du bien comprend la protection de la ligne d'horizon formée par la cathédrale au sein de son ensemble urbain, conformément au mémorandum de Vienne (2005) concernant la relation des sites du

patrimoine mondial avec la recherche de solutions architecturales contemporaines adaptées.

En décembre 2005, l'autorité municipale décide d'arrêter le programme de construction du quartier de Deutz, afin de respecter l'intégrité visuelle du paysage culturel et sa ligne d'horizon, dans son axe principal vers l'est.

Le Comité du patrimoine mondial prend acte de cette nouvelle situation et retire la cathédrale de Cologne de la Liste du patrimoine mondial en péril (30 COM 7A.30). Cette décision ainsi que celle de l'année suivante (31 COM 7B.110) demande la constitution d'une zone tampon appropriée à la préservation des valeurs du paysage culturel de la cathédrale dans son environnement urbain historique et la prise de mesures de protection appropriées. La nouvelle zone tampon doit comprendre une partie significative de la rive droite du Rhin, au niveau du quartier de Deutz.

### *Modification*

La proposition de modification mineure correspond à la définition d'une nouvelle zone tampon répondant aux questions d'intégrité visuelle et de paysage culturel urbain de la cathédrale. Elle couvre une surface urbaine de 258 hectares.

Elle est formée d'une bande principale de forme globalement rectangulaire, le long de la rive gauche du Rhin, correspondant à l'implantation de la ville ancienne à proximité du fleuve.

Les deux ponts sur le Rhin, l'un dans l'axe de la cathédrale et l'autre un peu en aval, sont dans la nouvelle zone tampon ainsi qu'une partie du quartier de Deutz, sur la rive droite. Il s'agit là d'une forme globalement triangulaire, dont la pointe est dans l'axe visuel de la cathédrale et dont la base longe le Rhin. Les angles visuels ainsi protégés de part et d'autre de l'axe principal à l'est de la cathédrale sont de l'ordre de 30° au nord et de 40° au sud.

L'ICOMOS note avec satisfaction la prise en considération des critères d'intégrité visuelle du paysage culturel défini par la cathédrale de Cologne. L'ICOMOS considère que la définition de la nouvelle zone tampon correspond aux critères d'intégrité visuelle et de paysage culturel de la cathédrale dans son ensemble urbain, conformément aux précédentes recommandations du Comité du patrimoine mondial et au mémorandum de Vienne (2005). Elle est propre à garantir l'expression de la valeur universelle exceptionnelle du bien. Les mesures de protection s'appliquant à la nouvelle zone tampon doivent toutefois être précisées.

L'ICOMOS note que la définition de la nouvelle zone tampon est d'ordre purement géographique. Elle pourrait s'appuyer utilement sur des critères historiques, notamment pour la limite ouest de la partie occidentale de la zone tampon, sur la rive gauche. Elle pourrait suivre la limite médiévale de la ville historique, ce qui permettrait d'impliquer en son sein cinq églises historiques de Cologne, dont celle de l'archevêque-électeur du Saint Empire romain germanique.

### 3. RECOMMANDATIONS DE L'ICOMOS

L'ICOMOS recommande que la modification mineure des délimitations de la Cathédrale de Cologne, Allemagne, soit *approuvée*.

L'ICOMOS demande que les mesures de protection s'appliquant à la nouvelle zone tampon soient précisées, comme complément du plan de gestion.

L'ICOMOS recommande de poursuivre la réflexion sur les limites d'une zone tampon étendue en fonction de critères historiques.