

WHC Nomination Documentation

File name: 828.pdf UNESCO Region EUROPE AND NORTH AMERICA

SITE NAME ("TITLE") Historic Centre of Urbino

DATE OF INSCRIPTION ("SUBJECT") 5 / 12 / 1998

STATE PARTY ("AUTHOR") ITALY

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

DECISION OF THE WORLD HERITAGE COMMITTEE:

22nd Session

The Committee inscribed this site on the World Heritage List on the basis of criteria (ii) and (iv):

Criterion (ii): During its short cultural pre-eminence, Urbino attracted some of the most outstanding humanist scholars and artists of the Renaissance, who created there an exceptional urban complex of remarkable homogeneity, the influence of which carried far into the rest of Europe.

Criterion (iv): Urbino represents a pinnacle of Renaissance art and architecture, harmoniously adapted to its physical site and to its medieval precursor in an exceptional manner.

The Delegate of France commended the management of this site at both the local and national levels.

BRIEF DESCRIPTION:

Urbino is a small hill town that experienced an astonishing cultural flowering in the 15th century, attracting artists and scholars from all over Italy and beyond, and influencing cultural developments elsewhere in Europe. Owing to its economic and cultural stagnation from the 16th century onwards, its Renaissance appearance has been remarkably well preserved.

1.b. State, province or region: Italy, Marche, Pesaro.

1.d Exact location: The city is in the north of Marches, at about 450 metres of altitude above sea level. It is located in the hills between the Apennine and the Adriatic sea, and precisely between the valleys of the rivers Foglia and Metauro.

1. SPECIFIC LOCATION

a) NAME OF COUNTRY: ITALY

b) REGION AND PROVINCE: MARCHE, PESARO

c) NAME OF PROPERTY: CITY OF URBINO

d) EXACT LOCATION ON MAP AND INDICATION OF GEOGRAPHICAL COORDINATES: THE CITY IS IN THE NORTH OF THE MARCHES, AT ABOUT 450 METRES OF ALTITUDE ABOVE SEA LEVEL. IT IS LOCATED IN THE HILLS BETWEEN THE APENNINE AND THE ADRIATIC SEA, AND PRECISELY BETWEEN THE VALLEYS OF THE RIVERS FOGLIA AND METAURO.

e) MAPS AND PLANS:

1) CARTOGRAPHY OF MARCHE (SCALE 1:200,000)

2) REGIONAL ORTHOPHOTOMAP OF URBINO (IGM), CONCERNING THE TOWN AND THE TERRITORY (SCALE 1:10,000).

3) STEREOPHOGRAMMETRIC SURVEY OF URBINO'S HISTORIC CENTRE (SCALE 1:1000)

4) PLAN OF URBINO'S HISTORIC CENTRE WITH CITY-WALLS (SLIDES AND PHOTOS)

5) AREAS OF URBINO'S HISTORICAL CENTRE PROTECTED BY ENVIRONMENTAL LAW (1497/39) - AEROPHOTOGRAMMETRY (SCALE 1:10,000) (SLIDES AND PHOTOS)

6) AREAS OF URBINO'S HISTORIC CENTRE PROTECTED BY ENVIRONMENTAL AND MONUMENTAL LAWS (1497/39 AND 1089/39) (SLIDES AND PHOTOS)

2. JURIDICAL DATA

b) LEGAL STATUS: LAWS FOR MONUMENT AND ENVIRONMENT PROTECTION (1089/39 AND 1497/39)

RESPONSIBLE NATIONAL AGENCY: MINISTERO PER I BENI CULTURALI ED AMBIENTALI

COLLABORATING NATIONAL AGENCIES AND ORGANISATIONS: REGIONE MARCHE, PROVINCIA DI PESARO, COMUNE DI URBINO

3. IDENTIFICATION:

(This text summarises paragraphs **a) HISTORY** and **b) DESCRIPTION AND INVENTORY**).

The plan of the city has a longitudinal development that follows land morphology. The orographic conformation of the site was particularly adapted to host a fortified city, that being built on previous settlements, in 46 BC became a Roman City. The walls surrounding the city erected by the Romans between the third and the second centuries BC limited a territory with a road network that was not perfectly orthogonal. The city that up to the eleventh century had remained within the Roman walls, between the end of 1100 and part of 1200 expanded, and during this period the new walls surrounding the city were probably built. This gave a new shape to the city and new accesses to it were created.

During the Renaissance the new project of the walls was realised as documented in a drawing by Leonardo from Vinci. The walls, however, are nowadays almost intact and well-preserved in their integrity.

Towards the middle of the fifteenth century Urbino had a new urban planning. The city had both civil and religious buildings and its centre was represented by the Pian del Mercato, situated in the flat area between the two hills. The works of Federico da Montefeltro inserted exactly in this context. He brought a significant building renewal, although no substantial changes were made to the existing urban structure. This way the great Palazzo ducale included previous medieval buildings and perfectly inserted in the urban planning. In the realisation of the Palazzo ducale participated many important artists like the architect Luciano Laurana and Francesco di Giorgio Martini, as well as numerous other artists from Tuscany and from the Marches that

offered their expertise as regards the ornamental apparatus for painting and sculpture.

The complex consisting of the new ducal palace and the adjacent Cathedral, (whose original planning is supposed to have been designed by Francesco di Giorgio) became the corner stone of the new urban planning and the model for the new buildings of the noble families, gravitating in the orbit of the family of Montefeltro that made the ducal palace their home. This is the case of Palazzo Luminati, partly designed by Francesco di Giorgio. Other buildings gave the existing buildings a new renaissance shape as happened for the Palazzo Odasi that gained, in the upper porch, a wooden ceiling with chests of drawers and coats of arms. Another example of this phenomenon is Palma with a valuable yard made of arcades built on small pillars, decorated with a capital of leaves. Another example is Peroli, a palace adapted to the renaissance style by means of a yard and a portal with coats.

Many façades of civil dwellings or churches changed their architectural style, as for example S. Domenico, a thirteenth-century structure that adopted an articulated portal, surmounted by an oriel window by Luca della Robbia.

The Monastery of S. Chiara and the Convent of S. Bernardino, probably by Francesco di Giorgio are another significant example of the architecture of the Renaissance.

Once the Duchy was devolved to the Holy See (1631) the city went through an economic decline with few public works. It is only during the eighteenth century that a Pope coming from Urbino Clemente XI, that a general building improvement was carried out, thus conferring the historical centre that has preserved up to nowadays. Among the principal works of restoration there are works on religious buildings, as for example the unfinished restoration of the Cathedral, whose definitive reconstruction was

commissioned, a century later, to Giuseppe Valadier, that Pope Pio VII appointed "architect of the Holy See".

In the first half of the nineteenth century the road system of the city were modified; several homes were demolished, squares were widened and the project of a new theatre was entrusted to Vincenzo Ghinelli. He set out the construction on the perimeter of the tower made by Francesco di Giorgio and built a building of sober proportions and style with an entrance hall, with Doric semicolumns and the facade of perforated bricks. Vincenzo Ghinelli is, among other things, the author of the entrance of the Botanical Garden (realised, like the theatre, with bricks and Doric semicolumns at the entrance).

With the Unification of Italy Urbino was almost completely untouched and thus preserved its urban structure.

Urbino's historical centre, which is perfectly preserved inside the existing Renaissance city-walls projected by Leonardo, is proposed to be included in the World Heritage List. This area is clearly defined in plan and slide No.4 and a relief of the historic city-centre. up-dated to today, is shown in plan No.3, point I e) (already sent).

The foremost buildings and monuments here mentioned are illustrated by slides and photos listed in paragraph 3 c and already sent.

c) PHOTOGRAPHIC DOCUMENTATION

1. Italy - Marche (slide)
2. Urbino - Aerial view (slide and photo)
3. Urbino - Renaissance city-walls, location of the Roman town and medieval walls (slide and photo)
- 4./5. Urbino - Prospects (Braun Hogenberg, 1572) (slide)
6. Urbino - Plant of the city (C. Ciccolini, 1874) (slide)
7. Urbino - Aerophotogrammetry (scale 1:10,000) - Environment protection (slide and map)

8. Urbino's historic centre - Monumental and environmental protection (slide and map)
9. Urbino - Historic centre (slide)
10. Urbino - View of the Ducal Palace from Colle delle Vigne (slide)
11. Urbino - Ducal Palace - The *torricini* (slide and photo)
12. Urbino - Ducal Palace - The Courtyard of Laurana (slide)
13. Urbino - Ducal Palace - The Room of the throne (slide)
14. Urbino - Ducal Palace - Jole's Room (slide)
- 15./16. Urbino - Ducal Palace - Inlaid works of Federico's Studio (slide)
17. Urbino - National Gallery of Marche - Piero della Francesca's "La flagellazione" (slide)
18. Urbino - National Gallery of Marche - Particular of "La città ideale" by an anonymous painter of the XV century (slide)
19. Urbino - Cathedral (slide)
20. Urbino - Chiesa di S. Domenico (slide)
- 21./22. Urbino - The Orto dell'Abbonanza in the restoration works (slide and photo)
23. Urbino - Teatro Sanzio (slide and photo)
24. Urbino - Convent of S. Chiara (slide and photo).

d) PUBLIC AWARENESS

In the XV century, thanks to Federico di Montefeltro's patronage, Urbino became one of the most important European Courts. Because of its fame of Renaissance "ideal city", many travellers and writers, like Montaigne, flocked to Urbino also in the following years and described enthusiastically this city in their diaries.

e) BIBLIOGRAPHY

1. AA.VV. Il Palazzo di Federico di Montefeltro - restauri e ricerche, a cura di M.L.Polichetti, Urbino, 1995
2. L.Benevolo-P.Boninsegna, Urbino, Bari, 1986
3. C.Budinich, Il Palazzo ducale di Urbino, Trieste, 1904

4. G.De Carlo, Urbino, La Storia di una città ed il piano della sua evoluzione umanistica, Milano, 1966
5. A.Emiliani, Urbino e il Montefeltro. Il secolo di Federico, in AA.VV., le Marche, Novara 1963
6. F.Mazzini, I mattoni e le pietre di Urbino, Urbino 1982
7. H.Olsen, Urbino, Koebenhavn, 1971
8. P.Rotondi, Il Palazzo Ducale di Urbino, Urbino 1951
9. L.Serra, Il Palazzo ducale e la Galleria Nazionale di Urbino, Roma, 1930
10. G.Volpe, Il Montefeltro e il Ducato di Urbino, Urbino, in Città da scoprire, 2, Guida ai centri minori, T.C.I., Milano, 1984; p. 84; pp 92-101.

For further items, see the annexed bibliography from L.Benevolo-P.Boninsegna.

4. STATE OF PRESERVATION/CONSERVATION:

(This text summarises paragraphs **a) DIAGNOSIS** and **b) HISTORY OF PRESERVATION/CONSERVATION**)

Architecturally speaking, Urbino appears as a continuous and unificate space, where each intervention that was performed in the Middle Ages did not alter the traditional equilibrium between the landscape and the urban structures, preserving the integrity of the environmental and the city heritage.

The interventions in the town planning have never transformed the previous constructions, perfectly complying with the urban landscape and the morphological conformation of the site.

As regards the historical and artistic characteristics of Urbino, whose peculiarity is known all over the world, in our century and mostly in the last decades, the city benefited from a careful policy of preservation by some governmental and local authorities.

In this context, an important role has been played by the first town planning, drawn by the architect Giancarlo de Carlo (1964), who has also run some important restoration works of monumental

structures (the ramp of Francesco di Giorgio, the Mercatale area), with the purpose of revitalising the spaces and function of the city.

d) MANAGEMENT PLANS

In 1959 the Law No 1497/39 on the Italian natural beauties, provided the preservation of wide areas of extra-urban territory. Later, thanks to a Ministerial decree of June 27th 1969, the above mentioned law came also to preserve the whole historical centre. In addition to this further binding decrees (about 70) were added to Law 1089/39 on architectural properties of artistic and historical interest and on the preservation of State-owned assets. (art. 4 - Law 1089/39). This preservation allowed the Soprintendenza per i Beni Ambientali e Architettonici of the Marches to control deeply (in co-operation with other local authorities) the whole urban property.

Further regulations have been proposed and passed. The purpose was the restoration, recovery and revitalisation of Urbino and the territory of Montefeltro (Law No 124/1968; Law No 462/1985; Law 103/1993).

On the basis of large extraordinary funds and ordinary allocations, the Soprintendenza per i Beni Ambientali e Architettonici is still carrying out important works on monumental buildings, located in wide areas of the historical centre: the Urbino's walls, the Ducal Palace, The Albornoz Fortress, the Orto dell'Abbondanza, the cathedral with the annexed residence of the bishop, the ancient monastery of S.Chiera, the Passionei Palace, the ancient convent of S.Girolamo, the Church of S.Domenico.

The cartography (plus slides and photos) that we have sent and cited in point 1 e) No.5 and No.6, points out the all historic centre is protected by national laws for landscapes and monuments. This ensures the conservation of the cultural heritage of the city by the direct control of the State.

Thanks to restoration works realised also by State bodies, most of monuments can be visited by public.

JUSTIFICATION FOR INCLUSION IN THE WORLD HERITAGE LIST

a) CULTURAL PROPERTY

During the renaissance period Urbino reached a very high cultural level because many scholars and artist lived and worked here. Some of the best humanists of that time like Leon Battista Alberti, Marsilio Ficino, Bessarione and also some mathematicians like Paul from Middlebourg reunited at the court of Federico and started they carried out magnificent cultural and urban projects.

The "new prince", a commander of troops and a patron, surrounded himself with distinguished artists like Maso di Bartolomeo, Luciano Laurana, Francesco di Giorgio Martini , Luca della Robbia, Paolo Uccello, Piero della Francesca, Melozzo da Forlì, Antonio Pollaiolo, Ambrogio Barocci e Giovanni Santi. During the long reign of Federico (1444-82) the city became the centre of European importance and the same Federico kept diplomatic relations both with other Italian princes and with Louis IX of France and the king of Naples Ferdinando d'Aragona. The court became the favourite stop in the voyage from Rome to the other European cities. The court served as the dragging force in the cultural and architectural scenario, and represented a reference model. So in the Castle of the King of Hungary , Mattias I in the architectural elements there are influences of the palace of Urbino. In addition, in the castle of Prague, in the room of Stanislao II one can easily notice , in the ornates of the windows, many similitudes with the palace of Federico.

In the home town of Raffaello, Bramante and Barocci, the "ideal city", the symbol of perfect harmony, stayed Luca Pacioli, Leonardo from Vinci and Pietro Bembo. The ducal palace, designed as a city in the city, besides being a monumental building of uncommon beauty, has preserved in its original function all the premises linked with the life of the court and is also the seat of

the Galleria Nazionale delle Marche. The palace, moreover, offers a distinctive panorama of the Italian artistic production, in particular between the Middle Ages and the Renaissance.

The rooms characterised by a significant decorative apparatus (valuable inlaid doors, bas-reliefs, friezes and portals) make the palace the "museum of itself". In these rooms there are tapestries, wooden sculptures and paintings, among which, there are some by Piero della Francesca, Paolo Uccello, Giusto di Gand, Luca Signorelli, Giovanni Santi, Federico Barocci, Raffaello e Tiziano. The museum of the Diocese exhibits tablets from the fourteenth to the seventeenth century and precious religious furnishings from city churches and the diocese.

In Raffaello's native home too, an example of minor architecture of the fourteenth century, there are paintings as well as a fresco, depicting the "Madonna con Bambino", initially attributed to Giovanni Santi and then to Raffaello.

Significant works of art in painting and sculpture represent, the nucleus of the integral part of the monumental civil and religious heritage of the city (it is worth to mention the series of frescos by the Salimbeni, in the Oratorio di S.Giovanni).

Another aspect that is worth to mention is that Urbino is also known for its University, whose Chancellor is Carlo Bo, one of the most eminent scholars of our time. The university was founded in 1506, reigning that time Guidobaldo, as the Collegio dei Dottori for the administration and the judiciary and the creation of an economic basis for the city.

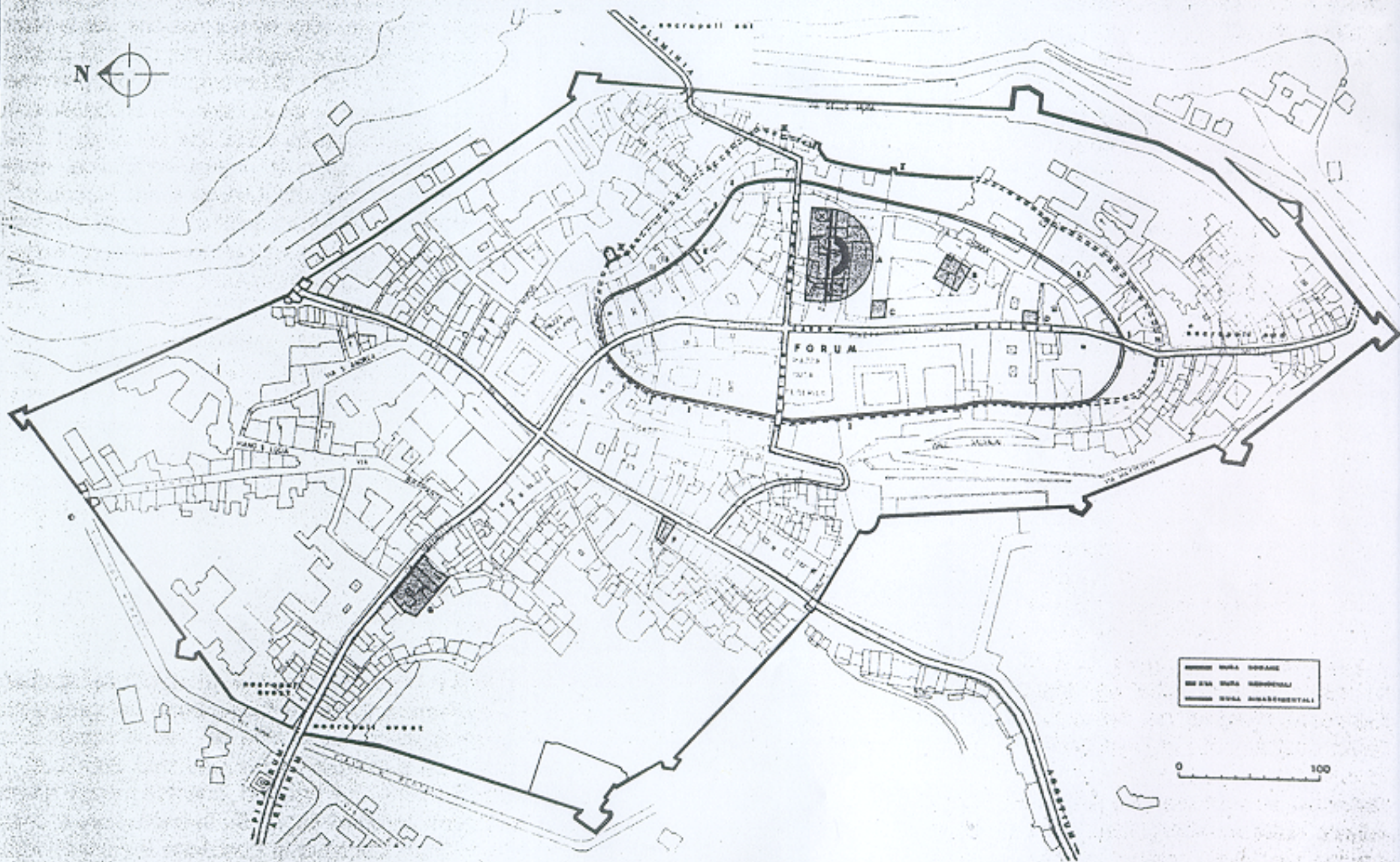
The place hosting the direction of the university is the Palazzo Bonaventura an old house of the Montefeltros.

For the cultural and artistic supremacy that the city had during the Renaissance and thanks to the richness of the urban fabric, of the architectural styles and the works of art that are here Urbino can be compared to the other Italian "cities of art" like Rome, Florence, Venice as well as to other European cities of

artistic significance. In fact, with these cities were instituted productive exchange relations and this phenomenon modified the typical artistic elements of Urbino, through cultural and diplomatic relations and the circulation of artists and workforce. This led to the spread the so called "court culture", that typical expression of the Renaissance, capable of going beyond the national boundaries and giving birth to a European "koinè".

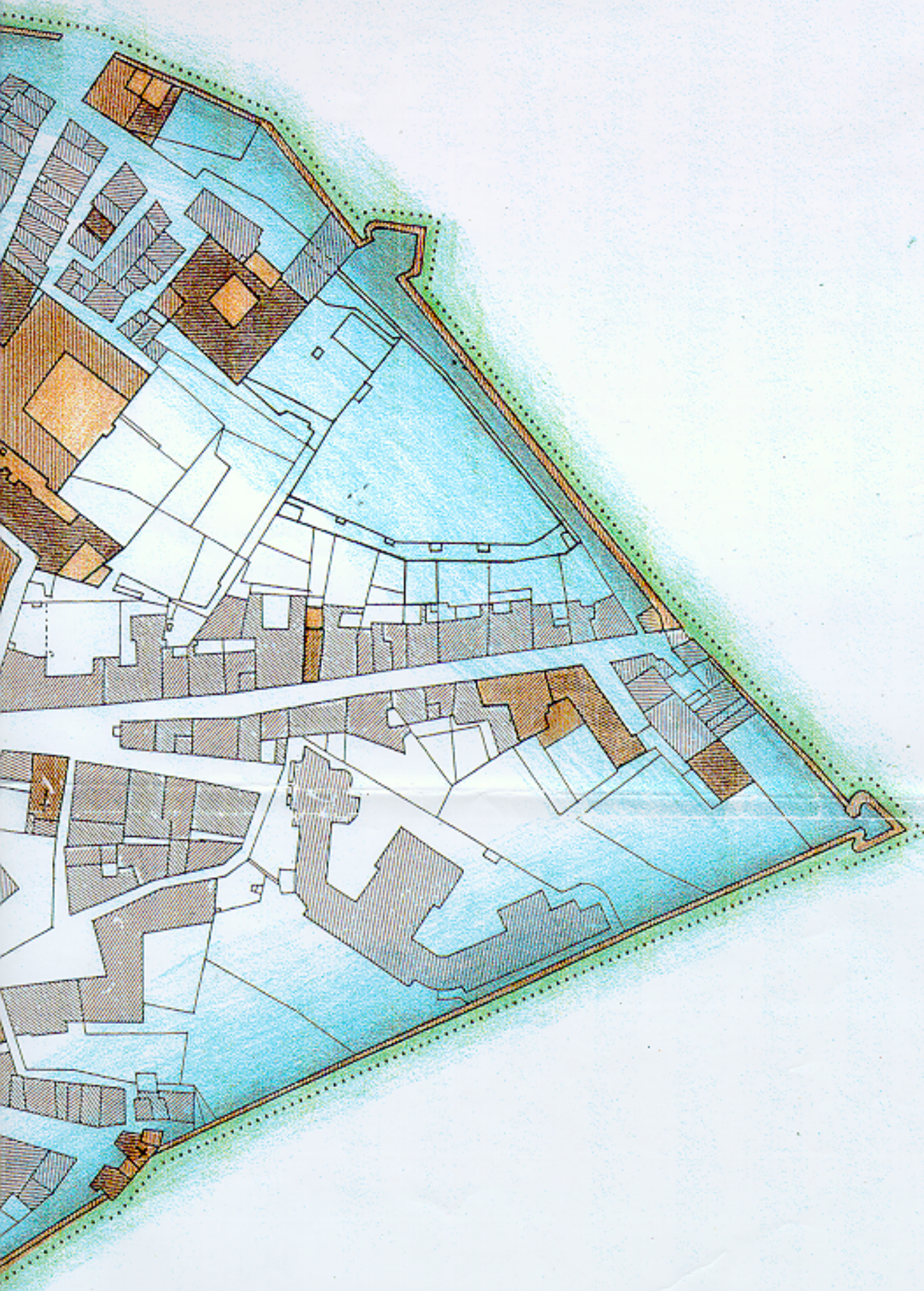
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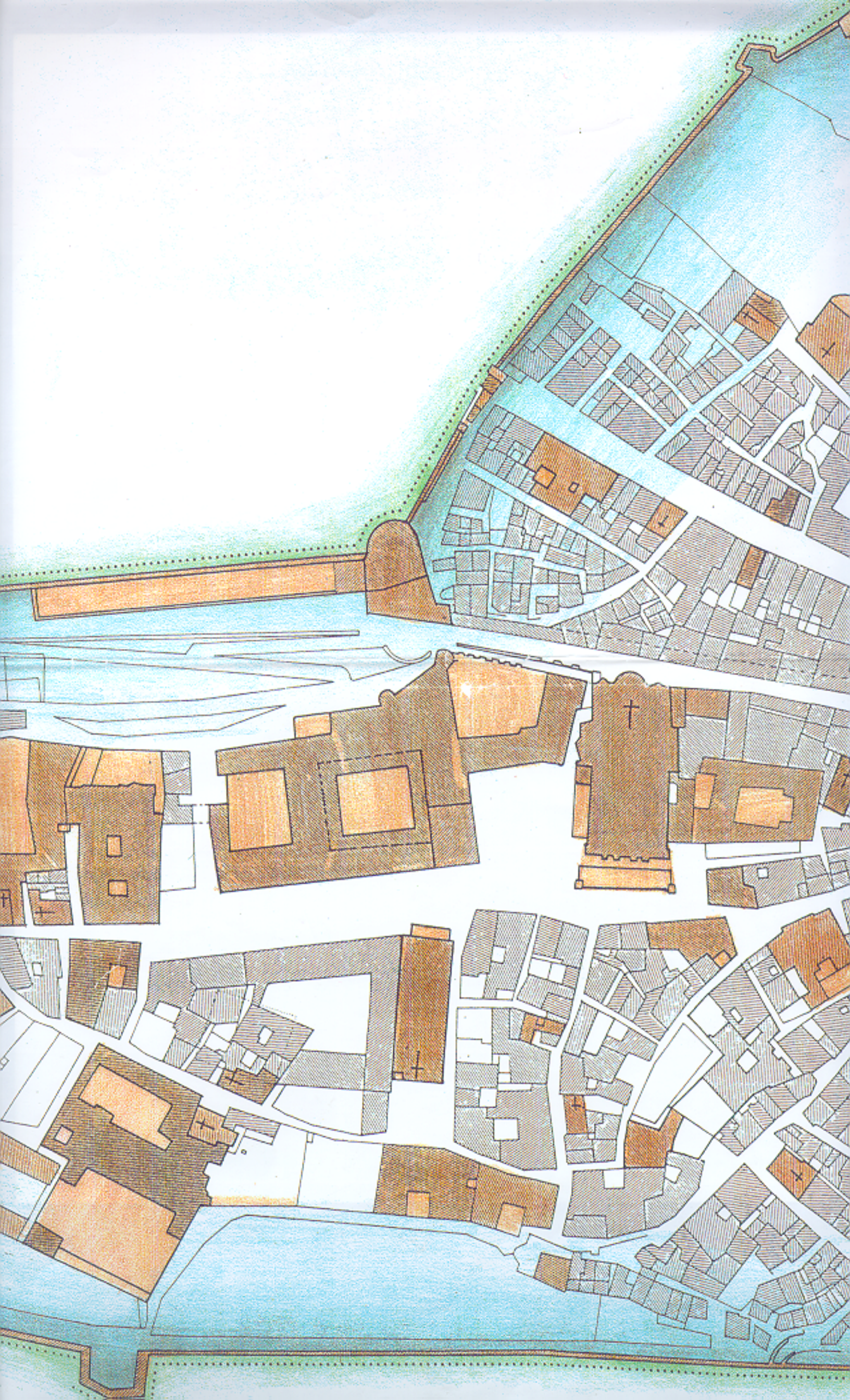
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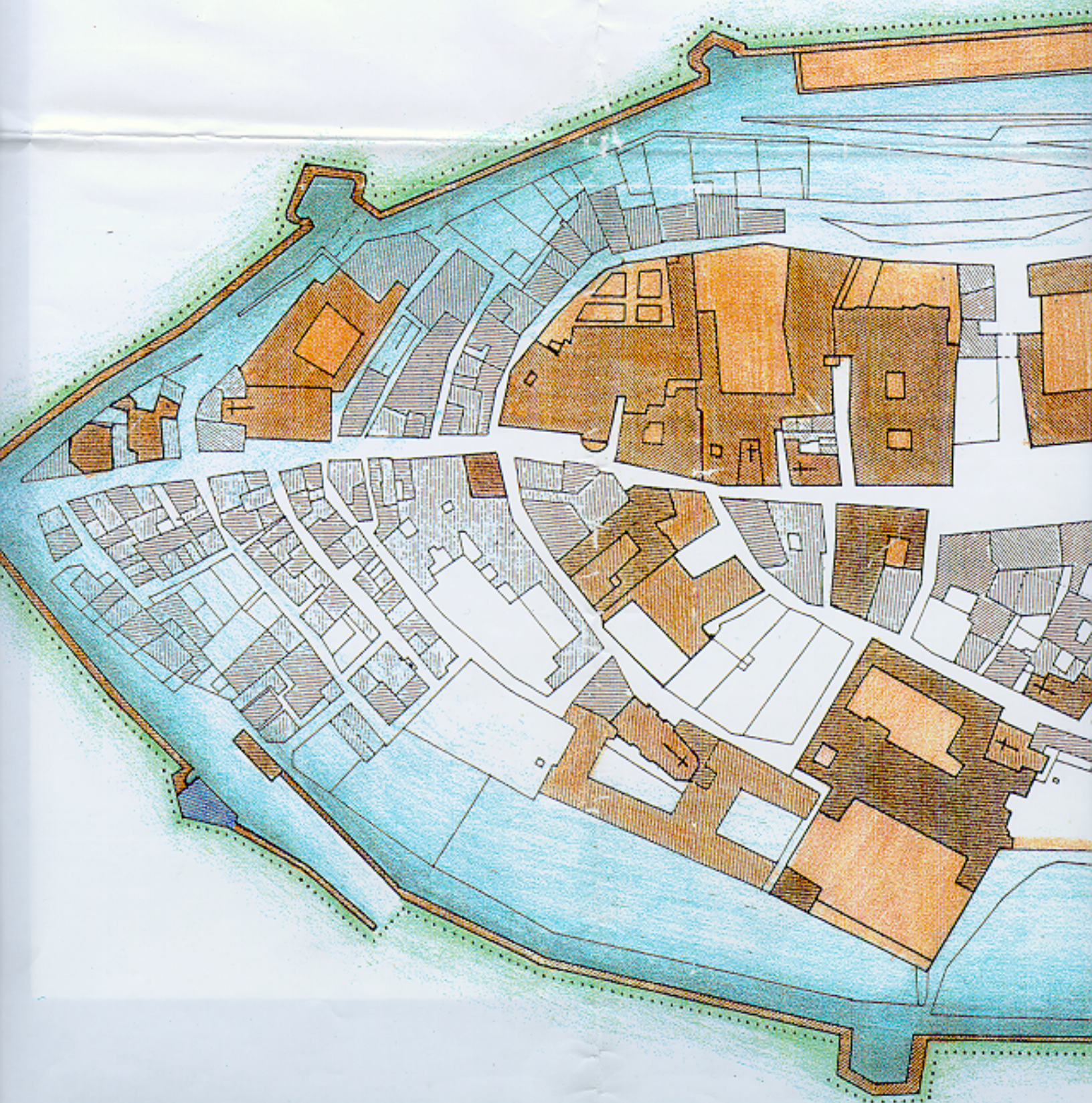
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**Le centre historique d'Urbino / The historic centre of Urbino :
Théâtre et Palais Ducal / Theatre and Ducal Palace**

WORLD HERITAGE LIST

Urbino (Italy)

No 828

Identification

<i>Nomination</i>	The historic centre of Urbino
<i>Location</i>	Province of Pesaro, Marche Region
<i>State Party</i>	Italy
<i>Date</i>	1 July 1996

Justification by State Party

During the Renaissance period Urbino reached a very high cultural level because many scholars and artists lived and worked there. Some of the leading humanists of the time, such as Leone Battista Alberti, Marsilio Ficino, and Giovanni Bessarione, and mathematicians like Paul van Middelburg, came together at the court of the Montefeltro Duke Federico III, who ruled Urbino from 1444 to 1482, to create and implement outstanding cultural and urban projects.

Federico, the “New Prince,” was a military commander and a patron of the arts. He surrounded himself with distinguished artists, such as Maso di Bartolomeo, Luciano Laurana, Francesco di Giorgio Martini, Luca della Robbia, Paolo Uccello, Piero della Francesca, Melozzo da Forlì, Antonio del Pollaiuolo, Ambrogio Barocci, and Giovanni Santi. During his reign the city became a centre of European importance: Federico, whose court became a favoured staging post between Rome and other European cities, maintained diplomatic relations not only with the other Italian rulers but also with Louis IX of France and with Ferdinand II of Aragon and Naples. Urbino became a cultural and architectural model for other courts, and so elements from Federico’s palace can be recognized in the castles of Mathias I Corvinus in Hungary and that of Stanislas II in Prague. Urbino, the “ideal city,” was the birthplace of Raphael, Bramante, and Barocci, and among the celebrated figures who lived there were Luca Pacioli, Leonardo da Vinci, and Pietro Bembo.

The ducal palace, designed as a city within a city, is a monumental building of uncommon beauty; it has retained all the elements associated with the life of the court and is now the Galleria Nazionale delle Marche. It provides an exceptional overview of Italian art from the Middle Ages to the Renaissance. The decoration of

its rooms has a distinctive character, from its inlaid doors, bas-reliefs, friezes, and portals, and is a museum in itself. They contain tapestries, wooden sculptures, and paintings by, among others, Piero della Francesca, Paolo Uccello, Giusto da Gand, Luca Signorelli, Giovanni Santi, Federico Barocci, Raphael, and Titian. In the Diocesan Museum are displayed painted panels and precious religious furnishings from the churches of the city and the diocese. Raphael’s birthplace, an example of 14th century domestic architecture, contains paintings and a fresco of the Madonna and Child, originally attributed to Giovanni Santi and later to Raphael. These make up the outstanding heritage of painting and sculpture that constitute the nucleus of Urbino’s monumental secular and religious heritage.

The university was founded in 1506 by Duke Guidobaldo as the Collegio dei Dottori. Its original function was to house the administration and the judiciary of the city and to create an economic basis for the state. It is housed in the Palazzo Bonaventura, an ancient residence of the Montefeltro family.

Urbino stands comparison with other Italian and European “cities of art” such as Rome, Florence, and Venice by virtue of the cultural and artistic supremacy that it enjoyed during the Renaissance and the richness of its urban fabric, its architecture, and the works of art to be found there. Urbino established productive relationships with these cities, by diplomatic means and through the movement between them of artists and craftsmen, with the result that its own artistic elements were significantly influenced. This led to the spread of the so-called “court culture,” typical of the Renaissance, which transcended national frontiers and created a European *koine*. **Criteria i, ii, iv, and vi**

Category of property

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

History and Description

History

The 3rd-2nd century BC Roman fortifications here enclosed an urban area with an irregular street layout. Up to the 11th century the city remained within these limits, but it began to expand at the end of that century, requiring the construction of a new system of defensive walls.

In the mid 15th century Federico II da Montefeltro, under the rule of whose family the city and duchy of Urbino had passed at the end of the 12th century, undertook a radical rebuilding campaign in the city, though without disturbing its overall urban structure. The walls were rebuilt according to the designs of Leonardo da Vinci. The new Ducal Palace, the work of Luciano Laurana and Francesco di Giorgio Martini, was inserted with the minimum of disturbance, incorporating existing medieval structures. Along with the adjacent Cathedral (to the designs of Francesco di Giorgio), the Palace became the focus for the urban

fabric and its design the model for the new buildings in Renaissance style such as the Palazzo Luminati erected by the noble families of the ducal court. In other cases, the facades of both private houses and churches were reconstructed in the new style.

On the death of Duke Guidobaldo in 1508 Urbino passed to the Della Rovere family, and from 1631 to 1860 it was incorporated into the Papal States. During this period it experienced a general economic decline. However, the elevation of Gianfrancesco Albani, who was born in Urbino, to the papacy in 1700 as Clement XI saw a major campaign of restoration, especially on the churches and other religious buildings.

In the first half of the 19th century there were some changes to the street pattern, resulting in the demolition of a few old houses to permit the extension of some of the squares. At the same time a new theatre was built alongside Francesco di Giorgio's tower, designed by Vincenzo Ghinelli in a style and proportions that did not conflict with its surroundings.

Description

The fortified Roman settlement at Urbino was on the hill where the Ducal Palace now stands. The city was later expanded to a second hill lying to the north, giving the area now enclosed by the medieval walls (and proposed for inscription on the World Heritage List) an elongated outline.

The walls, with their ten bastions, survive virtually intact. There are several gates, notably the Porta Valbona, reconstructed in the 18th century. Dominating the whole town is the complex of the Ducal Palace and the Cathedral.

The west facade of the Ducal Palace (*Palazzo Ducale*) consists of two slender turrets flanking three loggias rising one above another. The main fabric is in brick, the window frames, the two upper loggias, and some decorative features being in stone. Elsewhere, the exterior is more austere, mainly in brick; on the side facing the Piazza del Risorgimento can be seen the facades of two medieval palaces skilfully incorporated by the Dalmatian architect Luciano Laurana into the Renaissance Palace.

The interior is more lavishly decorated, in particular the main courtyard, with its elegant arcading and carved ornamentation and inscriptions. The main floor (*piano nobile*) is reached by means of a fine monumental staircase, the work of Barocci. Most of the rooms, now occupied by the National Museum, make judicious but effective use of carved and painted decoration on walls, door-frames, friezes, chimney-pieces, and elsewhere.

The Throne Room, the largest in the Palace, contains a bas-relief of the Lion of St Mark. The Room of the Angels, one of the ducal private apartments, takes its name from the dancing *putti* on the fine chimney-piece. Its wooden doors are decorated with *trompe-l'œil* marquetry inlay, designed by Sandro Botticelli, as are the walls of the Duke's Study (which has a ceiling decorated by Florentine artists).

Also worthy of special mention is the *Sala d'Iole* in the Duchess's apartments, which takes its name from the carved caryatids on the chimney-piece.

The Cathedral (*Duomo*) was largely rebuilt in the late 18th century, during the papacy of Pius VII, completing the reconstruction left unfinished during the reign of Clement XI. The work of Giuseppe Valadier, Architect of the Holy See, it is in a restrained and elegant Neo-Classical style and contains some important works of art.

The 14th century Oratory of St John the Baptist contains some outstanding frescoes by the Signorelli. Also from the 14th century is the Church of San Francesco, the interior of which was redesigned in the 18th century. The Church of San Domenico is basically a 13th century structure, but an articulated portal was added in the Renaissance period, surmounted by an oriel window, the work of Luca della Robbia. The Santa Chiara and San Bernardino monasteries are good examples of Renaissance conventual architecture.

The birthplace of Raphael is a small 14th century building with a charming small interior courtyard; what was probably the artist's first important work, a Madonna and Child, is in the first-floor room where he was born in 1483.

Among the other secular buildings, the medieval Palazzo Odasi has an upper loggia with a wooden coffered ceiling decorated with coats of arms and the courtyard of the Palazzo Palma is notable for its arcaded courtyard with decorated columns. A bronze statue to Raphael stands in the small Piazzale Roma, from which the 16th century Albornoz Fortress is reached.

Management and Protection

Legal status

The historic centre of Urbino, nominated for inscription on the World Heritage List, has been protected under the basic Italian Law on Environmental Protection (No 1497/1939) since 1969. In addition, some seventy of the buildings in the historic centre and the fortifications are also covered individually by the basic Law on Cultural Protection (No 1089/1939). Any interventions are thereby subject to Ministerial approval. There is also special legislation (Laws No 124/1968, 462/1985, and 103/1993) devoted to the restoration and rehabilitation of the city and its surrounding landscape in the territory of Montefeltro.

Management

Overall responsibility for ensuring the protection and management of the historic centre is with the Ministero per i Beni Culturali ed Ambientali, working through its regional Soprintendenza per i Beni Ambientali e Architettonici, working closely with the relevant agencies of the Marche Region, the Pesaro Province, and the Commune of Urbino.

The only indication in the nomination dossier of any form of overall management plan for the city or the historic centre was a brief reference to a plan drawn up by the architect Giancarlo di Carlo in 1964. No details were supplied beyond a statement that this architect had carried out restoration work on some monumental structures. A map was supplied showing a proposed

buffer zone, running only a short distance away from the nominated area, but without supporting documentation.

Conservation and Authenticity

Conservation history

The nomination dossier contains very little information on this point. The architect Giancarlo di Carlo (see above) is reported as having carried out restoration work on the ramp of Francesco di Giorgio and the Mercatale area. The Soprintendenza is involved in work in progress in various parts of the city, using ordinary and special funding: this is taking place on the fortifications, the Ducal Palace, the Albornoz Fortress, the Cathedral, and a number of other historic buildings.

Authenticity

The level of authenticity may be deemed to be high. Apart from work on certain monuments in the 18th and 19th centuries, little has changed since the flowering of the Renaissance period during the reign of Federico III.

Evaluation

Action by ICOMOS

An ICOMOS expert mission visited Urbino in January 1998. The ICOMOS International Committee on Historic Towns and Villages was also consulted on the cultural significance of Urbino.

Qualities

Urbino is a small Italian hill town that was for a short period one of the major cultural centres of Europe. As a result it was endowed with many buildings of very high quality, the work of the internationally regarded architects and artists attracted there by Duke Federico III and his son and successor Guidobaldo. The economic stagnation of the long period of Papal rule meant that the town did not undergo any radical changes, and so it has preserved its Renaissance appearance to a remarkably high level to the present day. Because of the ruler's political policies, the architects and artists of Urbino were in contact with many other parts of Europe, and their influence can be seen in other countries, especially in central Europe.

Comparative analysis

Unlike other major cultural centres, such as Florence or Venice, Urbino flourished for only a short time in the 15th century. It was this short flowering, when it attracted artists and scholars from all over Italy, that shaped its present-day form. This phenomenon cannot be duplicated elsewhere, either in Italy or other parts of Europe.

ICOMOS comments

The nomination dossier provided by the Italian authorities was, to say the least, exiguous. Lacking from it were details of the relevant legislation, even in summary form, nor was there any information about a master plan for the city, if this exists. The buffer zone originally proposed was wholly inadequate, comprising as it does a very narrow area around the walls of the

city. Since very large areas around the city have been protected by Italian Law No 1497/1939 on Environmental Protection, it would seem more appropriate to extend the formal buffer zone, as required by the *Operational Guidelines for the Implementation of the World Heritage Convention*, to at least the area that has been protected in this way since 1964.

The nomination was referred back to the State by Party by the Bureau at its meeting in June, requesting a. information on any urban plan(s) that may be in force, b. further information on conservation and restoration projects since the end of World War II, and c. a redefinition of the buffer zone, as proposed above. This information was supplied to ICOMOS, and found to be fully in accordance with the requirements of the *Operational Guidelines*.

Brief description

Urbino is a small hill town that experienced an astonishing cultural flowering in the 15th century, attracting to it artists and scholars from all over Italy and beyond, and influencing cultural developments elsewhere in Europe. Its Renaissance appearance has been remarkably well preserved, owing to its economic and cultural stagnation from the 16th century onwards.

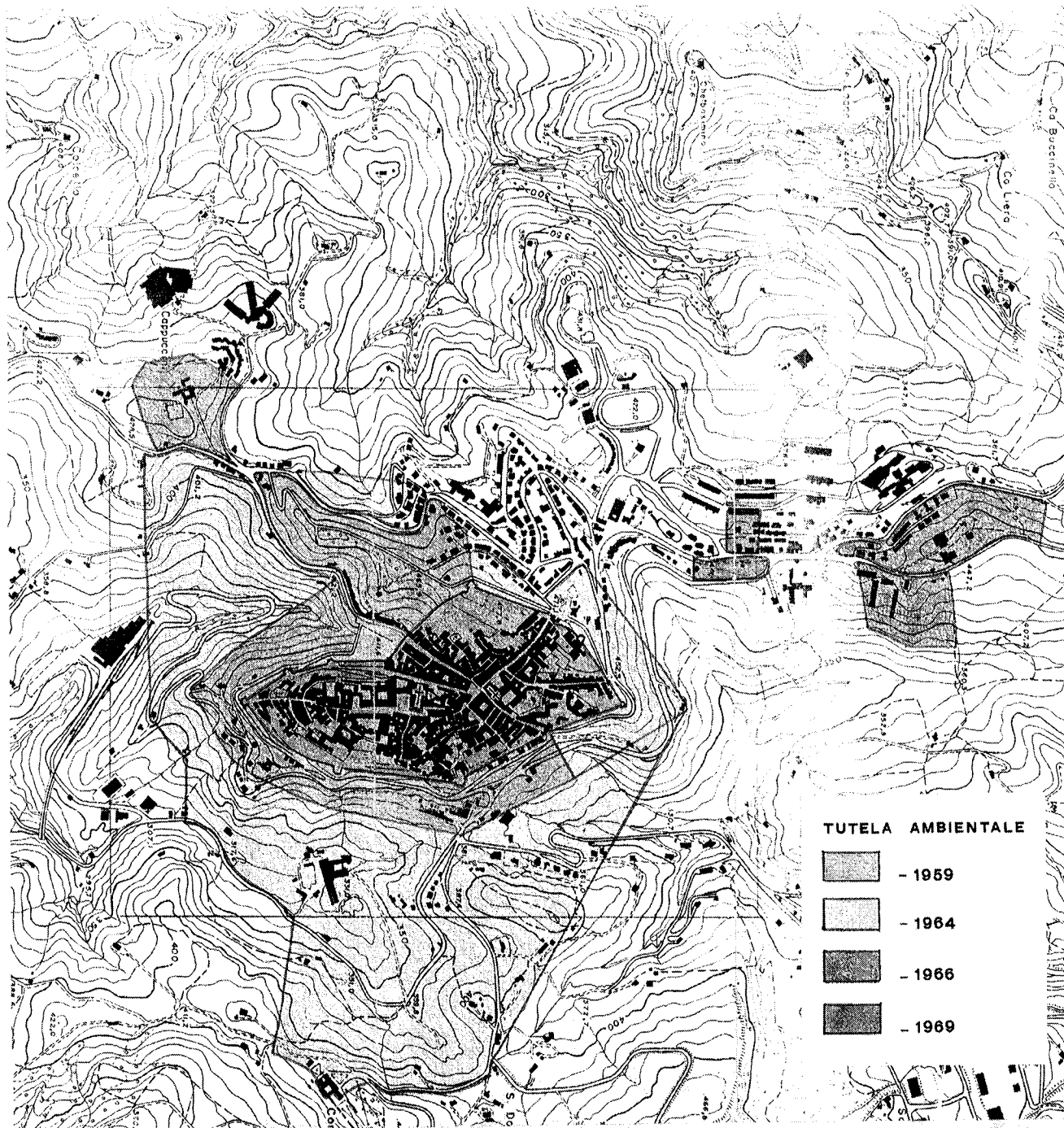
Recommendation

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

Criterion ii: During its short cultural pre-eminence, Urbino attracted some of the most outstanding humanist scholars and artists of the Renaissance, who created there an exceptional urban complex of remarkable homogeneity, the influence of which carried far into the rest of Europe.

Criterion iv: Urbino represents a pinnacle of Renaissance art and architecture, harmoniously adapted to its physical site and to its medieval precursor in an exceptional manner.

ICOMOS, October 1998



Le centre historique d'Urbino / The historic centre of Urbino :
 Carte indiquant le bien proposé pour inscription et les zones de protection qui l'entourent.
 (Note : l'Etat Partie a fourni des cartes indiquant la zone tampon proposée mais il est difficile
 de les reproduire ici en raison de leur échelle) /
 Map showing nominated property and protected areas around it. (Note: the State Party has supplied
 maps showing the proposed buffer zone, but these are at a scale that makes them difficult to reproduce here).



**Le centre historique d'Urbino / The historic centre of Urbino :
Vue aérienne / Aerial view**



**Le centre historique d'Urbino / The historic centre of Urbino :
Théâtre et Palais Ducal / Theatre and Ducal Palace**

LISTE DU PATRIMOINE MONDIAL

Urbino (Italie)

N° 828

Identification

<i>Bien proposé</i>	Centre historique d'Urbino
<i>Lieu</i>	Province de Pesaro-et-Urbino, région des Marches
<i>Etat Partie</i>	Italie
<i>Date</i>	1 juillet 1996

Justification émanant de l'Etat Partie

A l'époque de la Renaissance, Urbino atteignit un très grand niveau culturel, car de nombreux érudits et artistes avaient choisi d'y vivre et d'y travailler. Certains des humanistes majeurs de l'époque, tels Leone Battista Alberti, Marsilio Ficino et Giovanni Bessarione, et des mathématiciens, tels que Paul van Middelburg, se réunirent à la cour du duc Federico III da Montefeltro, qui régna sur Urbino de 1444 à 1482, pour créer et mettre en œuvre de remarquables projets culturels et urbains.

Federico, le "nouveau prince", était chef militaire et mécène des arts. Il s'entoura donc d'artistes réputés, comme Maso di Bartolomeo, Luciano Laurana, Francesco di Giorgio Martini, Luca della Robbia, Paolo Uccello, Piero della Francesca, Melozzo da Forlì, Antonio del Pollaiuolo, Ambrogio Barocci et Giovanni Santi. Sous son règne, la ville prit une importance européenne : Federico, dont la cour devint l'une des étapes les plus appréciées entre Rome et les autres cités européennes, entretint des relations diplomatiques non seulement avec les autres seigneurs italiens, mais aussi avec Louis IX, roi de France, et avec Ferdinand II d'Aragon et de Naples. Urbino devint un modèle culturel et architectural pour les autres cours ; c'est ce qui explique que l'on peut reconnaître des éléments du palais de Federico dans les châteaux de Mathias Corvin, dit Mathias I^{er}, en Hongrie, et de Stanislas II, à Prague. Urbino, "la cité idéale", vit naître Raphaël, Bramante et le Baroque, et accueillit, parmi les grandes figures qui y vécurent, Luca Pacioli, Léonard de Vinci et Pietro Bembo.

Le palais ducal, conçu comme une ville à l'intérieur de la ville, est un édifice monumental d'une beauté peu commune ; il conserve tous les éléments associés à la vie à la cour, même s'il est aujourd'hui devenu la *Galleria Nazionale delle Marche*. Il offre un aperçu exceptionnel de l'art italien entre le Moyen Age et la Renaissance. La

décoration de ses salles revêt un caractère qui lui est propre, avec ses portes à marqueterie, ses bas-reliefs, ses frises et ses portails, et en fait un musée à lui tout seul. Ces salles abritent des tapisseries, des sculptures de bois et des peintures réalisées, entre autres, par Piero della Francesca, Paolo Uccello, Juste de Gand, Luca Signorelli, Giovanni Santi, Federico Barocci (dit le Baroque), Raphaël et le Titien. Le musée diocésain compte des panneaux peints et de précieux meubles religieux des églises de la ville et du diocèse. Un échantillon de l'architecture locale du XIV^e siècle, lieu de naissance de Raphaël, contient des peintures et une fresque de la Madone à l'Enfant, attribuées tout d'abord à Giovanni Santi puis à Raphaël ; ces œuvres font partie du patrimoine exceptionnel en matière de peinture et de sculpture qui constitue le noyau de l'héritage monumental séculier et religieux d'Urbino.

En 1506, le duc Guidobaldo fonda l'université, le *Collegio dei Dottori*, qui avait pour fonction originale d'abriter l'administration et le pouvoir judiciaire de la ville et de donner une économie à l'Etat. Elle se trouve dans le Palazzo Bonaventura, ancienne résidence de la famille Montefeltro.

Urbino soutient sans peine la comparaison avec d'autres "villes d'art" italiennes et européennes telles que Rome, Florence et Venise, grâce à la suprématie culturelle et artistique dont elle bénéficia sous la Renaissance et à la richesse de son tissu urbain, de son architecture et des œuvres d'art qui s'y trouvent. Urbino entretenait d'ailleurs avec ces villes des relations productives, par la voie diplomatique et par les échanges d'artistes et d'artisans, ce qui influença significativement ses propres éléments artistiques et donna lieu à l'expansion de la culture dite "de cour", typique de la Renaissance, qui transcendait les frontières nationales et créait une *koinè* européenne.

Critères i, ii, iv et vi

Catégorie de bien

En terme de catégories de biens culturels, telles qu'elles sont définies à l'article premier de la Convention du Patrimoine mondial de 1972, le bien proposé est un *ensemble*.

Histoire et description

Histoire

Les fortifications romaines que l'on peut trouver à cet endroit encerclaient aux III^e – II^e siècles avant Jésus-Christ une zone urbaine composée de rues à l'agencement irrégulier. Jusqu'au XI^e siècle, la cité se maintint à l'intérieur de ces limites, mais commença à s'étendre à la fin de ce siècle, ce qui exigea la construction de nouvelles murailles défensives.

Au milieu du XV^e siècle, Federico II da Montefeltro, dont la famille régnait sur la ville et le duché d'Urbino depuis la fin du XII^e siècle, entreprit une campagne de

reconstruction radicale de la ville, sans pour autant bouleverser sa structure urbaine globale. Les remparts furent reconstruits selon les dessins de Léonard de Vinci. Le nouveau palais ducal, œuvre de Luciano Laurana et de Francesco di Giorgio Martini, s'inséra dans l'environnement en le bouleversant le moins possible, grâce à l'incorporation des structures médiévales existantes. Avec la cathédrale adjacente (bâtie selon les dessins de Francesco di Giorgio), le palais devint le noyau du tissu urbain et sa conception le modèle des nouveaux édifices de style Renaissance comme le Palazzo Luminati, érigé par les familles nobles de la cour ducal. Dans d'autres cas, les façades des résidences particulières et des églises furent reconstruites selon le nouveau style.

A la mort du duc Guidobaldo en 1508, Urbino passa aux mains de la famille Della Rovere, et de 1631 à 1860 fit partie des États pontificaux. Pendant cette période, la ville subit un déclin économique général ; cependant, en 1700, l'élévation à la papauté de Gianfrancesco Albani, né à Urbino, sous le nom de Clément XI, provoqua une campagne majeure de restauration, particulièrement sur les églises et autres bâtiments religieux.

Au cours de la première moitié du XIX^e siècle, certains changements furent apportés au tracé des rues, aboutissant à la démolition de quelques vieilles maisons pour permettre l'extension de certaines des places. Parallèlement, un nouveau théâtre vit le jour à côté de la tour Francesco di Giorgio, conçu par Vincenzo Ghinelli dans un style et des proportions qui s'intégraient bien dans son environnement.

Description

L'établissement fortifié romain d'Urbino se trouvait sur la colline où se dresse désormais le palais ducal. Le ville s'étendit plus tard à une seconde colline au nord, ce qui donna à la zone maintenant entourée des murailles médiévales (et proposée pour inscription sur la Liste du Patrimoine mondial) une ligne allongée.

Les murailles et leurs dix bastions sont virtuellement intacts, et comportent plusieurs portes, notamment la *Porta Valbona*, ayant fait l'objet d'une reconstruction au XVIII^e siècle. L'ensemble du palais ducal et de la cathédrale surplombent la ville tout entière.

La façade ouest du palais ducal (*Palazzo Ducale*) se compose de deux tourelles élancées qui flanquent trois loggias les unes au dessus des autres. Le matériau utilisé est principalement la brique, bien que les encadrements de fenêtre, les deux loggias supérieures et certains éléments décoratifs soient de pierre. Ailleurs, l'extérieur est plus austère et principalement fait de brique ; du côté qui fait face à la Piazza del Risorgimento, on peut voir les façades de deux palais médiévaux, habilement incorporées au palais Renaissance par l'architecte dalmate Luciano Laurana.

L'intérieur est plus somptueusement décoré, particulièrement la cour principale, avec ses arcades élégantes et ses ornements et inscriptions sculptées.

On accède à l'étage principal (*piano nobile*) au moyen d'un bel escalier monumental, œuvre du Baroque. La plupart des salles, aujourd'hui occupées par le musée national, utilisent judicieusement et efficacement les décorations sculptées et peintes sur les murs, les encadrements de portes, les frises, les cheminées, etc. La salle du trône, la plus grande du palais, contient un bas-relief du Lion de saint Marc. La salle des Anges, l'un des appartements privés ducaux, tire son nom des *putti* (chérubins) qui dansent sur la magnifique cheminée. Ses portes de bois sont ornées d'une marqueterie en trompe-l'œil, œuvre de Sandro Botticelli, tout comme les murs de l'étude du duc (dont le plafond a été décoré par des artistes florentins). La *Sala d'Iole*, baptisée d'après les cariatides sculptées dans la cheminée, dans les appartements de la duchesse, mérite également une attention particulière.

La cathédrale (*Duomo*) fut largement reconstruite à la fin du XVIII^e siècle, sous Pie VII, afin de compléter la reconstruction laissée inachevée sous Clément XI. Œuvre de Giuseppe Valadier, architecte du Saint Siècle, elle présente un style néoclassique sobre et élégant, et abrite plusieurs œuvres d'art majeures.

L'oratoire Saint Jean-Baptiste, qui date du XIV^e siècle, contient quelques fresques remarquables de Signorelli. Quant à l'église Saint François, elle date également du XIV^e siècle, et son intérieur fut refait au XVIII^e. L'église Saint Dominique est pour sa part une structure qui date essentiellement du XIII^e, mais un portail articulé fut ajouté à la Renaissance, surmonté d'un oriel, œuvre de Luca della Robbia. Les monastères Sainte Claire et Saint Bernardin sont eux aussi de beaux exemples de l'architecture conventuelle de la Renaissance.

Le lieu de naissance de Raphaël est un petit édifice du XIV^e siècle, doté d'une petite cour intérieure charmante : on trouve dans une pièce du premier étage, où il naquit en 1483, une Madone à l'Enfant qui fut probablement la première œuvre importante du maître. Parmi les autres bâtiments séculiers, le *Palazzo Odasi*, édifice médiéval, possède une loggia supérieure au plafond caissonné, décoré d'armoiries, et la cour du *Palazzo Palma* est remarquable pour ses arcades et ses colonnes ornées. Une statue de bronze attribuée à Raphaël se dresse sur le petit *Piazzale Roma*, qui permet d'accéder à la forteresse Albornoz du XVI^e siècle.

Gestion et protection

Statut juridique

Le centre historique d'Urbino, proposé pour inscription sur la Liste du Patrimoine mondial, est protégé depuis 1969 en vertu de la loi-cadre italienne sur la protection environnementale (n° 1497/1939). En outre, quelques soixante-dix édifices du centre historique, ainsi que les fortifications, sont également couverts individuellement par la loi-cadre sur la protection culturelle (n° 1089/1939). Toutes les interventions sont par conséquent soumises à une approbation ministérielle. Certains textes législatifs spéciaux (lois n° 124/1968,

462/1985 et 103/1993) portent en outre sur la restauration et la réhabilitation de la ville et de son paysage environnant sur le territoire de Montefeltro.

Gestion

La protection et la gestion du centre historique sont sous la responsabilité du *Ministero per i Beni culturali ed ambientali*, par l'intermédiaire de son bras régional, la *Soprintendenza per i Beni ambientali e architettonici*, qui travaille en étroite collaboration avec les agences compétentes des Marches, de la province de Pesaro et de la commune d'Urbino.

La seule indication figurant au dossier d'inscription eu égard à un plan global de gestion pour la ville ou le centre historique est une brève référence à un plan établi en 1964 par l'architecte Giancarlo di Carlo. Aucun détail n'a été fourni, en dehors de la mention faite de travaux de restauration effectués par cet architecte sur certaines structures monumentales. Un plan montrant la zone tampon proposée, passant à une courte distance seulement du bien proposé, a été fourni, mais sans documentation justificative.

Conservation et authenticité

Historique de la conservation

Les informations sur ce point qui figurent dans le dossier de proposition d'inscription sont maigres : il est simplement dit que l'architecte Giancarlo di Carlo (voir ci-dessus) a effectué des travaux de restauration sur la rampe de Francesco di Giorgio et la zone de Mercatale. La Soprintendenza prend part à des travaux en cours sur diverses parties de la ville, financés par des fonds ordinaires et spéciaux : ces travaux portent sur les remparts, le palais ducal, la forteresse Alborno, la cathédrale et un certain nombre d'autres édifices historiques.

Authenticité

Le degré d'authenticité peut être jugé élevé. Si l'on excepte les travaux des XVIII^e et XIX^e siècles sur certains monuments, peu de choses ont changé depuis l'épanouissement de la Renaissance, sous le règne de Federico III.

Evaluation

Action de l'ICOMOS

Une mission d'expert de l'ICOMOS a visité Urbino en janvier 1998. L'avis du comité international de l'ICOMOS sur les villes et villages historiques sur l'importance culturelle d'Urbino a également été demandé.

Caractéristiques

Urbino est une petite ville italienne perchée au sommet d'une colline, qui fut pendant une brève période l'un des

centres culturels majeurs de l'Europe. Elle est par conséquent dotée de nombreux édifices de très haute qualité, œuvres d'architectes et d'artistes de réputation internationale attirés par le duc Federico III et son fils et successeur Guidobaldo. Du fait de la stagnation économique qui prévalut sous la longue souveraineté pontificale, la ville n'a subi aucun changement radical et, jusqu'à ce jour, a donc préservé dans une remarquablement grande mesure l'aspect qu'elle avait à la Renaissance. En outre, grâce aux politiques du souverain, les architectes et les artistes d'Urbino furent mis au contact de nombre d'autres régions d'Europe, et leur influence transparait dans d'autres pays, particulièrement en Europe centrale.

Analyse comparative

A l'encontre d'autres centres culturels, tels que Florence ou Venise, Urbino ne s'est épanouie que pendant une très brève période, et c'est pendant cette dernière, alors que des artistes et des érudits de toute l'Italie y convergeaient, qu'elle a pris sa forme actuelle. Ce phénomène n'est reproduit nulle part, que ce soit en Italie ou dans d'autres régions de l'Europe.

Observations de l'ICOMOS

Le dossier de proposition d'inscription fourni par les autorités italiennes était pour le moins limité. Il manquait de détails concernant la législation applicable, même sous une forme synthétique, et ne contenait en outre aucune information à l'égard d'un plan directeur pour la ville, s'il existe. La zone tampon proposée à l'origine était totalement inadéquate, car elle ne constituait qu'une zone extrêmement étroite autour des murailles de la cité. Des secteurs très vastes autour de la ville étant protégés par la loi italienne n° 1497/1939 sur la protection environnementale, il semblait plus adéquat d'étendre la zone tampon officielle, comme le requièrent les *Orientations devant guider la mise en œuvre de la Convention du patrimoine mondial*, au minimum à la zone ainsi protégée depuis 1964.

A l'occasion de sa réunion de juin, le Bureau avait renvoyé la proposition d'inscription à l'Etat Partie, en demandant a. des informations sur les plans urbains en vigueur, b. des informations complémentaires sur les projets de conservation et de restauration menés depuis la fin de la seconde guerre mondiale, et c. une redéfinition de la zone tampon, comme proposé ci-dessus. Ces informations ont été fournies à l'ICOMOS et, elles sont en plein accord avec les exigences des *Orientations devant guider la mise en œuvre de la Convention du Patrimoine mondial*.

Brève description

Urbino est une petite ville au sommet d'une colline, qui connut au XV^e siècle une étonnante prospérité culturelle, attirant vers elle des artistes et des érudits de toute l'Italie et d'ailleurs et influençant le développement culturel d'autres régions d'Europe. L'aspect qu'elle

avait à la Renaissance a été remarquablement bien préservé, du fait de sa stagnation économique et culturelle à partir du XVI^e siècle.

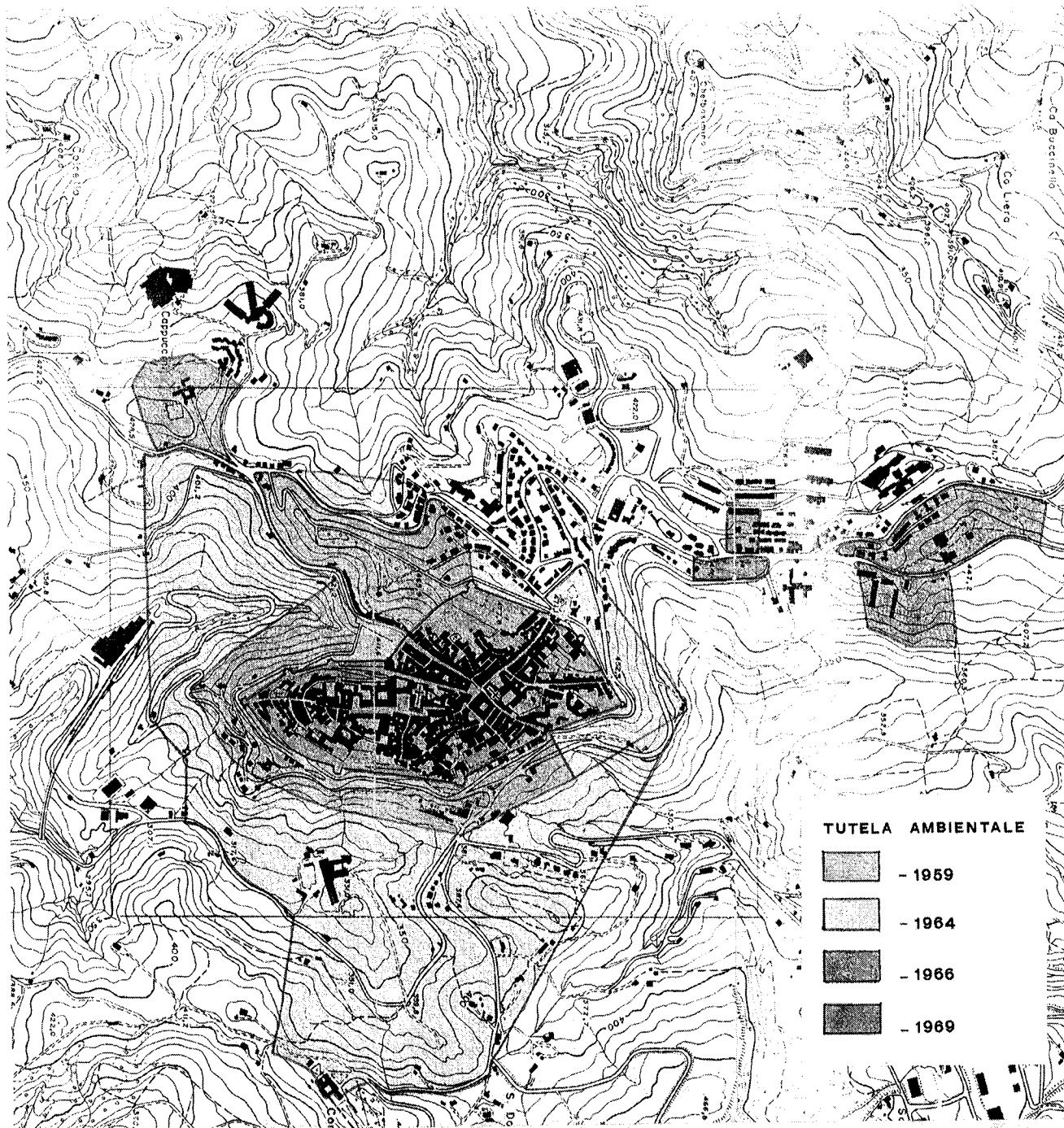
Recommandation

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

Critère ii : pendant sa courte prééminence culturelle, Urbino a attiré certains des plus remarquables érudits et artistes de la Renaissance, qui y ont créé un complexe urbain d'une homogénéité exceptionnelle, dont l'influence s'est largement étendue au reste de l'Europe.

Critère iv : Urbino représente un sommet de l'art et de l'architecture de la Renaissance, si harmonieusement adaptés à son site physique et à son précurseur médiéval que la ville en devient tout à fait exceptionnelle.

ICOMOS, octobre 1998



Le centre historique d'Urbino / The historic centre of Urbino :
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**Le centre historique d'Urbino / The historic centre of Urbino :
Vue aérienne / Aerial view**



**Le centre historique d'Urbino / The historic centre of Urbino :
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