

WORLD HERITAGE



Special Issue

World Heritage in Azerbaijan



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Convention

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BRAZIL. HISTORIC *by nature.*

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Brazil is a country with a strong cultural wealth. From Oscar Niemeyer's modernist architecture to the colonial baroque buildings of historic cities, from the cave paintings of Serra da Capivara to the unique urban landscape of the city of Rio de Janeiro, the 14 cultural World Heritage sites recognized by UNESCO in Brazil are a journey through the history of the country and the world.

**Brazil. A country with many stories to tell.
Come and visit.**

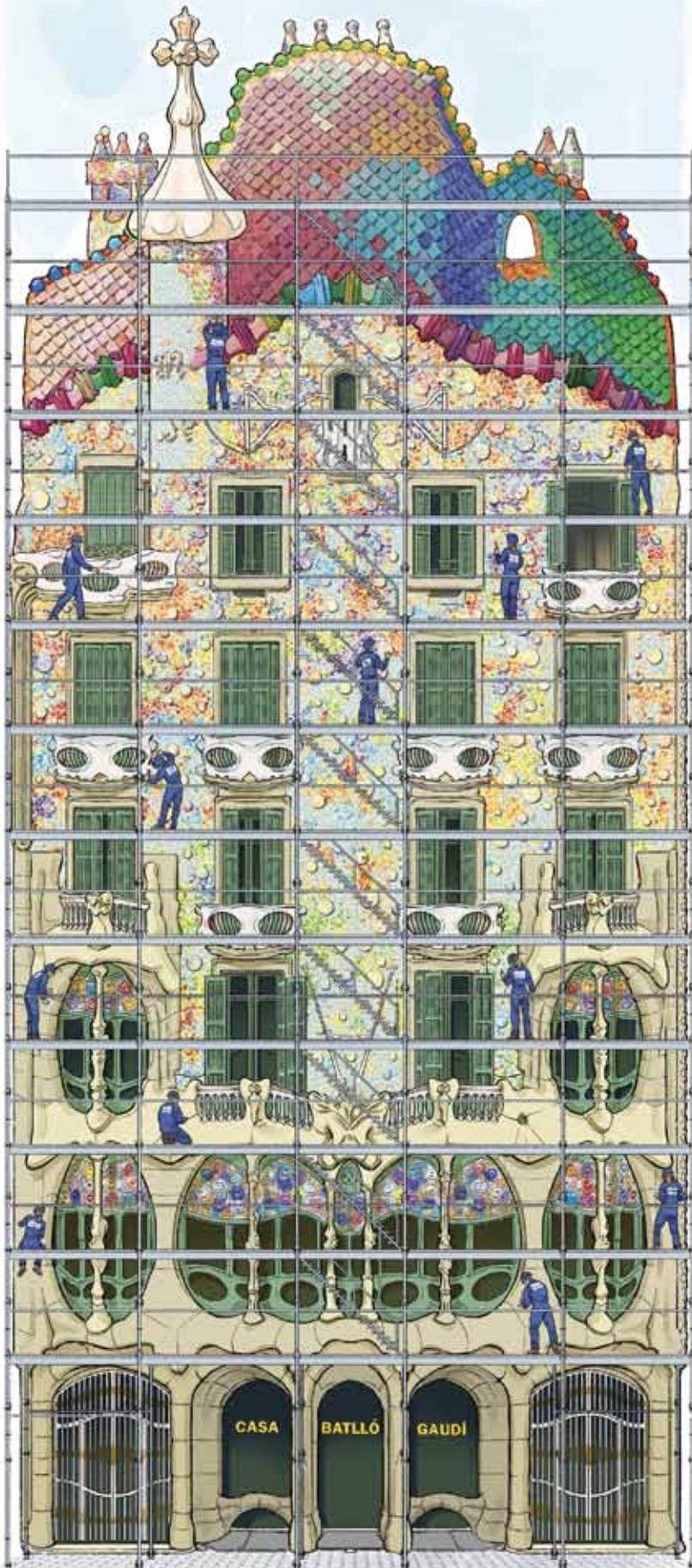
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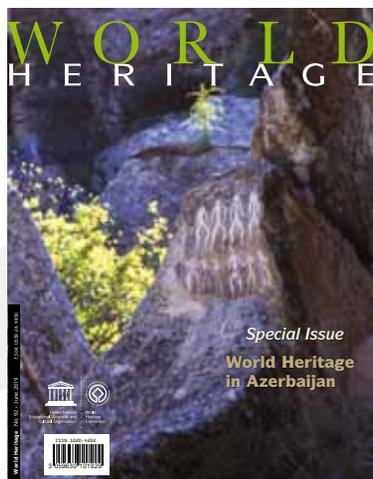
THE RESTORATION OF CASA BATLLÓ

*For the preservation and dissemination
of its universal value*

Casa Batlló is one of the **Works of Antoni Gaudí** in Barcelona inscribed on the World Heritage List in 2005 for its **Outstanding Universal Value**. This masterpiece of Modernism in Catalonia has undergone an extraordinary work of **heritage recovery** that continues to amaze humanity.

The **restoration** carried out between 2018 and 2019 has uncovered surprising discoveries that we have shared with our visitors through the campaign "**Explore the Restoration**". This intervention represents a milestone in its history and an opportunity to showcase its heritage values and contribute to the awareness of **Antoni Gaudí's** extraordinary contribution to universal architecture.

For the team at Casa Batlló, caring for this **World Heritage** is a privilege and an opportunity to share its magic now more than ever. We invite you to **explore the results** of this restoration and to be part of this story that we write together.



Cover: Gobustan Rock Art Cultural Landscape (Azerbaijan).

I am particularly pleased that the 43rd session of the World Heritage Committee will be held in Baku, Azerbaijan. We are very grateful to our generous hosts for organizing this session in a World Heritage city.

Baku has always been at the crossroads of cultures. Situated along the western shore of the Caspian Sea, it is part of ancient trade routes from the Central Asian steppe towards Europe, and was the main port to receive goods from the East shipped across the Caspian Sea. Heading westwards from Baku, merchandise would be transported north through the Caucasus Mountains and to the Black Sea and to Istanbul. Baku has thus been an important multicultural hub in the region throughout history. Archaeological evidence from Baku indicates that the city was founded several centuries before the Common Era, and has evolved in this history of economic and cultural exchanges.

Azerbaijan has a longstanding relationship with UNESCO in many aspects of its mandate. In addition to ratifying all six of the Culture Conventions, Azerbaijan has a city in the Creative Cities Network (Sheki, Creative City of Crafts and Folk Art), thirteen elements of Intangible Cultural Heritage — that you will discover in these pages — and two sites under the enhanced protection of the Second Protocol (1999) to the 1954 Hague Convention for the Protection of Cultural Property in the Event of Armed Conflict.

While this is the first mandate of Azerbaijan as a member of the World Heritage Committee (2015-2019), this State Party has worked closely with the Committee in the past, especially when the World Heritage site of the Walled City of Baku with the Shirvanshah's Palace and Maiden Tower was inscribed on the List of World Heritage in Danger in 2003. The government worked assiduously on a management plan and made extensive changes addressing the Committee's requests, and the site was removed from the Danger List in 2009.

The work of the intergovernmental World Heritage Committee is the touchstone for the implementation of the 1972 World Heritage Convention. Its annual session provides not only a meeting place for all involved in World Heritage preservation but also guidance for key actions to safeguard heritage in the years to come.

The considerable support of our 193 States Parties and of the many stakeholders involved is what makes our global conservation efforts possible. I would like to thank the Azerbaijani authorities for their warm welcome, and I look forward to a fruitful session.



M. Rössler

Mechtild Rössler
Director of the UNESCO World Heritage Centre

AZERBAIJAN CARPET MUSEUM



FOUNDED ON 13 MARCH, 1967



TRADITIONAL ART OF AZERBAIJANI CARPET WEAVING INSCRIBED ON THE UNESCO REPRESENTATIVE LIST OF THE INTANGIBLE CULTURAL HERITAGE OF HUMANITY, NOVEMBER 16, 2010

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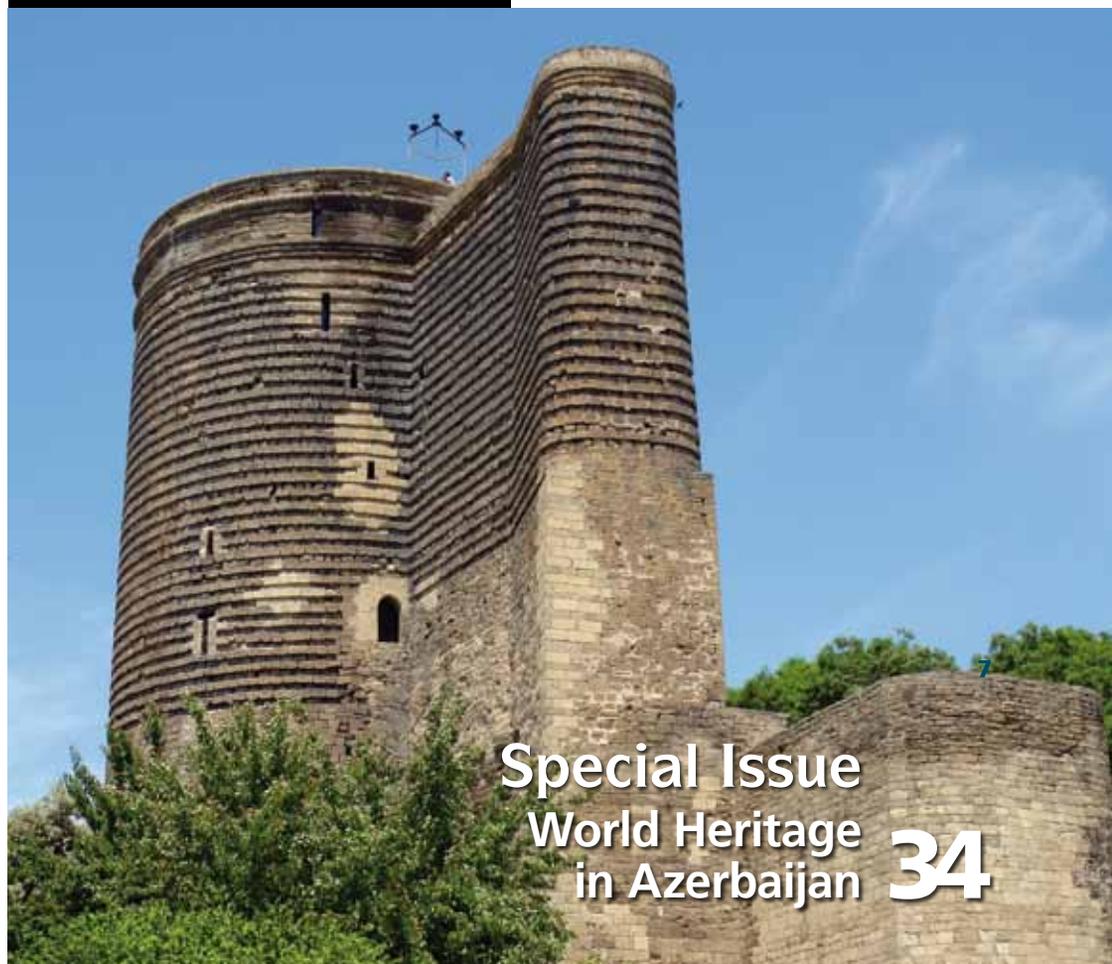
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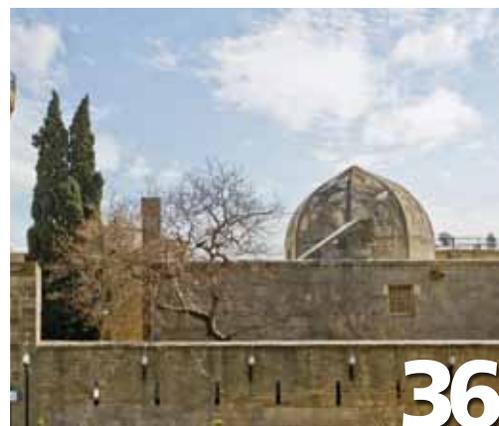
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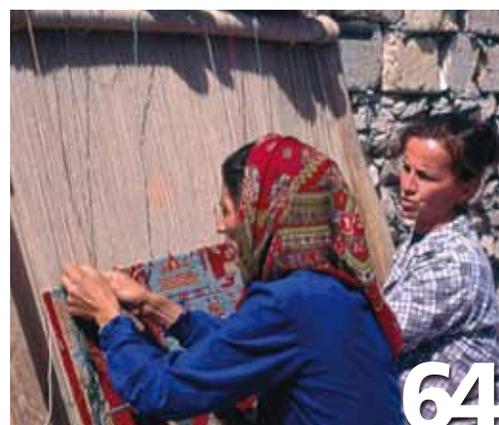
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World Heritage extends its gratitude to the Host Country Organizing Committee, Ministry of Culture and relevant governmental institutions of the Republic of Azerbaijan for their support in the preparation of this issue.



NGORONGORO

FORTY YEARS OF UNESCO RECOGNITION

SPONSORED STATEMENT



Ngorongoro Conservation Area (NCA) in Tanzania is one of the outstanding tourism destinations in the world, which was recognized by UNESCO in 1979, first as a natural World Heritage site and later as a mixed World Heritage site in 2010 to combine both natural and cultural values. These include Ngorongoro crater, Olduvai and Laetoli archaeological sites, the montane forests and several crater lakes.

Ngorongoro Conservation Area is managed by Ngorongoro Conservation Area Authority (NCAA). In order to ensure a harmonious coexistence between wildlife and people, the Authority adopts the policy of multiple land use to manage the Area's resources in a natural and traditional setting. The internal and external pressure for the use of natural resources that are found in Ngorongoro Conservation Area has been mounting ever since the Area was established in 1959. As a result, the Conservation Area faces many challenges and threats that, if not properly addressed, may tilt the crucial balance between wildlife conservation and human settlement. In the early 1980s, the Conservation Area was placed on the List of World Heritage in Danger. But in 1990, after intensive research and continuing management, NCAA managed to restore the fragile balance prompting UNESCO to remove NCAA from the Danger List. We can therefore say that the biggest task and challenge that faces the Authority is to maintain the fragile balance between wildlife conservation and human settlement, the failure of which would lead to losing World Heritage status.

The growth in tourism and increase in human population in Ngorongoro Conservation Area has been posing significant challenges to NCAA. Currently, the human population in Ngorongoro is estimated at 96,446 people mainly Maasai with their herds of cattle and livestock. The challenges included cultivation in NCA, traffic congestion into the crater, proposed major hotel constructions on the rim of the crater and mass tourism policy. Cultivation is not permissible under the legislation for Ngorongoro Conservation Area. To address these challenges, NCAA prepared the General Management Plan (GMP) to manage the Area. The GMP is subject to review every ten years. NCAA also developed a tourism marketing strategy, which focuses on encouraging quality tourism rather than

mass tourism. Cultural bomas (villages) were established in order to ensure that people's culture is respected. Damage to the environment was avoided by ensuring that major development and infrastructure associated with tourism remains outside the Conservation Area. In 2016, the Government of Tanzania prohibited livestock grazing in the Ngorongoro crater which has significantly helped protecting the soil from erosion associated with such practices. NCAA has been working very closely with different stakeholders in a bid to retain the World Heritage status. A good example is when NCAA joined hands with the Ngorongoro district leadership to shift immigrants' families to Oldonyo Sambu near Loliondo. Almost 538 people shifted voluntarily to the new village in Oldonyo Sambu. Also, the NCAA staffs were relocated from NCAA staff village in Ngorongoro to Kamyn Estate, Karatu town and the small town of Mto wa Mbu. The goal was to reduce human population in the entire NCA ecosystem, which is too fragile for increased human activities.

It is worthy to note that there is a joint project between NCAA and Getty Conservation Institute to preserve the 3.6 million-years-old hominid footprints at Laetoli.

After successful years of abiding by UNESCO guidelines and maintaining the historic balance between wildlife and people, UNESCO accorded Ngorongoro Conservation Area a Global Geopark status making it the first Protected Area in Sub-Saharan Africa with such a designation.

Lastly, to demonstrate its commitment to UNESCO, NCAA requires an Environmental Impact Assessment (EIA) before the implementation of any project in Ngorongoro Conservation Area.

Ngorongoro Conservation Area Authority
www.ncaa.go.tz





United Nations
Educational, Scientific and
Cultural Organization

Message from Audrey Azoulay Director-General of UNESCO

This year's World Heritage Committee in Baku, Azerbaijan offers a rare opportunity to explore the country's rich heritage, including its two World Heritage properties.

One of these is the Gobustan Rock Art Cultural Landscape, located in central Azerbaijan, which contains an astonishing 6,000 rock engravings. The oldest of them date back 40,000 years, the most recent to the Middle Ages. The incredible cultural continuity of the rock art found in Gobustan, which reflects thousands of years of continuous human habitation, reveals the central place culture has always occupied in the lives of communities everywhere, throughout history.

The city of Baku also reveals the centrality of culture to Azerbaijani life. Built on a site inhabited since the Palaeolithic period, the Walled City of Baku displays evidence of Zoroastrian, Sasanian, Arabic, Persian, Shirvani, Ottoman, and Russian influences. The 12th-century Maiden Tower (Giz Galasy) and the 15th-century Shirvanshahs' Palace are emblematic places of Azerbaijani history and architecture.

Baku is itself a symbol of this country's resilience. Following a 6.8 magnitude earthquake in 2000, the Walled City of Baku was inscribed on UNESCO's List of World Heritage in Danger in 2003. The pressures of urban development also presented a major challenge. Yet thanks to restoration efforts and improvements to the property's management, the World Heritage Committee removed the property from the List of World Heritage in Danger in June 2009.

In addition to its World Heritage, Azerbaijan teems with vibrant living



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heritage. Thirteen elements from Azerbaijan are inscribed on UNESCO's Representative List of the Intangible Cultural Heritage of Humanity, from the craftsmanship and performance art of the Tar, a long-necked string musical instrument, to the copper craftsmanship of Lahij and Kelaghayi, the art of making and wearing women's silk headscarves. Azerbaijan demonstrated its commitment to safeguarding living heritage when it hosted the 8th session of the Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage in December 2013.

For many centuries, Azerbaijan was an important point along the Silk Road,

linking East to West. Today, the country continues to preserve this chapter of its history through its participation in the Coordinating Committee on Serial Transnational World Heritage Nomination of the Silk Roads. This project works to preserve and manage the cultural heritage sites found along the Silk Roads, as well as supporting national authorities by training them in documentation, archaeological research and management planning for the protection of cultural heritage.

The legacy of the Silk Roads is also reflected in the northern city of Sheki, a member of UNESCO's Creative Cities Network. One of the most ancient cities in Azerbaijan, Sheki is known for its fine architecture, silk production and traditional crafts. Recent years have seen considerable efforts made by local authorities to promote employment opportunities and improve social security for artists and craftspeople, resulting in notable increases in the numbers of people able to build livelihoods upon these cultural traditions. Sheki is a testament to how traditional practices can be turned into vibrant creative economies, while at the same time being safeguarded for future generations.

Over the years, Azerbaijan has demonstrated an extraordinary commitment to cultural diversity in all of its forms. I would like to congratulate Azerbaijan for its efforts in supporting the protection and promotion of culture, both within and outside Azerbaijan, and for generously hosting this year's session of the World Heritage Committee.

I hope that this Special Issue of World Heritage leaves you inspired to experience the rich and diverse heritage of this country for yourself. 🌍

Seabourn & UNESCO

Partnering to Preserve World Heritage

GLACIER BAY, UNITED STATES

Seabourn partners with UNESCO to promote sustainable tourism at World Heritage properties. Our support helps foster wider understanding and commitment for the UNESCO mission to identify, safeguard and promote unique natural and cultural heritage deemed to possess universal value for all humankind. Guest experts with special knowledge about World Heritage Sites take part in our Seabourn Conversations series, enhancing guests' travels with deeper insights and information.

Two types of unique shore excursions also allow guests to support conservation efforts as they visit and learn about them. **Seabourn World Heritage Tours** include visits to World Heritage Sites, while **Seabourn World Heritage Discovery Tours** add exclusive enhanced content, only on Seabourn. A small donation to UNESCO's World Heritage Fund will be added to the prices of these optional tours.

To view UNESCO Discovery and World Heritage tours available to book, please visit seabourn.com/UNESCO and look for these symbols next to the shore excursion descriptions.



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© Ministry of Culture

Special Message

Abulfas Garayev Minister of Culture of the Republic of Azerbaijan and Chair of the 43rd session of the World Heritage Committee

Since becoming a member of UNESCO in 1992, Azerbaijan has made considerable progress in the fields of education, culture and science, and improved its national policies and legislation to ensure enhanced protection of our national heritage.

Azerbaijan is a unique place where different cultures and civilizations meet at the crossroads between East and West, North and South. It is a miraculous country with its centuries-old culture and history, and its ancient peoples whose lifestyle presents a remarkable and harmonious combination of traditions and ceremonies of diverse origins. The peculiarities of Azerbaijan's historical development, its geographical position, and the national composition of the population create favourable conditions for the spread of different religions and cultures in the country. Islam, Judaism, Christianity and other religious beliefs have managed to spread over the country in different periods, interacting with one another and establishing their specific religious and cultural life. This diversity is evident in Azerbaijan's cultural heritage.

Historically known as the Land of Fire, Azerbaijan is one of the most ancient centres of fire-worship and a permanent destination for people tracking this heritage. Numerous temples, relics from many centuries, are the living history of our country. Hundreds of incomparable monuments are scattered across ancient Azerbaijani cities, making Azerbaijan one of the cultural centres of the Islamic civilization.

The remarkable ensemble of architecture in the centre of the capital of Baku, Icherisheher (Old City), not only dazzles visitors but also inspires them to think about the importance of protecting humankind's heritage. Meanwhile, in the Gobustan State History and Art Reserve, located 60 km from Baku, there are approximately 6,000 rock carvings reflecting 40,000 years of human history. The

site acquaints us with the lifestyle of people across that impressive span of time, and allows us to experience its unique atmosphere. It is no coincidence that both venues have already acquired the status of UNESCO World Heritage sites.

Azerbaijan also keeps up with contemporary trends with its many modern architectural structures in Baku. The magnificent Heydar Aliyev Centre, created by world-renowned architect Zaha Hadid, and the Flame Towers rising above the landscape are now widely seen as the new symbols of Baku, the meeting point of past and future.

Historically known as the Land of Fire, Azerbaijan is one of the most ancient centres of fire-worship and a permanent destination for people tracking this heritage.

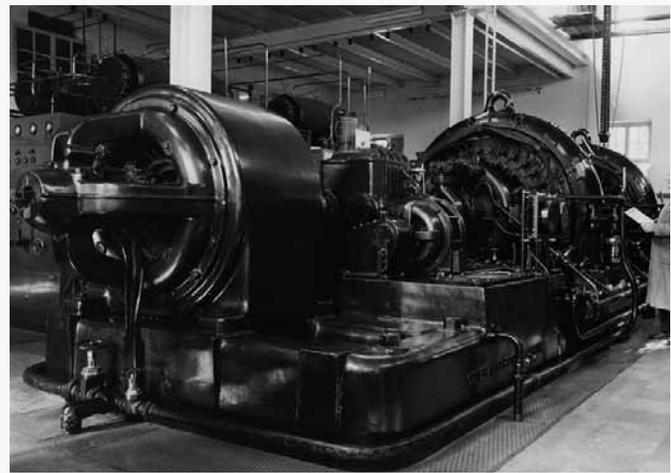
I would like to end this message by expressing my deep gratitude to everyone who contributed to this elegantly designed publication. I am confident that the examples of the unique cultural heritage sites located in this part of the globe and discussed in the next pages will fascinate readers, and motivate them to visit the Land of Fire and see more of these wonders personally.

We are pleased to host one of the most important of all international events, the UNESCO World Heritage Committee's 43rd session, from 30 June to 10 July, and we look forward to welcoming the distinguished guests who will visit our country. 🌍

GRIMETON RADIO STATION

A WORLD HERITAGE IN CHANGE

SPONSORED STATEMENT



Past

The Radio station in Grimeton was built during the early 1920's since the people in Sweden saw the need of developing the existing communication system, especially after the war when the cable connections were destroyed. The station became part of a wireless global communication network, alongside eight other stations with the same transmitter equipment. All types of telegrams could be sent on longwave to New York, USA, through the Grimeton station located at the Swedish west coast, and it was made possible by Ernst Alexanderson's invention the Alexanderson alternator. Today the Radio station is the only remaining of its kind and therefore inscribed on UNESCO's World Heritage List since 2004. Grimeton radio station symbolizes the meaning of reliable communication between people in different parts of the world, and the meaning of the free speech as a basic human right. An organized visitor management was formed shortly after World Heritage inscription and today guided tours are offered, exhibitions and other cultural events with purpose to convey the values of the site.

Present

In 2018, the Foundation World Heritage Grimeton adopted a multi annual development plan Communication - the good, the bad and the history, with the purpose to transform this World Heritage site from being a rather unknown cultural object to become a well-known and appreciated cultural destination. The concept is about Grimeton radio station's role in the development of the wireless communication technology: from 1924, to the inscription on the World Heritage List in 2004 and into the future. Key words in the development work are that the cultural heritage should be used without being consumed and that renewal is the prerequisite for conservation. The sustainability idea runs like a red thread in the development as well as the accessibility. Children and adults with or without disabilities should be able to experience unique global history in its authentic place. In the same time, the radio station is also a monument and a World Heritage site where regards must be taken for the site's unique values and where guidelines and regulations sometimes can be an obstacle in the accessibility work. Here, we seek inclusive creative and innovative solutions.

Grimeton radio station symbolizes the meaning of reliable communication between people in different parts of the world, and the meaning of the free speech as a basic human right.



Future

The foundation of the development work is to create a wide range of experiences that attract more visitors to the site. A prerequisite for the conservation of the site, is that more people find interest and engage in different ways. An important part is therefore to involve the Association Alexander as well as the locals, with the opportunity to influence the development through discussion meetings and workshops. The World Heritage concept is a strong international brand and to develop a World Heritage site into a visitor destination, if it's made in a sustainable way, can be successful for nations, regions and, not least, for the management of the individual property.

To make room for new activities an almost 110ha-large area is examined, as well as the touristic infrastructure at the site today and its development potential. Today, a very small part of the area is accessible for visitors and only a few of the buildings are visitor customized. New areas will open up, to be able to spread the visit flow and thereby reduce the wear of the property when the numbers of visitors increase. For the new interactive exhibitions the existing premises are examined firstly and in case new constructions are made, renewable materials are preferred. For the nature area new walking trails, artwork and activities that attract visitors are planned, which creates opportunity to stay longer at the site.

Except from the permanent elements in the development plan, which becomes part of the basic range, the site will also be a cultural arena, Seek you (CQ) for peace, with events that unite people all year round.

Today the majority of visitors come to the site during the summer, but by being able to offer different events during other parts of the year, a spread can occur that attracts and makes the site available for more. A music arrangement or a temporary exhibition can attract a target audience that the World Heritage Grimeton otherwise has difficulty reaching. In this way more people can enjoy the site as it is presented in a new way.

The goal is that Grimeton Radio station at its 100th anniversary takes the lead in the future as a cultural destination, where continuing preservation as well as development is made possible through increased understanding for the site, increased number of visitors and increased revenue. It's a development journey with many passengers, from operators at the site, the local community, visitors, expert consultants and academia to the municipality, region and state. A World Heritage site has been set in motion, a necessary move that contributes to the preservation of the site.

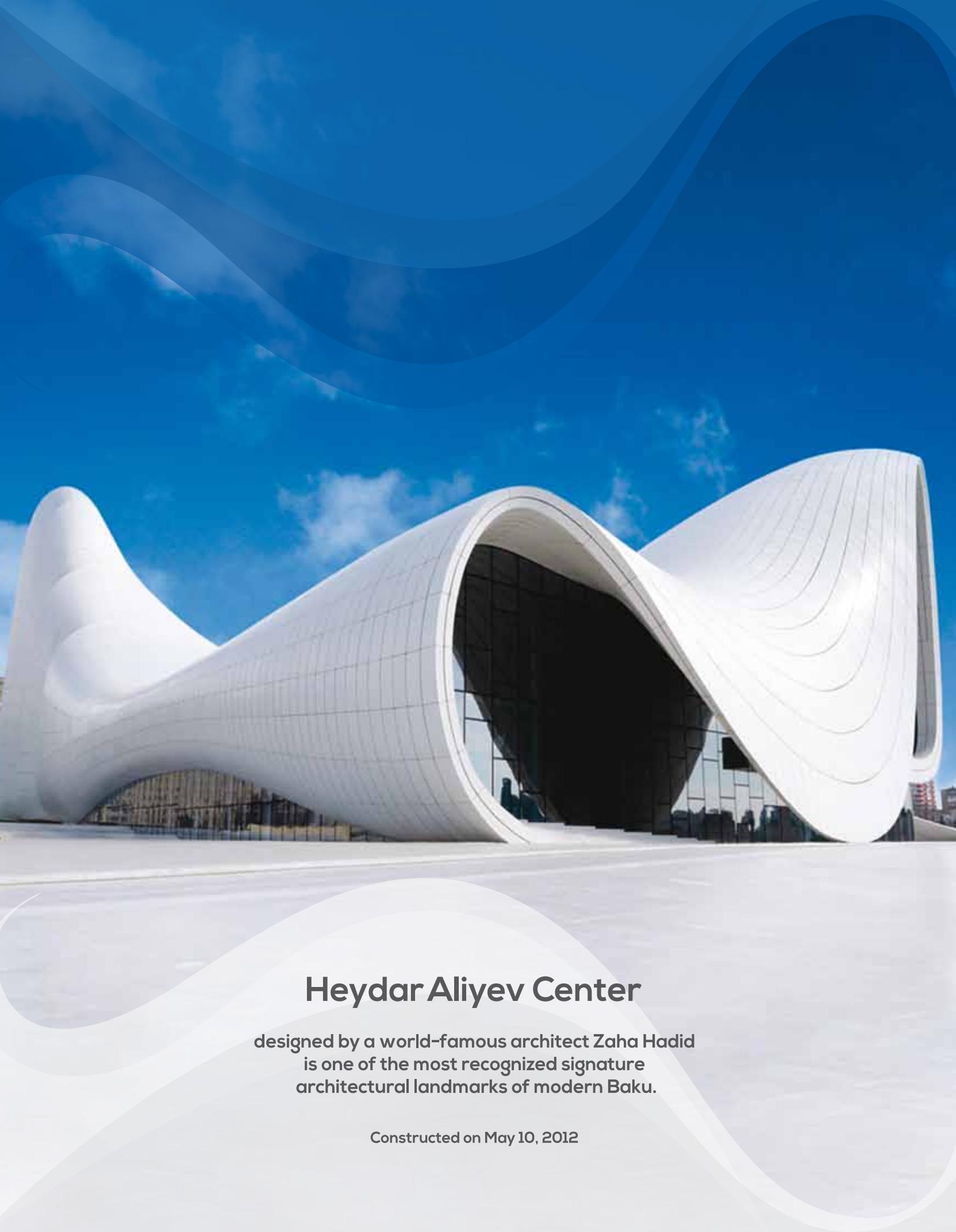
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Heydar Aliyev Center

designed by a world-famous architect Zaha Hadid
is one of the most recognized signature
architectural landmarks of modern Baku.

Constructed on May 10, 2012



© Executive Power of Baku City.

Special Message

Eldar Azizov Head of the Executive Power of Baku City

The city of Baku is honoured and privileged to host the 43rd session of the UNESCO World Heritage Committee. It is a unique opportunity to present our country's achievements and its heritage.

Baku is the largest cultural centre of Azerbaijan. It is home to numerous museums, art galleries, institutions of higher education, philharmonic halls, theatres and libraries. Its strategic location is a rare gift and a reason for its becoming a melting pot of cultures. Baku is striking in its contrasts: the newest business centres are interspersed with historical quarters, and all is imbued with a unique oriental flavour. The Heydar Aliyev Center is a perfect example of futuristic architecture that blends harmoniously into the overall picture of the ancient city. Baku is committed to preserving its values over time, while ensuring sustainable development as the city evolves.

Azerbaijan currently has two sites inscribed on the World Heritage List: The Walled City of Baku (Icherisheher) with the Shirvanshahs' Palace and Maiden Tower, and Gobustan Rock Art Cultural Landscape. The Walled City is the ancient heart of modern Baku. Being there makes you feel you have stepped back into the Middle Ages. Time seems to have stopped here, and that feeling only grows when you see the carpet merchants, the ancient baths that have been preserved for centuries, the luxurious ancient Palace of the Shirvanshahs and of course the jewel of the city, the Maiden Tower, the history of which is intertwined with legends.

I am sure this Special Issue will spark your interest and help you to gain better understanding and knowledge of our city. I want to wish all the participants of the 43rd session of the World Heritage Committee productive discussions. Have a great time and a memorable stay in Baku! 🌍

© Dan Lundberg

Panoramic view of Baku from Dağüstü Park.



HUMBERSTONE AND SANTA LAURA SALTPETER WORKS

A HERITAGE RESCUE ON THE CHILEAN PAMPAS

Sitting in the far north of Chile, in one of the most arid deserts in the world, are the old Humberstone and Santa Laura Saltpeter Works, which in the past were major saltpeter industry sites. Located in a challenging territory which ended up with over 200 settlements of this type, not only were the industrial works set up, but also villages were established to house saltpeter workers along with their families, who among other rigours had to withstand extreme temperatures, ranging from burning sunshine to below-zero night-time temperatures peculiar to the pampas.

These enclaves are the most complete evidence of what used to be the saltpeter industry developed in Chile from the mid-19 century to the 1960s, and a clear example of human endeavour in its ability to overcome and transform a hostile environment into a habitable one. The field attracted immigrants from South America and Europe, and became an exchange complex that forged a unique culture, the so-called pampino culture, whose worker groups were, in turn, the precursors of demands for social and employment rights that were echoed in Chile and the region.

When work stopped in 1959 due to the discovery of synthetic saltpeter, the workers scattered into other sectors, resulting in demolition, dismantling, looting and abandonment of the Works, threatening to erase all traces of a key chapter in the world's history and economy, while also threatening cultural traditions and expressions arising locally around this industry. Accordingly, the uprooted community of saltpeter villages, formed by ex-workers and their descendants, decided to step up and change destiny and raise the profile of this World Heritage site.

The first step for protection and promotion was recognition of the saltpeter works in Chile as National Landmarks (1970), a heritage protection status that started with a rescue process driven by the pampinos themselves along with the government, with the significant milestone of inscription of Humberstone and Santa Laura on the UNESCO World Heritage List (2005) due to their Outstanding Universal Value. At the time, the Chilean government made the strategic decision to inscribe the property on the List of World Heritage in Danger, because it considered it crucial in order to tackle the numerous challenges faced by the site.

Accordingly, in a joint effort between the pampino community, the site manager – Salpeter Museum Corporation – and the government, progress was made through an unprecedented heritage management process that transformed it into a leading attraction in Chile, capturing the interest of visitors and researchers from around the world, currently with 100,000 visitors per year, which responsibly doubles visitor numbers from a decade ago.

Today, the old Works have an updated Management Plan, safety measures to ensure physical protection and conservation of the site's assets, their original buildings were stabilised and the buffer zone was extended in order to conserve the entire cultural landscape, providing context and ensuring perspectives and unobstructed views of the saltpeter sites within the natural landscape. Furthermore, spaces were recovered and established to promote access and publicise the saltpeter process – and the pampino culture – and resources were allocated consistently, steered by site management which has the direct involvement of over 30 people, and a Board made up of ex pampinos.

MAIN ATTRACTIONS

There are numerous works and projects at the site. The restored Humberstone Pulpería Building, where the Saltpeter Industry Interpretation Centre has been established, is one of the most visited locations.

The building dates back to 1938, and it is an accurate representation of saltpeter camp life, as it was the main trading post that supplied not only Humberstone but also a series of surrounding saltpeter works. The restored Pulpería recreates the different spaces, such as butcher's, bakery, frozen product area, bazaar, etc. In addition, different rooms that make up the Saltpeter Interpretation Centre were restored, with themed areas that promote understanding and knowledge of the site and the associated pampino culture. Life size sculptures are showcased in both areas, representing the different trades carried out in this building, supplementing the site's museology for a wide public.

Another attraction and key support for the historic memory is a very large room, with an original permanent exhibit that runs through events that took place during worker struggles, concluding with the historic Santa María de Iquique School Massacre, well-known worldwide due to the strength and drive of saltpeter workers and their wives, who were massacred for demanding better pay and working conditions.

The Documentation and Research Centre is another significant contribution at the Humberstone Saltpeter Works. This involves establishment of a space in old mansions that brings together thousands of documents, photographs and other items, allowing Chilean and International researchers to carry out their work and studies on site.

In parallel the greatest commemorative celebration of industry in general is held: the Saltpeter Week, which every year brings together hundreds of people from across the Pampas.

A standout attraction of the Santa Laura Works is the old Shanks System Leaching Plant, the only one of its kind left in the world, which imbues this heritage structure with outstanding significance. Its huge value stems from the fact that it is a clear symbol of the saltpeter boom, whilst its sturdy image allows one to admire the machinery and remaining structures that gave shape to this production system.

The rescue of Humberstone and Santa Laura has recovered and highlighted the industrial process, social fabric and ways of life during the saltpeter period, making the area dynamic, generating sustainable tourism and contributing to conservation of invaluable cultural heritage for pampinos, Chile and the rest of the world.



United Nations
Educational, Scientific and
Cultural Organization



Humberstone and Santa Laura Saltpeter Works
Inscribed on the
World Heritage List in 2011



Interview with Abulfas Garayev Chair of the 43rd session of the World Heritage Committee and Minister of Culture of the Republic of Azerbaijan

World Heritage:

What does it mean to you to be hosting the 43rd session of the UNESCO World Heritage Committee in Baku, Azerbaijan?

Abulfas Garayev: We have been a member of UNESCO since 1992 and our bilateral relations have been developed very dynamically during these 27 years. Azerbaijan, as a committed member of this noble Organization, supports its mission and objectives. We are substantial contributors to the implementation of UNESCO's conventions and programmes and we actively participate in the work of its statutory bodies. In this regard, I am proud to say that in 2015 we were elected as a member of the World Heritage Committee, which is considered one of UNESCO's main bodies.

In recent years, the protection of the cultural heritage in our country has reached a new level of quality. The Heydar Aliyev Foundation has made tremendous contributions to the preservation of our tangible and intangible cultural heritage, restoring historical, religious and cultural monuments in Azerbaijan and abroad, and transforming Baku into a centre that exemplifies heritage. In her capacity as the president of the Foundation, UNESCO Goodwill Ambassador Mehriban Aliyeva initiated a number of projects aiming at safeguarding and promoting World Heritage. At present, the Heydar Aliyev Foundation, led by Ms Aliyeva, has broadened this mission to include the development of other areas, such as science, education and culture. At the same time, the Foundation continues its service in support of international sustainable development and peace-building activities.

Last year in Bahrain, the Committee endorsed our proposal to host the 43rd session of the World Heritage Committee in Baku, Azerbaijan. We are extremely happy and honoured that our country was entrusted with the organization of this important meeting this year. We see this as another opportunity to demonstrate our commitment to UNESCO and our strong support for the implementation of the 1972 Convention and the work of the esteemed World Heritage Committee. We are also confident that hosting such a prestigious event will give us an opportunity to make our modest contribution to the better protection of world cultural and natural heritage. Furthermore, it will give us a chance to promote our rich and diverse tangible and intangible cultural heritage. I am sure that Azerbaijan and its capital city Baku will prove to be a fascinating destination for all of our guests, surprising everyone as a fusion of modernity and centuries-old traditions. We will do our best to organize a very successful Committee session in Baku and are very pleased to welcome the guests who will visit Baku to take part in this significant event.

WH: The inner city (Icherisheher) defines Baku's distinct architectural character with its historically composed spatial planning, yet it is also a vibrant, residential part of the city.

How do you reconcile preserving the historic centre of the city and keeping it a living, dynamic one?

AG: As you rightly mentioned, Icherisheher is the oldest part of the capital city of Baku, apart from being a historic and architectural preserve. At present, this architectural ensemble with its masterpieces, such as the Shirvanshahs' Palace and Maiden Tower, has hundreds of unique monuments both large and small. They are also places of worship, public baths, shops, public eateries and so on, that have had specific functions for centuries. I think that culture cannot be static or frozen in time; it must be alive. It should thrive, and not be allowed to deteriorate but to continue to reflect natural processes. It must become more colourful, while preserving its authenticity and integrity. As we know, tangible heritage is highly important but so is intangible cultural heritage. There are places in Icherisheher that have existed for 1,000 years and today still have almost the same function, while serving as a platform for community relations. From this point of view, every Bakuian is well aware that this Walled City not only protects architectural pearls, but also preserves the identity, traditions, social relations, love of history, social values and authentic culture of Baku. The local population loves every stone of the city and carefully preserves it. This is the concept of 'living heritage'.

There are places in Icherisheher that have existed for 1,000 years and today still have almost the same function, while serving as a platform for community relations.

In parallel, I would like to note that the great interest and increasing flow of tourists visiting Icherisheher adds to its dynamism. We strive to minimize any potential negative impacts, protect the sociocultural environment, and keep it as alive as possible. And I am proud to emphasize that until now we have been quite successful in finding the balance between the preservation of heritage and sustainable development of the area. And this success has also been recognized by UNESCO.

On 10 February 2005, the President of the Republic of Azerbaijan, Ilham Aliyev, signed a decree establishing the Administration of the Icherisheher State Historical and Architectural Reserve under the Cabinet of Ministers of the Republic of Azerbaijan to ensure the protection of Icherisheher (Inner City). Over the past years, the Administration of the Inner City has carried out multifaceted activities to implement the Master Plan for the conservation of the historic centre of Baku. It has introduced a digital e-map of archaeological monuments and archaeological excavations; regulated traffic flow; conducted scientific, historical and cultural studies of the architecture



Walled City of Baku with Maiden Tower.

© State Service for Protection, Development and Restoration of Cultural Heritage under the Ministry of Culture

and monuments in the territory of the Reserve; and organized cultural and public events aimed at encouraging the development and promotion of culture. The Master Plan was prepared by a group of international experts with the aim of conducting a single policy as part of the long-term conservation and protection strategy.

Today we are at the level of sharing our experience in the management of 'living heritage' with other partner states. But there is still room for improvement, and we will continue to implement this policy in the future as well.

WH: There is an increasing focus among States Parties on new nominations to the World Heritage List. What do you see as the challenges in this trend?

AG: The World Heritage List is one of the main features of the 1972 Convention. This List enables the masterpieces of the world cultural and natural heritage to be recognized, and more importantly, provides mechanisms for their better preservation. Besides, through this annually updated UNESCO List, States Parties and communities present their heritage to the whole world, which in turn brings more attention and interest to these sites. In this regard, it is quite reasonable that each year new sites are presented for inscription on the World Heritage List and that the List is constantly growing. However, there are some important aspects that should be taken into consideration in the management of this important and complex process.

Firstly, the List should be credible and balanced, in line with the Global Strategy for a Representative, Balanced and Credible World Heritage List. There are regions that are under-represented, and we need to assist those countries in bringing more nominations to the List. And here the main solution is capacity-building. It is our firm belief that we need to allocate more time and resources for capacity-building measures. Secondly, we need more balance between the cultural and natural sites on the List. For the time being, the approximate percentage of cultural sites vis-a-vis natural sites is 80% to 20%. And finally, I want to emphasize that the 1972 Convention is not just about listing, but its core target is the protection and preservation of the world cultural and natural heritage. So, in this regard, I think that the focus must be shifted towards the conservation aspect alongside the nomination process. The Committee has certain tools to ensure the monitoring of the state of conservation and we need to fully utilize them. And as times evolve, there may be need

for change as well. So the reform process is vital in this regard and the Committee has a special focus on the reform of the nomination process so that we could better achieve the targets stipulated in the 1972 Convention and the Global Strategy.

WH: Heritage can be a key to international dialogue and peace. How can World Heritage especially contribute to this?

AG: Protection of natural and cultural heritage is vitally important, and it must be seen as not only protecting the physical monuments, but also their true moral values and symbolic meaning to the communities. Such sites are true symbols of human memories and identity. Unfortunately, nowadays we often witness the deliberate destruction of cultural heritage in the world. This makes the mandate of UNESCO even more important and relevant as never before. Through the World Heritage process we need to focus more on the protection of cultural heritage in conflicts and strongly call for a culture of peace. I believe that the World Heritage Committee should stand united in its efforts to protect the world's heritage. As the cultural sites are the treasure of humanity they should not be a target, but remain places of peace, memory and dialogue. And in this sense, it is quite symbolic that the 43rd session will be hosted in Azerbaijan. As a country situated on the crossroads of civilizations, at the heart of the Great Silk Road with rich traditions of diversity and peaceful coexistence, Azerbaijan spares no effort in the spreading of these values worldwide. As an example, I want to mention the Baku Process initiated by the President of the Republic of Azerbaijan in 2008 and the World Forums on Intercultural Dialogue, which have been held biannually in Baku since 2011 in close partnership with UNESCO. This Forum became a truly global platform for the promotion of intercultural dialogue. And finally, I want to emphasize that regardless of its location, respect for the origins of heritage and the protection of its identity are significant contributions to the establishment of global peace.

WH: How do you envisage educating young people about World Heritage preservation, and involving the public?

AG: We all know very well that our youth is our future; investing in youth means investing in our common future. Their attitudes towards these important issues, the priorities they have established, directly determine the path of human development. It is important to continue the protection of our heritage, especially the sites of universal importance, by civil society and the young people, and all the initiatives that carry out this mission must be unwaveringly supported and encouraged. In this regard, UNESCO's World Heritage Volunteers (WHV) is a great example of a programme that involves young people in the protection of heritage. We must try to expand such programmes and involve, to the maximum possible extent, shareholders in this mission through global campaigns. The youth is a target audience for awareness raising and capacity-building activities. The 2019 Youth Forum will be held on the eve of the World Heritage Committee session in Azerbaijan. We are looking forward to hosting the young professionals from all over the world to be trained by the experts in the field of heritage and will enable them to observe the work of the Committee session. 🌐

THE WORLD'S FIRST TEMPLE GÖBEKLI TEPE ZERO POINT IN TIME





Göbekli Tepe (Turkey) lies some 15 km east of Şanlıurfa in the Germuş mountains (c. 770 m above sea level) from whence it has commanding views over the Harran plain to the south, and the modern city of Şanlıurfa to the west-south-west.

The property is home to the earliest known monumental megalithic architecture, comprising large round-oval and rectangular buildings with large monolithic T-shaped pillars carved from locally quarried limestone. The structures are considered among the earliest evidence worldwide for human-made megalithic buildings and were constructed specifically for ritual purposes by their prehistoric population(s). These were erected at Göbekli Tepe in the Pre-Pottery Neolithic A (PPNA) and in the subsequent Early Pre-Pottery Neolithic B (EPPNB), between approx. 9600 and 8200 BC. The distinctive and well-known T-shaped (anthropomorphic) pillars from Göbekli Tepe were carved from quarries in the adjacent limestone plateau using stone and bone tools. Subsequently, they were dragged to the site where they were erected at their designated spots and/or slotted into walls constructed from the locally ubiquitous limestone.

Göbekli Tepe is one of the most impressive prehistoric megalithic monuments in the world on account of its great antiquity (10th and 9th millennia BC; making it some 6000 years older than Stonehenge, 7,000 years older than the Great Pyramids), the number and sophistication of its limestone megalithic buildings, the shape of the stones, the breath-taking imagery found carved and engraved on many of the stones and the exceptional T-pillars found on the site. Furthermore, the imagery from Göbekli Tepe provides unprecedented insights into the worldview and belief systems of prehistoric populations living in Upper Mesopotamia some 11,500 years ago, a time which corresponds with one of the most momentous transitions in human history, one which took us from hunter-gatherer subsistence to (modern) farming lifeways, also referred to as Neolithization. For this reason, Göbekli Tepe stands out as one of the most exciting and significant prehistoric sites in the world.

Göbekli Tepe has a high degree of authenticity. Since their discovery, no changes have been made to the setting or material

Built by hunter-gatherers 11,600 years ago.

It has repudiated several theories on civilization and proved that hunter-gatherers were much more sophisticated than historians expected.

No evidence of existing metal tools, wheels, pottery, domestic animals and writings at the time it was built.

It is 6,000 years older than Stonehenge and 7,000 years older than the Great Pyramids.

Göbekli Tepe, possibly the oldest monumental temple in the world, may be the site where you can find the answers to the most fundamental questions about civilization.

Inscribed as a UNESCO World Heritage site in 2018.

fabric of the monumental buildings, which are exceptionally well preserved. Even though their original appearances - as they would have appeared some 11.000 years ago - are not completely clarified, they are, for all intents and purposes, completely authentic in all their significant attributes.

Göbekli Tepe, regarded as one of the world's oldest archaeological ruins discovery and its oldest temples, was added to the UNESCO World Heritage List in 2018 under the following criteria (i): to represent a masterpiece of human creative genius, (ii): to exhibit an important interchange of human values, over a span of time or within a cultural area of the world, on developments in architecture or technology, monumental arts, town- planning or landscape design and (iv): It is an outstanding example of a type of architectural ensemble which illustrates a significant stage in human history.

Photos: Saner Şen

Walled City of Baku with the Shirvanshah's Palace and Maiden Tower

Open-air museum.

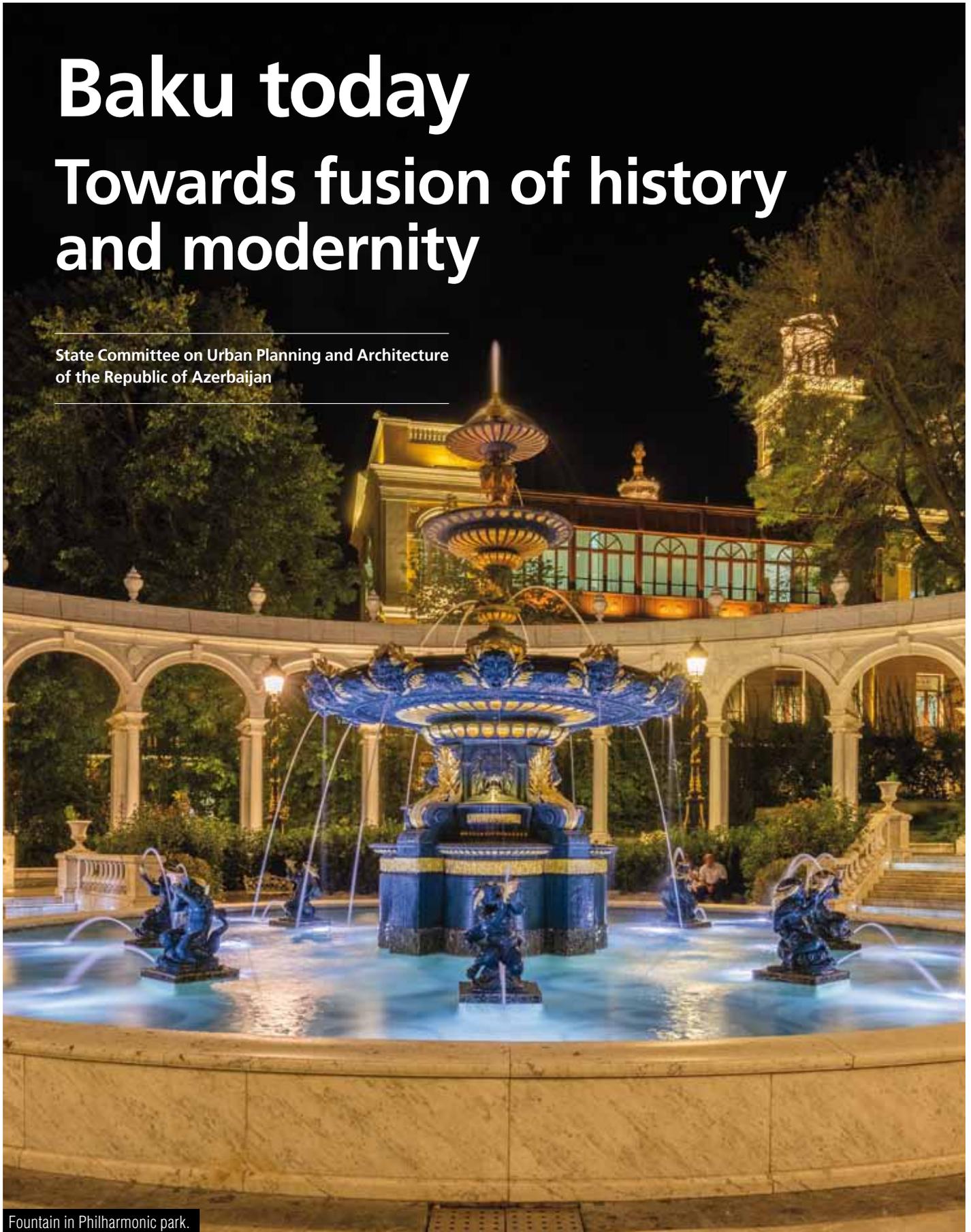
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Baku today

Towards fusion of history and modernity

State Committee on Urban Planning and Architecture
of the Republic of Azerbaijan



Fountain in Philharmonic park.

© Diego Delso, delso.photo, License CC-BY-SA

Some call Baku ‘the city of winds’ for its variable weather conditions. Others say Baku is the ‘European marvel of the East’ and ‘the place where East meets West’ for its remarkable combination of Oriental and Western traditions. These are visible in the local medieval fortress and the European-style 19th-century architecture, and echoed in the Soviet-era buildings as well as the ultra-modern skyscrapers that shape the new image of the city today.

Among well-known landmarks of Baku today are Icherisheher (the Inner City or the Walled City), included in the UNESCO World Heritage List; Baku Seaside Boulevard that was reconstructed in the 2000s; the Heydar Aliyev Center that was named Design of the Year by the London Design Museum in 2014; and the Flame Towers that are the tallest structures in Baku.

The area of Baku is believed to have been inhabited since the Paleolithic period. The city itself emerged in the Middle Ages as the fortress, and still retains much of its 12th-century defensive walls, though certain constructions presumably date back to the 7th century BC. Baku has a unique mix of Zoroastrian, Sassanian, Arabic, Persian, Ottoman and Russian cultural presence along with the dominating Azerbaijani element.

Oil capital

Baku has long been a transit point on the historical Silk Road but it obtained real prominence in the mid-19th century when oil production started around the city, sparking a new era for the entire Caucasus. Baku turned into the oil capital of the Russian empire and then of the USSR. In the second half of the 19th and early 20th centuries the emerging oil tycoons tried to gain visibility and match their newly-acquired wealth with social status. They invited European architects to design grand mansions, some of which still stand in downtown Baku. They also donated large amounts to charity, sponsoring construction of schools and hospitals and helping to improve the well-being of the vulnerable. This was also the time when Baku’s first master plan was implemented, though it covered only the area of the medieval Inner City (Icherisheher).



Baku night view.

© Farid Khayruhin

Another three master plans were implemented during the Soviet era, when the city developed in the form of an amphitheatre around the Baku Bay. The collapse of the USSR adversely impacted the city and though the last Soviet-time master plan was prepared in 1987, the changed political and legal context and subsequent socio-economic turbulence of the early 1990s created many difficulties in its implementation. At the time the city urgently needed a coherent institutional and regulatory framework and adequate professional urban development capacity.

Recent developments

Comprehensive reforms and government policy actions initiated by the National Leader of Azerbaijan Heydar Aliyev and then successfully continued by the President of Azerbaijan Ilham Aliyev have significantly contributed to urban development and the overall image of the city.

According to the magazine *The Economist*, in 2016 Baku ranked 9th out of 10 cities that had considerably improved quality of life. A Lonely Planet survey conducted in 2017 ranked Baku one of the top ten cities for architecture lovers and TripAdvisor put it among its best five travel destinations for tourists the same year. According to Numbeo, Baku is 42nd among 327 cities in terms of safety while TourStat agency keeps on upgrading Baku’s ranking among the top five travel destinations

in the Commonwealth of Independent States (CIS).

Much remains to be done, however, regarding quality of life and the related balanced use of the urban area. This demanded the preparation of the first master plan for Baku as the capital city of independent Azerbaijan, covering the period from today until 2040.

Under instructions from President Aliyev, the State Committee on Urban Planning and Architecture proceeded with developing a new master plan of Baku in July 2018. The Committee contracted Boston Consulting Group (BCG) to ensure that the process complied with international standards and international best practices. Based on a survey of citizens and experts, the parties prepared the Development Concept Paper of Baku that responds to challenges, incorporates worldwide trends and considers the competitive advantages of the city.

The Concept has defined four strategic development priorities for Baku. These are: development of multi-centre infrastructure of the city with sub-centres to ensure sustainable urban development; recovery of the urban environment and efficient use of the area for citizens’ quality of life; preservation of the cultural heritage and the city’s architectural appearance, and diversified cultural life; and postindustrial sectoral and business development with a focus on creative industries, online services and tourism.



Heydar Aliyev Center.

© Farid Khayrulin



Ismailiyya Palace.

© Farid Khayrulin

Preparation of the master plan

Based on these conceptual priorities, the government is currently preparing the Baku master plan, the key urban planning document for the next twenty years. It will provide policies and a legal framework for future physical development of the capital of Azerbaijan. Considering the role of the master plan as a broad guideline in the city's long-term development, one of the above-mentioned priorities has special significance for Baku's cultural heritage. The Concept Paper underlines the importance of preservation and development of cultural life and the city's inherited architectural appearance. Today the city has a successful mix of classical European, modern and Soviet architectural styles. However, there is a need to balance the traditional image of Baku and modern creative solutions that add new flavour to the city. Therefore, the Concept Paper prioritizes preservation of historical-architectural monuments, development of related infrastructure and touristic capacity, where relevant, and higher legal responsibility of the private sector for preservation of priority monuments and their protection from destruction and acts of vandalism.

Cultural resources

Preservation and development of the rich cultural values and traditions, and protection of the nation's historical and architectural heritage are among the Government of

Another urban development priority is a more vibrant cultural life as it is a strong incentive for strengthening sustainable development of the city and its touristic capacity.

Azerbaijan's top priorities. In this context, a number of initiatives were successfully implemented within the last decade under the personal guidance of the First Vice-President of the Republic of Azerbaijan and Goodwill Ambassador of UNESCO and ISESCO Mehriban Aliyeva.

Another urban development priority is a more vibrant cultural life, as it is a strong incentive for strengthening sustainable development of the city and its touristic capacity. Nowadays, Baku has several cultural landmarks such as the Heydar Aliyev Center, a number of cultural museums including the recently redesigned Azerbaijan Carpet Museum, street art sites and a well-established network of theatres, concert-halls and cultural-educational centres. And Baku has room to expand its calendar of cultural events, as the city has abundant human and cultural capacity – there are communities of designers, musicians and other creative activists, for example the YARAT contemporary space of modern art, Icherisheher Centre for Traditional Arts, Baku Media Centre and others.

There is a need for more creative platforms, co-working centres and art

incubators, and a higher number of locally trained producers and managers in media, design and other creative professions. Also, an event and museum tourism agenda is needed to use touristic revenues for sustainable development of the city.

Improving quality of life

Within the last decade, the city of Baku has hosted a number of major international sport and business events. Strong efforts by the government aimed at improving public infrastructure are having a positive impact on quality of life in the city that translates into population growth and an increased number of visitors. Baku is becoming a better place for work and life, for leisure and entertainment. Baku's much-loved Seaside National Park has been central to city life for well over a century. Originally occupying just a few hundred metres – the area between Icherisheher and the Caspian Sea – the historic Boulevard has gradually lengthened and dramatically expanded to 16 km today.

Meanwhile, public authorities keep working on proper city planning in order to face further challenges of urban development and the necessity to provide



Baku White City.

© Farid Khayrulin

more comfortable life conditions. The city needs diverse infrastructure to ensure sustainable development. The Baku master plan preparation process envisages development of the citizen-oriented compact multi-centre city with sub-centres development requirements that will ensure balanced urban environment and development of the living local urban spaces.

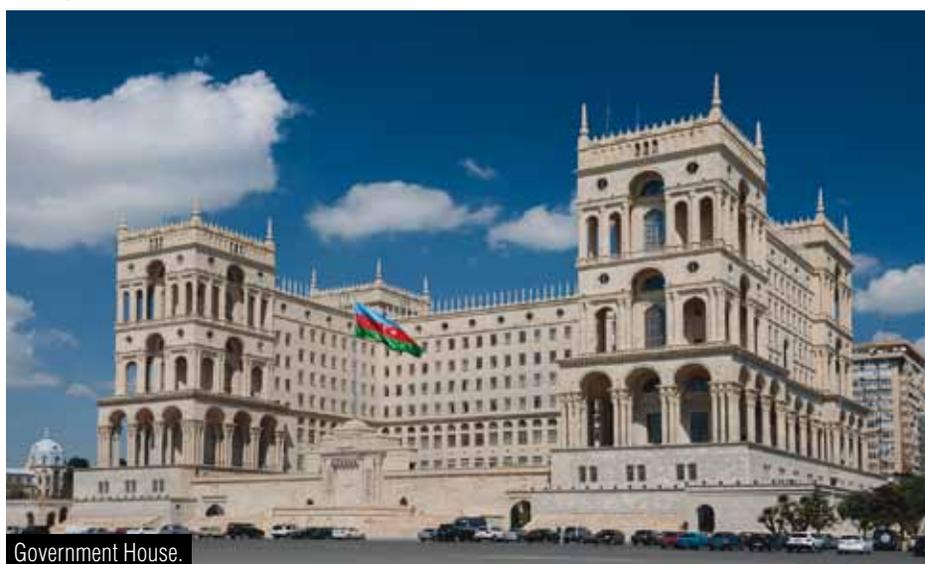
Several years ago Baku started transforming the area in its eastern part, called the 'Black City', which is urban heritage from the first oil boom of the late 19th century. The result of that successful development today is the 'White City', one of the largest modern projects in the world, built entirely on an ecologically reclaimed industrial zone. Proper urban design, ecological compatibility, architectural diversity and a well-thought-out integration of the new development into the existing urban context of the city are major elements of the concept of Baku White City, the new residential area covering hundreds of hectares.

Appropriate planning and careful development of historic downtown Baku will continue. Today Baku has an ambitious task ahead: to prepare an urban development code in the post-industrial era based on modern urban design methods. Today's investments in identity will further modernize Baku and make it an even more remarkable and balanced city. 🌐



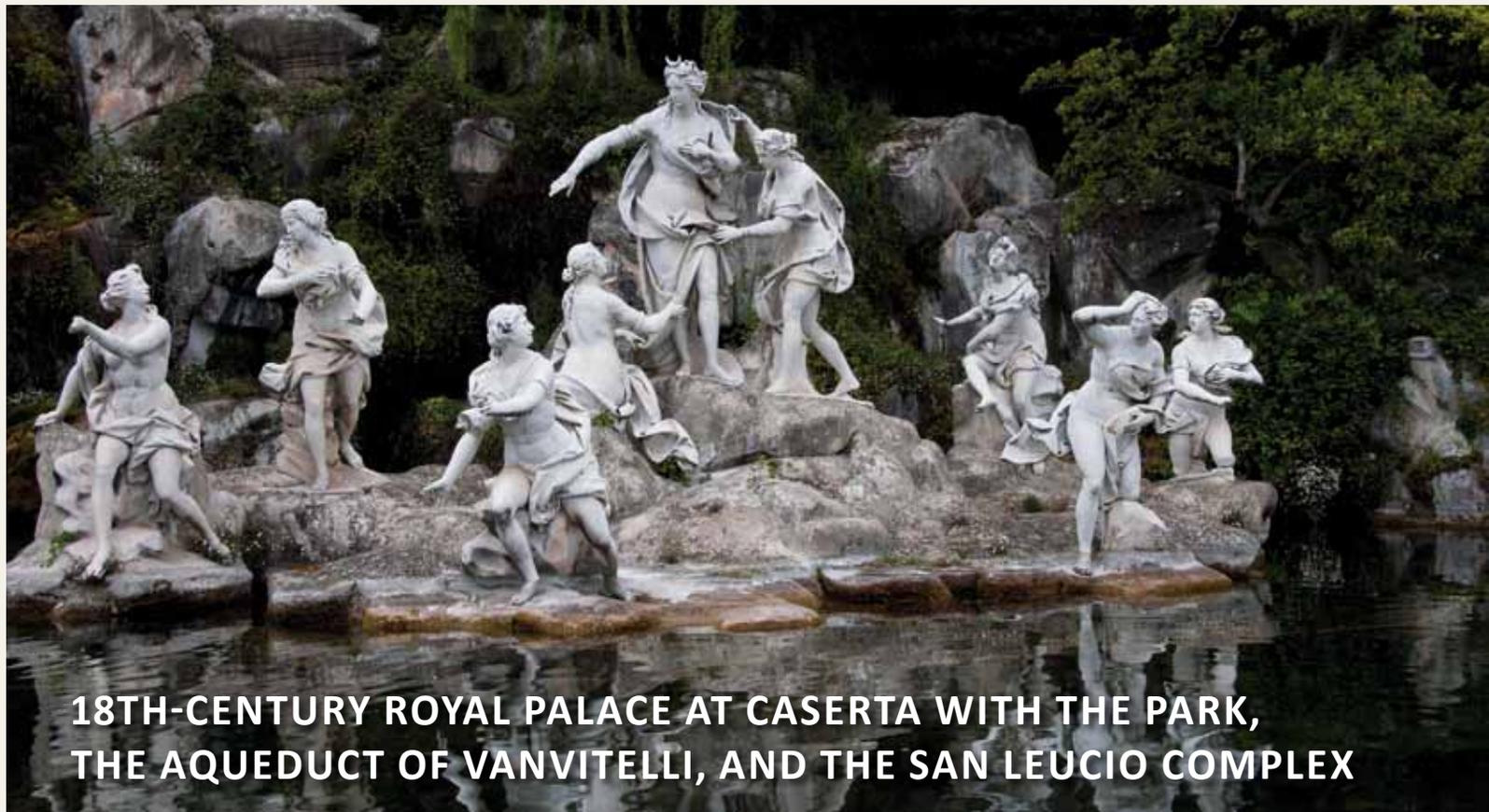
Renovated waterfront of Baku.

© Farid Khayrulin



Government House.

© Farid Khayrulin



18TH-CENTURY ROYAL PALACE AT CASERTA WITH THE PARK, THE AQUEDUCT OF VANVITELLI, AND THE SAN LEUCIO COMPLEX

Royal Park, the Fountain of Diana and Actaeon © Reggia di Caserta

Combining the influences of Versailles, Rome and Tuscany, the Caserta Royal Palace and Park, located north of Naples (Italy), were designed according to the wishes of Charles of Bourbon III by Luigi Vanvitelli, one of the greatest Italian architects of the 18th century. Caserta is considered a triumph of Italian Baroque, and ahead of its time. Expanding across 11 acres, the garden's pools, fountains and cascades are aligned through a 'telescope effect', extending as far as the eye can see.

One of the last great European gardens, Caserta Royal Park combines manicured gardens and natural woodland. The English Garden, set within the complex, is one of the greatest, oldest, and most important picturesque spaces created in Europe. Hundreds of rare and precious plants from around the world were brought to Caserta, and still grow there today.

A silk factory and associated workers' homes were included in the layout and the natural forests were incorporated into the complex. The Royal Site of San Leucio, with its silk mills, was built near the Belvedere Palace, the country residence of the Sovereigns who loved to go hunting there and participate in the local rural activities. Part of the World Heritage site inscribed in 1997 along with the Royal Palace of Caserta, the manufacturing center was built in 1789 by Francesco Collecini, assistant of Luigi Vanvitelli, and had a specific Code of Laws where the rights and duties of the villagers were clearly defined. It is an eloquent expression of the Enlightenment in material form, incorporated into its natural setting rather than imposed upon.

A Complex built for Kings

Charles of Bourbon conquered the Kingdom of Naples and entered the city on May 10th, 1734. The King then built the Royal Palace as the center of his new Kingdom of Naples in 1750. The choice of the location for the kingdom's administrative capital fell on the plains of Terra di Lavoro, in the site dominated by the 16th-century Acquaviva palace.

The Royal Palace of Caserta was one of the largest buildings erected in Europe during the 18th century. King Charles of Bourbon

commissioned the building of Caserta's Royal Palace in 1752 to his architect Luigi Vanvitelli. The palace has five floors and

1,200 rooms including the Court Chapel, the Palatine Library, and a theatre modelled after the San Carlo Theatre of Naples. The royal rooms date back to the late 18th century, and the "new apartment" to the beginning of the 19th century. Inside, the vaulted arcade connects three octagonal vestibules leading to the four courtyards, characterized by niches and wide corner apses.

In 1997, the palace was designated a UNESCO World Heritage site. Its nomination file described it as "the 'swan song' of the spectacular art of the Baroque period, from which it adopted all the features needed to create the illusions of a multi-directional space."

A Walk in the Park

The Royal Park is an integral part of the estate. Its key features include the garden, which stretches for 120 ha, partly on hilly terrain. The Park starts from the back façade of the palace and flanks a long promenade with artificial fountains and cascades. The construction of the garden started in 1753, the same year as the construction of the Caroline Aqueduct, which directs waters from the slopes of Mount Taburno to feed the fountains of the royal gardens and irrigate the plants. The Park was completed by Carlo Vanvitelli, who retained the compositional rhythm of the alternation of fountains, water bodies, meadows, and waterfalls designed by his father Luigi.

In 1785, following the request of Queen Maria Carolina, Vanvitelli and the botanist John Andrew Graefer built the English Garden at the top of the park. It was the first landscape and botanical garden in Italy and one of the estate's highlights, with a lake and decorations that mimic ancient ruins.

Date of Inscription	1997
Property:	87.37 ha
Buffer zone:	110.76 ha



Royal Palace, Throne Room © Reggia di Caserta



Caroline Aqueduct © Reggia di Caserta

› How to Get There

Easily accessible by car, taxi, bus or train, the Royal Palace of Caserta is 28 km from Naples and 174 km from Rome.

From Naples Central Station there are trains about every 20 minutes. From Rome Termini (railway station) there are 4 high-speed trains per day and other railway connections about every 30 minutes. Every hour there is a dedicated bus service from the Naples Port and Naples International Airport. Every two hours there is a bus from Rome Fiumicino International Airport. Every 30 minutes there is a bus from Rome Termini (railway station).

› When to Visit

The Royal Palace of Caserta is a year-round destination, but its extensive gardens are at their best in spring and summer. The complex is closed on Tuesdays. The Court Theatre is only open on weekends.

› How to Visit

To enjoy the Royal Palace, the Park, the English Garden and “Terra Motus” contemporary art collection, plan to spend a day in Caserta. Guided tours allow you to discover the secrets inside the Royal Palace. Renting a bike is a great option to explore all the hidden corners of the Park and the English Garden. There are also horse carriage rides and tours in the Park.

Guided tours of the restored silk factory of the San Leucio Complex, with its intricate machinery, provide a unique and interesting experience.



Royal Palace of Caserta, view from the Royal Park © Reggia di Caserta

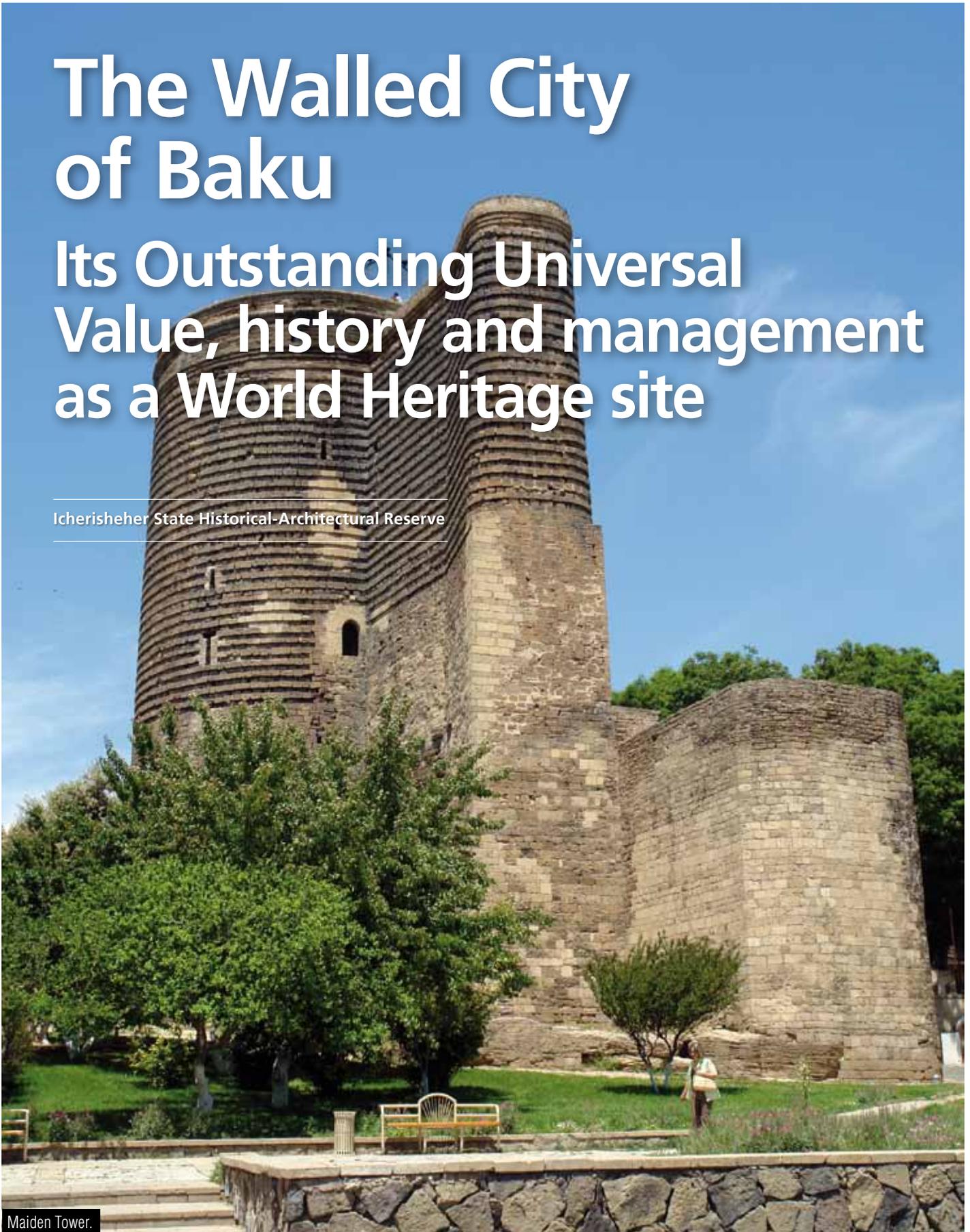


Royal Palace, Staircase © Reggia di Caserta

The Walled City of Baku

Its Outstanding Universal Value, history and management as a World Heritage site

Icherisheher State Historical-Architectural Reserve



Maiden Tower.

© Mammad Rahimov

The Walled City of Baku, also known as Icherisheher (Inner City or Old Town) is the historical centre of ancient Baku, which was the capital city of the medieval Azerbaijani state of Shirvanshahs. The Walled City of Baku, as the historical and architectural pearl of ancient Baku, is an open sky museum, built as an amphitheatre in a 22 ha-area. This unique historic ensemble, also called the Acropolis of Baku, Old City or Icherisheher, was built upon a hill and surrounded by fortress walls with a height of 8 to 10 m and a width of 3.5 m. It has served many functions throughout its long history. After becoming the capital city of the Shirvanshahs' state in the 12th century, it was an important trading centre along the Silk Road. Following the 19th-century economic boom and with the development of the oil industry in Azerbaijan, the city expanded beyond the fortress walls, and the growth of a 'modern' city outside of the walls of Icherisheher significantly changed its traditional role. With the country's oil boom, first the outer fortress walls were demolished, creating an inner and outer city. Many buildings were constructed outside the fortress walls, and Baku grew rapidly in size. The Walled City of Baku remained as a traditional residential and historical centre coexisting with the surrounding city.

It is a well-proven fact that Baku and the Absheron Peninsula in general formed one of the first sites of ancient civilization. Over the last 200 years, archaeologists have discovered a large number of cultural artefacts, with numismatic materials pointing to the development of the ancient culture in this area. Among the findings from excavations are obsidian and cowrie cockleshells, which were used as money. There is evidence that people traded across the Southern Caucasus starting from the Bronze Age (4th millennium BC–2nd/1st millennium BC), including in the Walled City of Baku, one of the most ancient settlement sites in Azerbaijan. The oldest coin found in the Walled City of Baku is a copper coin made during the reign of Xerxes (Khashyar), the fifth king of the Achaemenid dynasty of Persia (485–465 BC). The coin discovered during the excavations in 1994 near the Mohammed Mosque has the king's portrait and the image of a ship. These



Walled City of Baku with Shirvanshah's Palace.

© CC BY-SA 3.0

discoveries testify to the fact that Baku was a city of antiquity. In particular, the coin dated back to the Achaemenid period indicates that ancient Baku was involved in trade relations with the rest of the ancient world.

Icherisheher's Outstanding Universal Value

The splendour of Icherisheher (Walled City of Baku) is a reflection of the mixture of its unique architectural monuments and the spatial urban planning with its original street views. The Walled City of Baku is still a living, vibrant city with residential areas housing local communities. Icherisheher's distinctiveness within Baku is evident from a view of the plan of the city. The surrounding urban pattern is strikingly different from that of the fortress. The medieval street pattern creates a feeling of an endless maze that is perceived while walking within the city. Its quarters are much smaller than the blocks of the rest of the Historic Centre.

Icherisheher has retained the relative homogeneity of its architecture and urban pattern because of its exclusion from Baku's dynamic urban development in the 19th and 20th centuries. This phenomenon is rare among historic cores in modern cities. The low and dense urban structure ascending in steps onto the hill has been accentuated only by minarets, the Palace and the Maiden Tower. Icherisheher has preserved much of its defensive walls, which define the

character of the property. The most ancient monument of Icherisheher is the Maiden Tower – symbol of the city of Baku. Another monument of universal value, one of the pearls of Azerbaijan's architecture, is the 12th to 15th-century Shirvanshahs' Palace, located at the highest point of Icherisheher.

Earlier monuments of Icherisheher include the Mohammed Mosque, together with the adjacent minaret built in 1078, and remains of the 9th to 10th-century mosque near the Maiden Tower. Considering that this medieval city represents an outstanding and rare example of a historic urban ensemble and architecture, UNESCO inscribed it on the World Heritage List in 2000, and it is being preserved under the auspices of UNESCO as a historical-architectural reserve.

Monuments of Icherisheher

There are hundreds of historical-architectural structures in Icherisheher, a site no bigger than 22 ha, surrounded by the fortress walls. Four of these structures are of international and 28 of national significance. The remaining monuments (about 500) are of local value.

The Maiden Tower, located in the heart of the Walled City of Baku, has a unique cylindrical form and distinctive interior. The tower was built on a giant rock sloping down to the shore of the Caspian Sea. The heights of the northern and the southern parts of the Maiden Tower of Baku are 31 m



The Shirvanshahs' Palace.

© Mammad Rahimov

and 28 m respectively. The tower's diameter is 16.5 m and the width of walls is 5 m on the first floor. The tower's interior consists of eight floors, each of them covered with an arched ceiling made of cut stone. The middle part of the stone ceilings contains vertical round holes, through which the other floors can be seen.

There are several theories about the history and purpose of the tower's construction. According to some historians, the Maiden Tower was built during two distinct periods. They believe the lower part of the tower was built around the 7th and 8th centuries BC, while the upper part, which is covered by a stone belt, relates to the Sassanid period because of the similarity between its architecture and that of Chirag Qala near Devechi. There are also researchers who argue that the tower was part of the Gilgilchay defence system (5th-4th centuries BC). Maiden Tower – Eye Tower (in Azerbaijani: qız - maid, göz - eye

– means a watch tower and was part of the Shirvanshahs' general defence system, together with the four-cornered Ramana and Mardakan castles. It is assumed that people used the beacon tower for the purpose of sending alarm signals to other towers, with fire during the night and smoke during the day.

There are also researchers who relate the history of the monument to ancient times, referring primarily to the tower's structure. They believe the Maiden Tower goes back to the Zoroastrian period and was a Zoroaster cell, a fire-worshipper's temple. According to their view, the tower was built under the influence of the Caspiana and Midiya temple towers, part of the ancient fire city Ateshi Baquan that stood amid the naturally occurring fires on the Caspian coast. Thus the Maiden Tower is believed to have been built for fire-worshipping, and only later in the Middle Ages used as a defence tower.

Shirvanshahs' Palace Ensemble

The residence of the Shirvan governors, the Shirvanshahs' Palace Ensemble, with its unique historic and architectural characteristics, is one of the prime examples of the Walled City's medieval architecture. Compared to Shemakhy, the previous capital of the Shirvanshahs' state, Baku developed rather slowly in the Middle Ages. It has been proven that the history of the fortress walls of Baku dates back to the 12th century (1138-1139). Following a catastrophic earthquake in Shemakhy, the capital was moved to Baku, where the Shirvanshahs' Palace was built in the 15th century. The Shirvanshahs' Palace complex is composed of nine buildings: the Palace, the Divankhana (Courthouse), the Dervish's Mausoleum, the Eastern Gate (Portal), the Palace Mosque, the Key-Qubad Mosque, the Palace Burial Vault, the Hammam (bathhouse) and the Ovdan (cistern). The palace is built on the highest point of one of



Divankhana (Courthouse).

© Mammad Rahimov

the hills within Icherisheher. Extending over three superimposed terraces, it is clearly visible from the sea and from the heights surrounding the city. Entry is into an open courtyard at the upper level, which provides access both to the Divankhana and the residential part of the palace. Local limestone ('badamdám') was used in the construction of all the buildings within the complex.

The Palace is a two-story building with an irregular rectangular form. Its southeastern corner was slotted to let in light. There were 52 rooms with symmetrical structure, 27 of these on the first floor and the remaining 25 on the second. The Shah and his family lived in the arched rooms on the second floor, where one can observe a beautiful sea view from the windows.

The Divankhana complex is located on the upper level, with its northern corner attached to the residential building. It consists of a square courtyard arcaded on three sides, with the octagonal building

of the Divankhana itself occupying the centre. The western facade of the rotunda is embellished by the magnificent portal. The building was used as a venue for state meetings and as a courtroom.

The 'Dervish Tomb' is located in the southern part of the lower courtyard. The dervish buried in the tomb lived in the palace of Sheikh Ibrahim I and was the muezzin, who called Muslims to prayer. The Key-Qubad Mosque was attached to the Dervish Tomb. It was a mosque-madrasa (Islamic religious school), built in the 14th century and named after Shirvanshah Key Qubad. Unfortunately, the mosque burned down in 1918 and only the supporting columns remain.

The Eastern Gate Portal is located in the middle courtyard. The Shirvanshahs' mausoleum, built in 1434–35 by Shah Khalilulla I for his mother and sons, is situated on the lower level. It is rectangular in plan and covered by a hexagonal dome ornamented with multiradial stars.

The Palace Mosque, 22 m in height, is located close to the mausoleum in the lower courtyard. The following words were inscribed on its minaret: 'The erection of this minaret was ordered by the Great Sultan Khaliullah. May Allah exalt the days of his reign and power. The Year 845 (1441-1442).'

The Palace Hammam is located in the lower courtyard of the Complex. In order to maintain the required temperature, this hammam, like all the others in the old town, was built under the ground. Discovered accidentally in 1939, the bathhouse was cleaned in 1953 and conserved in 1961.

Mohammed Mosque

The Mohammed Mosque is one of Baku's most significant examples of the architecture of the Islamic period. It was built in 471 (1078-1079) by Al Ustad er Rais (Chief Master) Muhammad ibn Abubekr during the rule of Shirvanshah Fariburz I. At that time, city judges were chosen from among



Mohammed Mosque in Baku.

the affluent members of the population and given the title of reis (chief). The chiefs were responsible for communication between the citizens and the monarch.

The variously-decorated one-room prayer hall is connected to a small vestibule on the north side of the mosque. There is a pair of grilled windows to light the central axis of the mosque's walls. The hall has a wood-finished ceiling and is embellished with narrow ornamental windows in its east and west walls. The ornamentation around the arch is constructed from burnt brick, which is not typical of Baku and Absheron architecture. The cylindrical minaret attached to the mosque ends on the top with a tracery muezzin balcony set on a stalactite cornice. Spiral stone staircases built within the minaret start from the floor of the prayer hall. At some height, the minaret has a door leading to the mosque roof. Large stone slabs are laid on the roof. A Quran aya is inscribed in Arabic with Cufic writing along the stalactite belt on the upper part of the minaret.

During Peter the Great's marine expedition to Baku, by order of the Russian Fleet's Admiral Matyushkin, artillery bombardment of the Palace from the sea caused serious damage to the monument. The top of the minaret was shattered, which is why the mosque is also called Siniqqala, broken tower.

Management and conservation of the Walled City of Baku

Icherisheher and its buffer zone, as designated by Presidential Decree No. 725 of 13 June 1998, are protected by the Law of the Republic of Azerbaijan on the Preservation of Historical and Cultural Monuments, which among other clauses, forbids the destruction or alteration of registered monuments, regardless of whether they are in public or private ownership, without permission from a designated authority. In 2007, the Administration of State Historical-Architectural Reserve 'Icherisheher' was established as an institution responsible for the management and conservation for future generations of the monuments within Icherisheher and the entire architectural and urban complex. The Administration of Icherisheher is independent and funded by the Government.

An Integrated Area Management Action Plan (IAMAP) and Conservation Master



Goshaga Gate.

© Mammad Rahimov

Plan of Icherisheher was developed in 2007. The Conservation Master Plan has been reviewed and formally approved by all stakeholders, and integrated with the IAMAP and adopted in the urban planning system of the City of Baku. The Administration implemented the actions undertaken under the IAMAP: the state of conservation of the property has been documented and monitored; standards and procedures related to the regulation of rehabilitation of existing buildings are formulated; maintenance and improvement of public spaces are carried out; strategic interventions to improve the quality of life in Icherisheher are developed; and community outreach and scientific programmes are organized and successfully managed.

Since its establishment, the Administration has successfully completed the conservation and restoration of several historical monuments such as the Maiden Tower, Palace of the Shirvanshahs, Mohammed Mosque, Beyler Mosque and others.

Two major conservation projects

Detailed information follows on two conservation projects carried out by the Icherisheher Administration.

The conservation of the Maiden Tower was launched in 2009 according to the 'Detailed Conservation Master Plan of the

Historic Center of Baku'. It was carried out under the supervision of the Erich Pumper Atelier, an internationally renowned Austrian company specialized in restoration and conservation, with the involvement of local and foreign specialists. In addition, a new permanent exhibition was installed after the conservation works, presenting the Maiden Tower as a historic cultural monument of global value and addressing a very wide audience, encompassing local and international visitors and both adults and children. The most up-to-date technologies and media, indispensable for a modern museum, are widely used in the exhibition. Traditional and electronic media together create a rich and multidimensional experience of the monument. The new museum exhibition gives visitors the opportunity to discover a wide range of information on the history of the monument, its functions and the legends surrounding it. The opening ceremony for the newly-restored Maiden Tower was held in December 2013 and attended by the President of Azerbaijan.

Conservation work was also undertaken on the Palace of Shirvanshahs, which dominates the highest point of the Walled City of Baku. The most urgent conservation tasks pertained to the Shirvanshahs' mausoleum and Divankhana court square. Both feature particularly fine examples of stonemasonry on the portals and their

stalactite arches. All preservation work was carried out based on the principles of authenticity and unaltered reproduction of historical information, and with respect for features caused by aging, and therefore in compliance with the 1964 international Venice Charter for the Conservation and Restoration of Monuments and Sites. Like the Maiden Tower, the conservation was realized under the supervision of the Erich Pumper Atelier with local and foreign specialists participating. Once conservation works were completed, a new museum exhibition was created at the Palace of the Shirvanshahs complex. Along with rich museum exhibits, the exhibition makes extensive use of video projection, multimedia animation and audio and video presentations. In addition, at the Palace of the Shirvanshahs complex, visitors can use the services of a multimedia guide for the first time. The depiction of the palace throne room, the exhibits and video presentations recreate the decor and atmosphere of the Shirvanshah era, and the 3D animated model of the history of the Shirvanshahs further enhances visitors' experience.

The Icherisheher complex of historical and architectural monuments is the greatest cultural inheritance of the Azerbaijan nation. It represents a constant source of interest for both local inhabitants and visitors to Baku. 🌐

Special Issue Gobustan

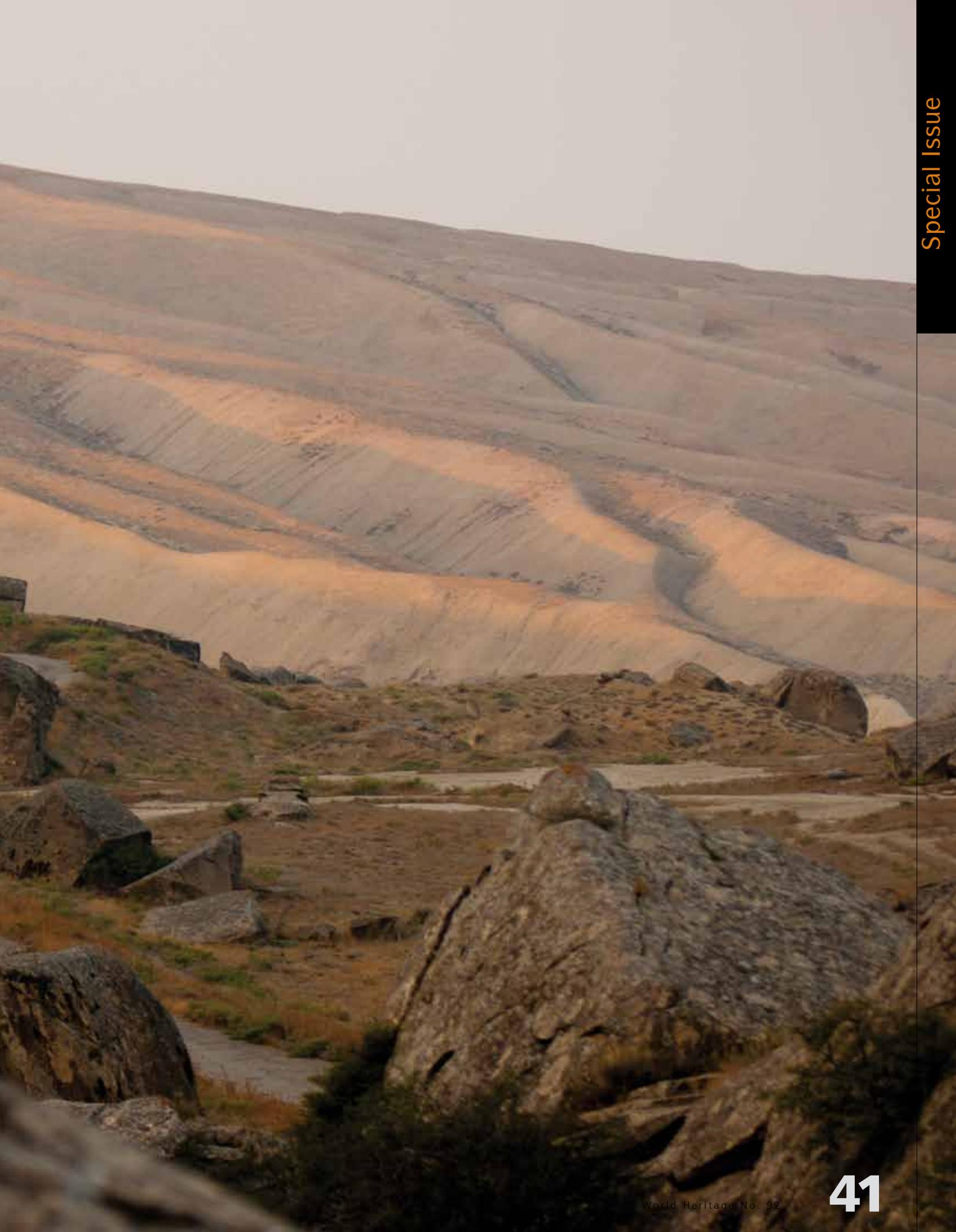
Gobustan Rock Art Cultural Landscape

Gobustan Rock Art Cultural Landscape covers three areas of a plateau of rocky boulders rising out of the semi-desert of central Azerbaijan.

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World Heritage No. 92



A book of stone

Gobustan Rock Art Cultural Landscape

State Service for Protection, Development and Restoration
of Cultural Heritage under the Ministry of Culture of the
Republic of Azerbaijan

Boyukdash Mountain, upper terrace, Ana-zaga cave.

© Farhad Ashrafoghlu



Gobustan Rock Art Landscape.

© Ministry of Culture of the Republic of Azerbaijan

Hundreds of thousands of years ago, groups of people left humanity's ancestral home, Africa, and set out on a quest for new lands. The pioneers were few in number and could not always survive the threats they faced. Yet despite all difficulties, they pressed on. Centuries, perhaps even millennia after that first exodus, the first foundation of future civilizations on Earth – campfires – appeared.

The emergence of human civilization stands so far distant, and traces of early reasoned behaviour are so difficult to detect from the insignificance of their impact on the surrounding world, that new discoveries concerning our ancestral habitats always create a sensation. And so Gobustan, with its innumerable rock drawings, represents a unique book in stone. It is in essence a chronicle of one centre of civilization engraved in rock.

Gobustan, a geographical region in East Azerbaijan, is a vast area with ravines, cliffs and valleys between the south-eastern foothills of the Greater Caucasus

and the Caspian Sea. From this landscape, the territory was named Gobustan – land of ravines.

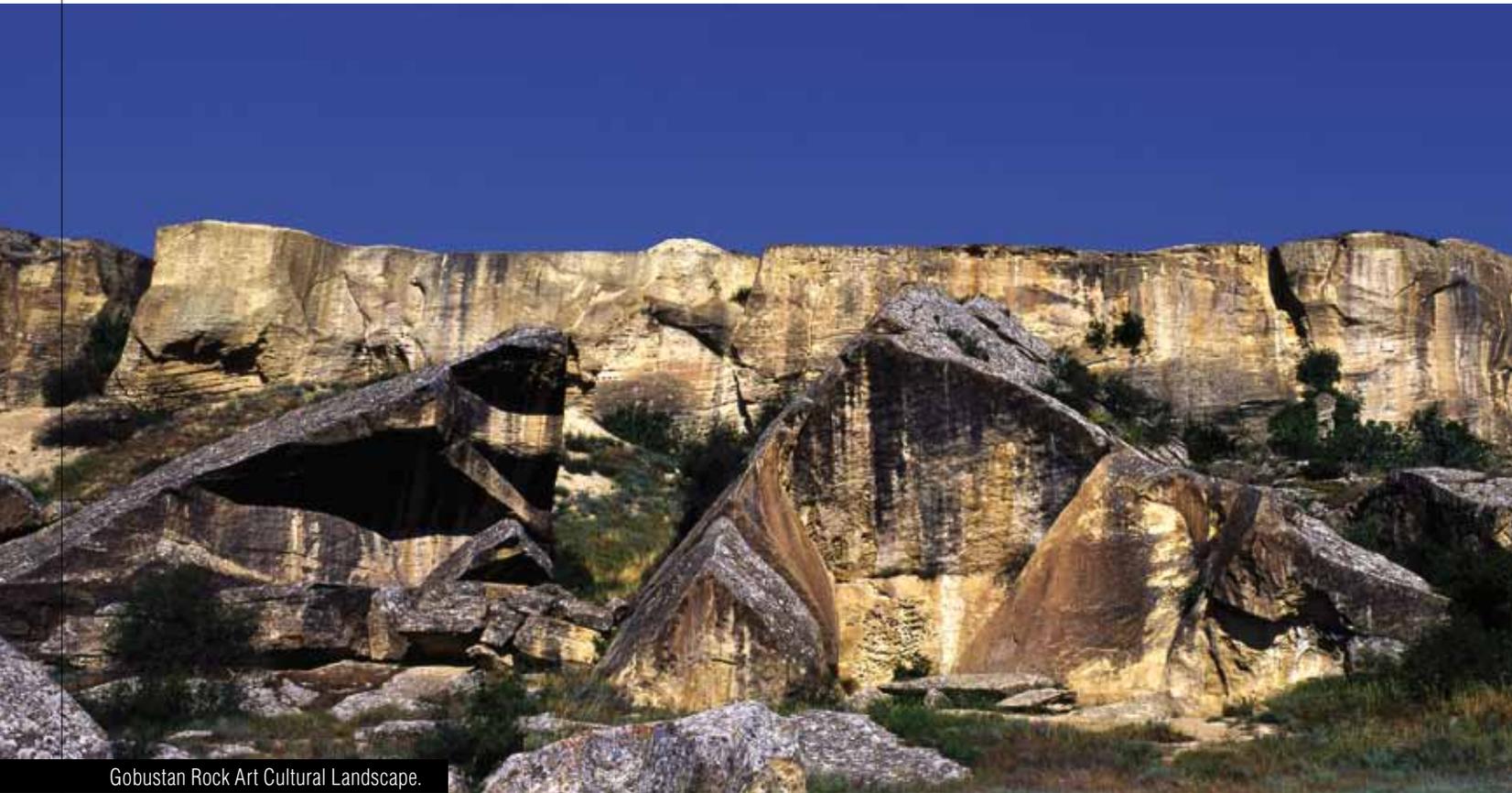
Sea of stones

A considerable area of Gobustan is a chaotic jumble of rocks. Geologists theorize about their origin as follows: the huge enclosed body of water that emerged from the waters of the Tethys began to shrink about 800,000 years ago. Its bed, soft folds of loose loam, was subjected to the impact of wind and rain, and as a result, deep, broad combs were formed. Areas of the former seabed, consisting of more durable shell limestone, are preserved in the form of low plateaus, the edges of which have been constantly eroding. Boulders and stones rolling down the slopes eventually created the fantastical landscape that Gobustan researcher Ishag Jafarzadeh described as a 'sea of stones'.

This 'sea of stones' that emerged over the centuries created about twenty large and small caves providing shelter for people. On the inner and outer walls of these shelters, drawings of people, animals and various marks were immortalized.

At present, the climate of Gobustan is mild and dry semi-desert. Average annual temperature is 14.5 °C. The area has one of the lowest rainfall averages in the country (220 mm), falling primarily in March-April and October-November (105 mm). Although natural conditions are unfavourable, one can find species of fox, wolf, snake, lizard, pigeon, rabbit and partridge, in addition to many species of birds.

Scientists who have studied the region believe that when humans appeared on the Absheron Peninsula, it probably had a tropical climate with high average temperatures and abundant precipitation in the rainy season. The landscape was similar to a savannah, like those found across much of South America and Africa today. In contrast to the steppes, savannahs are fertile with not only grass – mostly perennial grasses – but also with shrubs and trees occasionally forming forests. The area was rich in flora and fauna. Later, as precipitation increased, pomegranate and pistachio groves, and fig and other fruit-bearing trees appeared on the peninsula. The rich variety of the fauna in Gobustan is reflected in the rock drawings.



Gobustan Rock Art Cultural Landscape.

© Farhad Ashrafoglu

Rock engravings and settlement sites

The rock engravings of Gobustan were revealed for the first time by a prominent Azerbaijani archaeologist, I. M. Jafarzadeh, in 1939, at the foot of Jingirdagh Mountain and on Yazili Hill, and in 1940, in the region of Boyukdash and Kichikdash Mountains. Systematic study of the rock carvings of Gobustan has been conducted since 1947. On the surface of 1,000 rocks, the contour and silhouette drawings of people, animals, various symbols and inscriptions were discovered. At present, the number of pictures revealed exceeds 6,000, covering the period from the Upper Palaeolithic Era to the Middle Ages.

For the number of rock drawings and the diversity of themes and techniques in the drawings, Gobustan may easily be compared to a vast art gallery. According to many historians, including Gobustan researchers Ishag Jafarzadeh, Jafargulu Rustamov and Firuza Muradova, this material is important for studies of the spiritual culture and religion of the tribes that inhabited not only ancient Absheron, but the whole Caucasus.

The myriad themes and narratives, and the chronological strata of Gobustan rock scenes give evidence of a lengthy human presence in this area.

Gobustan is an archaeological area also known for its dozens of ancient human sites, places of habitation, burial sites and other monuments belonging to various historical periods. The caves of Gobustan occupy a special place among its features. Caves now called 'Ana-zaga', 'Kaniza', 'Cave of Hunters', 'Aurochs', 'Firuz', 'Dashalti', 'Gazelles', and others, belonging to the Stone, Bronze and later ages, were uncovered in Gobustan. Thousands of scrapers, chisels, awls, knives, axes and arrowheads made of flint and river pebbles, as well as items of adornment and the bones of animals from the Gobustan region (aurochs, gazelles, mountain goats and others) dating back to the Upper Palaeolithic, Mesolithic and Neolithic periods, have been found in these caves during archaeological excavations. The materials discovered now comprise the archaeological fund of the Gobustan Reserve.

A treasure trove of rock art

As previously noted, Gobustan petroglyphs belong to different epochs and cover a very long period from the Upper Palaeolithic to the Middle Ages. In this respect alone, Gobustan's book of stone is considered unique among the world's collections of rock art. Also striking is their extraordinary diversity, a succession of styles, designs and techniques. The Gobustan rock drawings were made by carving, rubbing, scratching and chiselling techniques.

The main theme of the ancient pictures on the rocks of Gobustan comprises scenes of ancient humans and their way of life related to hunting and fishing. Men and women, armed and unarmed hunters, men riding on horses, boats with men paddling are all depicted.

The animal images in the rock drawings are strikingly varied. They include bulls, goats, horses, deer, wild boar, lions, tigers, wolves, foxes, dogs, cats, fish, birds, snakes, lizards, turtles, insects and more.

The sun, stars, swastikas, crosses and tamgas – abstract stamps or seals – can also be seen inscribed on the rocks.



Gobustan rock engraving.

© Farhad Ashrafoglu

The images are realistic and large, sometimes larger than life-size. One depiction of a fisherman, for instance, is almost 4.3 m long, and several oxen images are over 2 m.

In the Iron Age, armless anthropomorphic figures appear and the most recent images from the Middle Ages include a camel caravan, armed riders, and images with Islamic themes.

Proof of Roman occupation

Ancient epigraphical remnants with great historical significance have also been discovered. For instance, an ancient Latin inscription was found on a large rock in the south-eastern foothills of Boyukdash Mountain. It gives evidence of the deployment of the twelfth Roman legion and its centurions at the time of Emperor Domitian's rule in Gobustan (81-96 AD). Written sources mention the Roman invasion of the Trans Caucasus and the struggle of the local nations against the invaders, but this occupation of the Romans in Azerbaijan in the 1st century AD was first documented on this stone. It is difficult to determine the

purpose of the invasion, but we know at that time the ancient road running from the Near East and heading north along the western coast of the Caspian Sea passed through here. The inscription reads as follows: 'The age of Emperor Domitian Caesar Augustus Germanicus. Lucius Julius Maxim centurion of the 12th Fulminata Legion'. The Emperor Domitian received the title 'Germanicus' in 84 AD. After his death (96 AD), the Roman senate gave orders to destroy all his statues and erase his name from all inscriptions because of his cruelty and despotism. This means that the Roman inscription in Gobustan was carved between 84 and 96 AD. The Romans never again visited the territory of Azerbaijan after the death of Emperor Domitian.

Musical stones and mysterious cupules

Gobustan's unique rock engravings and inscriptions are part of a huge cultural layer that began to form millennia ago.

Art appeared in the Upper Palaeolithic age, and its development continued in the Mesolithic era. Its forms were not yet

diverse, but there was already music, mostly ritualistic in nature.

It is not coincidental that there are petroglyphs on the Gobustan rocks from different periods showing individual and group ceremonial dances reminiscent of 'Yalli', the contemporary Azerbaijani folk dance. Ancient Gobustan inhabitants accompanied their holidays, 'Yalli' dances and other ceremonies with music. This is confirmed by the 'ancestor' of ancient musical instruments discovered in the Jingirdagh and Boyukdash Mountains. This instrument is called 'Gaval Dash', a musical stone that was probably used as a primitive percussion instrument during ritualistic dances. When struck with stones of different sizes, it produces metallic sounds of various tones.

Among the monuments of Gobustan, the oldest shelters and caves, belonging to the end of the Upper Palaeolithic era and the Mesolithic period, are concentrated on the upper slopes of Boyukdash and Kichikdash Mountains.

The eleven skeletons found in the Mesolithic site of Firuz arouse particular interest. Two of them are women and one



Holes ground into the stone presumably in order to collect rainwater, Gobustan Rock Art Cultural Landscape.

© BACA

a child; the others are all male skeletons. A large number of nucleuses (fruit seeds), cutters, knives, traps, microliths, arrowheads, pins and chisels were found here.

Holes in the rock with diameters varying between five and eight cm were found, assumed to have been used to tie animals near the shelters. There are also numerous hollows with diameters from 15 to 40 cm and depths between 10 and 30 cm.

It is generally accepted that these so-called cupules are among the earliest manifestations of human creative work. They are an essential but quite mysterious part of ancient rock art, though for a long time the majority of researchers attributed their rise to the everyday needs of early communities. In the Gobustan region, 152 stones with 436 cupules have been discovered and registered. The cupules found were hollowed out of the rock with stone tools of a harder rock, such as flint, basalt, hornstone or jasper, by primitive craftsmen of the ancient cultures inhabiting the territory of Gobustan. Cupules are often found near the caves, grottos and rock shelters, the dwelling sites in the Stone Age. Researchers date them from the Neolithic era.

At present, there are widely differing views as to the interpretation of cupules. Some researchers classify these hollows as Gobustan kitchens, theorizing that they served as vessels. Others believe they may have been used for collecting sacrificial blood or rainwater. Still other researchers believe they may be astral maps of constellations, or that they indicate the direction of currents of water; perhaps they symbolize the female sex or they served as a place to make offerings to the gods.

Burial mounds and sacred sanctuaries

Alongside the settlements in Gobustan, various grave monuments, especially numerous Bronze Age mounds, have been explored through archaeological excavations. The Gobustan mounds are typically of circular stone with a separate cover. Skeletal remains, several petroglyphs, Bronze Age archaeological objects, and many anthropomorphic headstones have been found.

Megalithic monuments, called dolmens, have also been recorded in Gobustan. These constructions are in the shape of a large stone box covered with a flat plate.

Since 1961, excavations and research of some 40 mounds and kurgans (tumuli) belonging to the Bronze Age and later periods have been conducted by archaeologists F. Muradova and C. Rustamov. They found clay and ceramic dishes, adornments (mainly beaded necklaces from seashells and amulets from river stones), weapons and other objects. At present, more than 100,000 archaeological artefacts are stored in the Gobustan Reserve funds. They attract the interest of geologists, botanists, soil scientists and investigators in other fields of science.

The most remarkable view of Gobustan is from the higher peaks scattered with boulders. These rocks, very close together, have formed caves for the ancient inhabitants for thousands of years, serving as places of worship and rituals honouring their ancestors and the mountains. Up to the present, the tradition of worshipping around Gobustan continues. According to local lore, it is customary for wedding participants and guests to go to Boyukhdash Mountain to dance in front of the petroglyph of the 'Yalli' dance. Another noteworthy example is the Garaatly temple



Detail of the petroglyph of the 'Yalli' dance.

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Gobustan contains more than 6,000 rock engravings bearing testimony to 40,000 years of rock art.

© Our Place The World Heritage Collection



Gobustan Rock Art Cultural Landscape.

© Ministry of Culture of the Republic of Azerbaijan

on Kicikdash Mountain. Modern-day pilgrims visit the temple and typically tie coloured strips of cloth to the branches of nearby bushes and trees or build miniature houses with stones, hoping for their wishes to be granted.

The Gobustan National Historical and Artistic Reserve

The Gobustan National Historical and Artistic Reserve, located on the Absheron Peninsula, 60 km south of Baku, was first established as a State Reserve in 1966, by decree of the Cabinet of Ministers of the Azerbaijan Republic. It comprised 4,530 ha of the Boyukdash, Kichikdash, Jingirdagh mountains and Yazili hill to be taken under protection. The Reserve gained national status in 2007.

The quality, density and significance of its collection of rock engravings is such that in 2007 the Reserve was inscribed on the UNESCO World Heritage List as Gobustan Rock Art Cultural Landscape. The World Heritage site covers an area of 537 ha.

In 2011, large-scale construction work was carried out, and in 2012, the administrative building and a museum equipped with modern technology were opened. In 2012, Gobustan National Historical and Artistic Reserve was one of eight museums

chosen for the European Museum of the Year Award. Integration of the 'Gobustan route' into the cultural tourism itineraries categorized as 'ancient writings on stone' was ensured by certification of the European Cultural Rural Institute in 2015.

The Gobustan Reserve currently has scientific departments for Exposition, Excursion, Innovation and Storage.

Deciphering our cultural past

Scientists have been engaged in deciphering the rock carvings of Gobustan for more than three-quarters of a century. Judging by the abundance of petroglyphs found, this work will take many more years, as almost every rock drawing is a coded message from past generations of ancient artists. The artists very often applied a new image over an old one to suit their own purpose. They also had their own language. Some of whose characters are clear to us, while other characters still give rise to endless speculation and myriad theories, some quite fantastical.

Research within the project 'Establishing a digital database of rock images', launched in Gobustan in 2016, is still in progress. The purpose of the project is to re-document the rocks in the conservation area to create a digital database of Gobustan rock images

and a new catalogue. As a result of the 3D photography method, 521 new images were found in Jingirdagh-Yazilytepe, where previously 877 images had been recorded. The newly discovered drawings are mainly goats, deer, lions, various abstract designs, tamgas, and vehicle pictures typical of Yazilytepe. And a completely new monument complex was discovered. In this new area, called 'Sona gaya,' more than 100 rock images were recorded on 30 rocks.

Perhaps the most important point to be made about Gobustan and its extraordinary rock art is that by carving silhouettes of animals, people and boats into the rocks with sharp stones, primitive humans thus recorded information for the first time and stored it for future generations. It was a true information revolution, a launch pad for the cultural history of humankind. The ancient inhabitants of Gobustan played a very important role here. According to Azerbaijani researchers the Gobustan records in this book of stone are many thousands of years older than the first pictographic tablets from Mesopotamia. Only the Blombos engravings in South Africa, which are more than 75,000 years old, precede Gobustan's as carriers of cultural information. 🌀

BAJA CALIFORNIA SUR LAND OF MAJOR HERITAGE: YOUR LAND

SPONSORED STATEMENT



The southern peninsula of Baja California is a unique place with vast natural wealth, inhabited by magnificent endemic species and many others that travel to its warm waters to breed in sanctuaries that are valuable to humankind. Grey, humpback and blue whales are just a few of the large mammals that, year after year, choose the bays of Baja California Sur to give birth to future generations and prepare them for the long voyage back to the Arctic. To get to know them is an adventure that cannot be experienced anywhere else in the world.

In this magical Mexican state, getting up close to a grey whale and her calf is one of the most unforgettable experiences for any traveller. There are several encounter points organised by tour operators who are trained to ensure your safety and that of these friendly beings. You could travel to La Paz and take part in an overland excursion to the north a couple of hours away. There are two ports in the nearby town of Comondú: Puerto López Mateos and Puerto San Carlos, both on Magdalena Bay. Another place where you can know them is closer to the Magic Town of Loreto, which you can fly to and then go inland to see the amazing Mulegé. There you will encounter one of the world's major ecological reserves, where the Grey Whale Sanctuary of Ojo de Liebre Lagoon is located. Deciding between these sites very much depends on the type of trip you want to take. The north and Loreto are the ultimate nature adventure, whilst La Paz provides the comforts of a capital city. Whatever your choice, we can safely say that your encounter with grey whales will be a total communion with nature; a spectacle that includes the curiosity of the young calf, which will often approach the sea craft and play with visitors in a display of incomparable trust and tenderness. But of course accompanied at all times by a vigilant, attentive and friendly mother. The best grey whale season runs from January to March.

If you choose to visit Loreto, in addition to seeing islands overflowing with adventure and old Jesuit missions, you can see one of the world's most notable cave paintings, today a World Heritage site. Located in the neighbouring town of Mulegé, a three-and-a-half hour road trip from Loreto, this imposing work of art over 10 m high is some 10,000 years old.

Protected by the San Francisco Mountains, it is a difficult place to reach requiring travel by mule to a beautiful and breath-taking canyon. Thanks to this and permits required by the National Anthropology and History Institute (INAH), the murals are subject to stringent conservation and to experience them constitutes a journey back in time. Large shaman-like human figures cohabit in harmony with endemic species such as pronghorn, hare, bighorn sheep and whale. Some historians believe that it was a sacred ceremonial site where the ancient Californians worshipped the Earth. Whether this is true or not, to encounter the vastness of the cave and its huge ancestral mural is a unique experience that is well worth the journey.

If you arrive in Baja California Sur via La Paz, there is no doubt that you will experience one of the gentlest bays in Mexico. A city established on the seashore whose promenade is representative of the heart and origin of the city's inhabitants. Currently it is one of the key attractions because you get to enjoy spectacular sunsets. You can travel from La Paz to the Espíritu Santo Island Complex, which is part of the 244 islands and islets in the Gulf of California. In this paradise-like place you can get to know one of the largest and friendliest sea lion colonies in the world. Swim or dive with sea lions, large manta rays and other large species. It is commonplace to find very high level camps on the beaches where you can enjoy fantastic days and nights under millions of stars. In addition, its crystal clear turquoise blue waters are perfect for kayaking.

And while the La Paz islands are a key attraction for advanced divers and nature-loving families, Loreto also has islands that are part of this heritage and where multiple species are a must-see, from minute nudibranchs to the magnificent blue whale. The Loreto islands are renowned for their beautiful volcanic rock formations. Overall, the Baja California Sur islands are home to 695 botanical species and approximately 33% of all the world's marine mammal species.

Yet if you are looking for recommendations, it is best to experience all of Baja California Sur: its beaches, its sanctuaries and its islands. To get to know the magical villages where sun and beaches merge with the colonial Mexico's history. To get to know, above all, the numerous World Heritage sites, which are also yours and which you should enjoy and look after in the same way as the people who inhabit Baja California Sur and safeguard its natural life. Take the plunge and head for Baja California Sur.



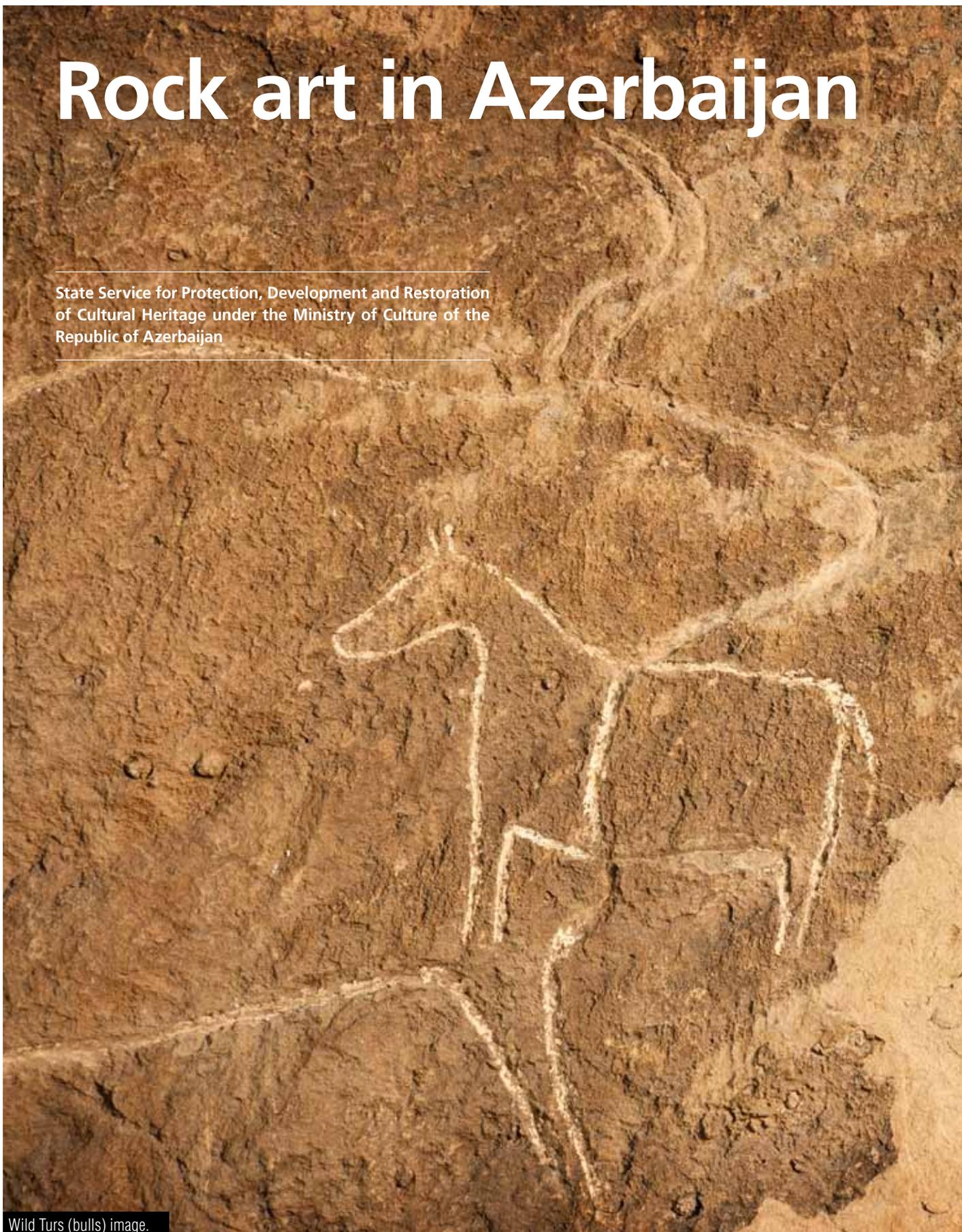
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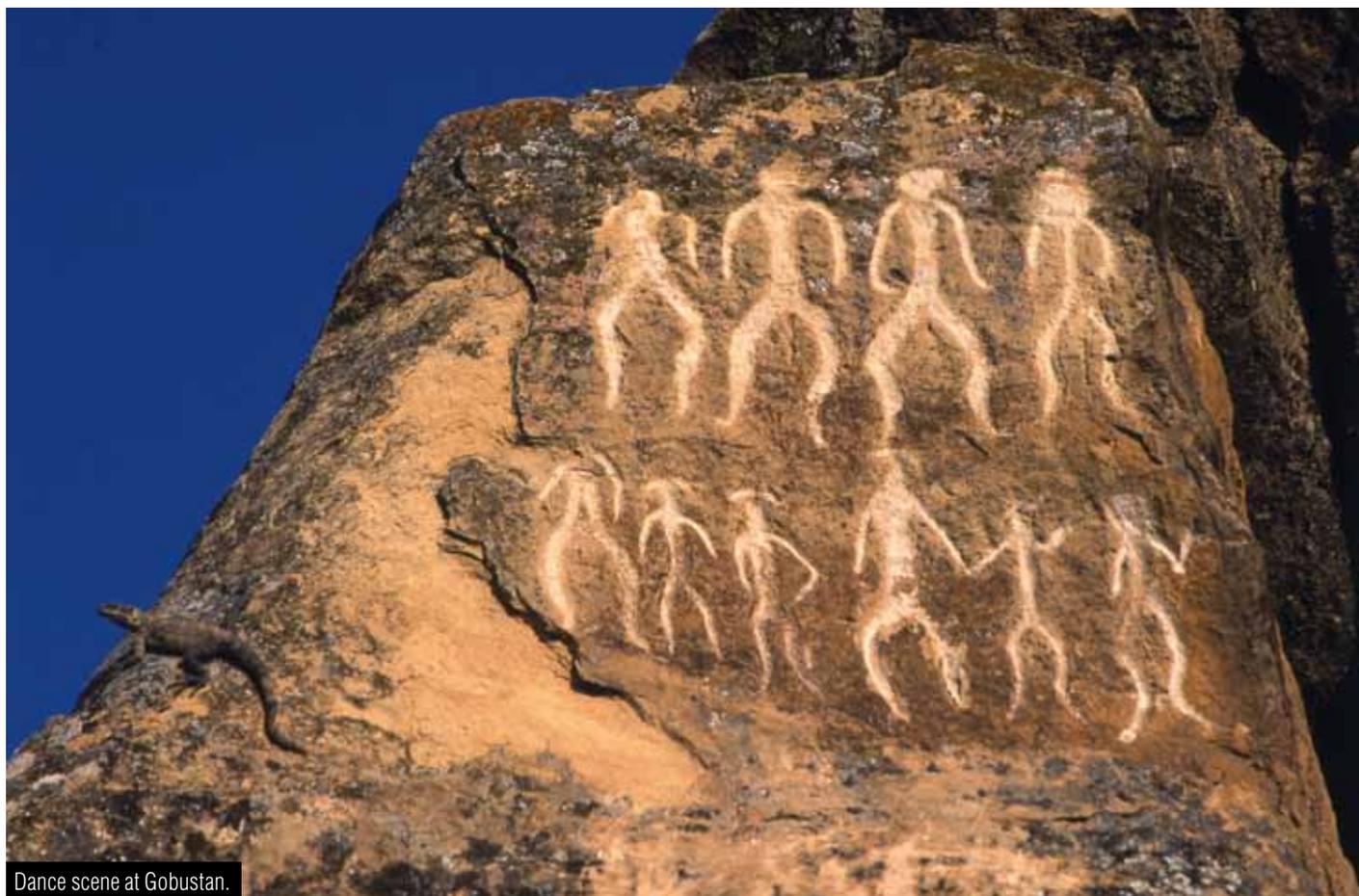
Rock art in Azerbaijan

State Service for Protection, Development and Restoration
of Cultural Heritage under the Ministry of Culture of the
Republic of Azerbaijan



Wild Turs (bulls) image.

© Our Place The World Heritage Collection



Dance scene at Gobustan.

© Farhad Ashrafoglu

Major sites of ancient rock carvings in the Caucasus were first discovered in Gobustan, near the Azerbaijani capital of Baku, by prominent archaeologist Ishag Jafarzadeh, at the end of the 1930s. The 1960s-1970s were remarkable for discoveries of new rock art examples; during this period, archaeologists recorded a great number of rare-rock carvings in Absheron, Gemigaya – a name widely used for Gapijig Mountain in Nakhchivan Autonomous Republic – and in the region of Kalbajar. These discoveries are a particular type of monument indicative of economic and domestic activities, traditions and beliefs, and they generally depict the advanced material and spiritual culture of our ancestors. Through studies of these rock carvings, a number of questions have been answered relating to the cultural history, art and development of the world vision of ancient tribes.

Gobustan petroglyphs

The Boyukdash, Kichikdash and Gingirdagh (Yazili Pere) mountains of Gobustan are unique places where one may come across petroglyphs dating from the Upper Palaeolithic Era to the second half of the 20th century. In all that time, people underwent several drastic changes in terms of cultural, technological and political forms, alongside the geographical and environmental conditions. Throughout these changing times, there have always been people who recognized Gobustan as a special and magical place.

Themes of the Gobustan rock carvings are vibrant; early hunters, figures of pregnant women, images of turs (bulls), gazelles, wild horses, goats and deer are noteworthy. As is well known, determining the age of petroglyphs is conditional and provisional, but generally, profile carvings of ancient women and wild tur images are believed to be among the earliest of these depictions.

In general, the rock carvings in Gobustan can be divided into several groups based

on their chronology, and recent findings allow dating Gobustan's most ancient rock drawings to the Upper Palaeolithic period.

Upper Palaeolithic period (45,000–13,000 years BC)

This was a period of emergence of renowned rock art sites in many parts of the world, which stimulated artistic creativity in the history of humankind. Among the petroglyphs of Gobustan, the carvings of huge turs (an ancestor of domesticated herding animals) can be attributed to this period, dating back 15,000 years.

In Gobustan, a few headless female figures can be seen on the left side of the tur drawing on the upper terrace (sloped plane) of the Boyukdash Mountain. These carvings are amongst the oldest in Gobustan and can be attributed to the Upper Palaeolithic period.

One of the oldest petroglyphs belonging to the Upper Palaeolithic period in the Gobustan Kichikdash Mountains collection is a life-size dolphin. It is believed that these



Engravings of the Bezoar Goat.

© Farhad Ashrafoglu

animals lived in the Khvalyn or Khvalis Sea (present-day Caspian Sea) and disappeared at the end of the Last Glacial Period (LGP).

Carvings of women are the oldest petroglyphs of Gobustan engravings of the human figure. These are quite abstract; women are usually seen in profile and without heads or feet. These petroglyphs likely had symbolic meanings in religious beliefs and ceremonies, or they may embody a creator – a great mother, signifying abundance or affluence.

Carvings of women were usually rendered in bas-relief, but in the Seven Beauties Cave on the lower terrace (sloped plane) of Boyukdash Mountain, forged engravings of women have been recorded; they are shown with belts at their waists and layered necklaces decorated with an appliqué method of 'building-on' around their necks (these petroglyphs were created sometime between the Upper Palaeolithic and the Mesolithic periods).

Mysterious tools or amulets hang from their shoulders; these items may have been religious or ceremonial. In the Boyukdash Mountains, there are also profile drawings of pregnant women attributed to the Upper Palaeolithic period.

Male figures are rarely depicted in Palaeolithic petroglyphs, but during the Mesolithic period, male images begin to prevail. Carvings of hunters armed with bows and arrows first emerged in Gobustan at that time.

Mesolithic period (13th–8th millennia BC)

Archaeologists assume the oldest boat images belong to the Mesolithic period. The techniques applied by artists to create images of boats are similar to those used in the petroglyphs of women, hunters and turs.

Drawings of small boats capable of accommodating two to six persons are believed to be the oldest boat drawings, not

only in Gobustan but among petroglyphs worldwide. Such boat drawings can be found in the lower terraces of the Boyukdash and Kichikdash Mountains. There are later petroglyphs of galleys. Some of these crescent-shaped boats contain schematic depictions of over 40 people. A symbol of the sun is on the front of the boats.

Neolithic Era (7th and 6th millennia BC)

This is the period in which people domesticated cattle and other animals. It is difficult to determine the exact sequence of animal domestication, but the tur was probably one of the first species put to work by humans. There are several petroglyphs in Gobustan showcasing these tamed animals. These petroglyphs are mainly on the upper terrace (sloped plane) of Boyukdash Mountain.

In addition to the images of domestic animals, rock drawings of collective dances



and various other scenes emerge in the Neolithic era.

The Gobustan collection contains drawings of humans performing ritual dances reminiscent of the modern yalli dance (traditional group dance). Among these, life-size dancers depicted on the upper terrace of Boyukdash Mountain are attributed to the 6th millennium BC and are considered to be the oldest of this type of painting.

The compositions consisting of several human figures are among the most spectacular petroglyphs in Gobustan. Although it is not currently possible to identify their precise meaning, these complex images possibly showcase some ritual dance. In any case, magical preparations for hunting and ritual ceremonies are widespread even among modern-day tribes. For example, Australian aborigines are known to perform a ritual dance before going hunting. Gobustan hunters are also

likely to have performed their magical dance rituals to ensure a successful hunt.

Eneolithic Period (6th–4th millennia BC)

Carvings of Bezoar goats (*Capra aegagrus*) belonging to the Eneolithic Period (6th–4th millennia BC) are amongst the most widespread in Gobustan. The goat is an ancient symbol of the sun in several cultures. It is also a symbol of abundance and has been used in enchantment ceremonies. The game *Kos-Kosa* that has been passed down to the present time is one such ceremony. The character of a goat named *Kosa* in folklore performances has entered the Azerbaijani folklore as a positive personage bringing people life, light and kindness. Remains of Bezoar goats have been found in the Neolithic and Bronze Age settlements of Gobustan, Absheron, Gemigaya and Kalbajar. Despite being hunted, the bezoars were also worshipped to some extent. Even

though many animals were domesticated during this period, hunting was still very important for people in Gobustan and other areas.

Bronze Age, Iron Age and beyond

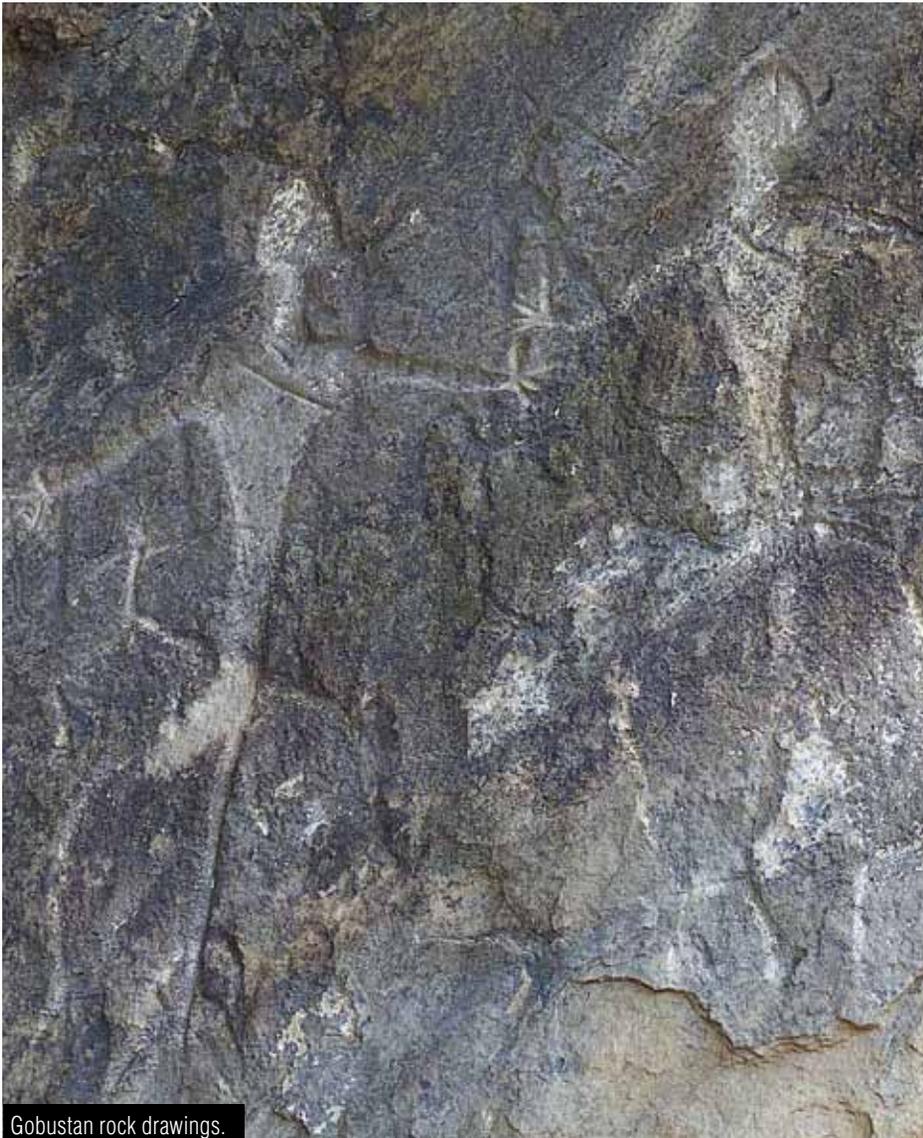
The history of the oldest brandings in Gobustan dates back to the Bronze Age (4th and 3rd millennia BC). According to archaeologists, these images were a sign of ownership and, to a certain extent, fulfilled the role of a signature.

Some gravestones located in Gobustan contain brandings carved with metal tools. The 'stamp' sign or branding is characteristic of Azerbaijan's rock art. Apparently, these signs were used as a totemic symbol of the tribes and clans. The idea of a branding probably occurred in the late Palaeolithic period. Similar brandings on stone plates and rocks are the main types of signs in Mongolia belonging to



Gemigaya rock engravings.

© Ali Khudiyev



Gobustan rock drawings.

© UNESCO / Ko Hon Chiu Vincent

the Mesolithic period. Archaeologists have found similar symbols among the oldest Chinese pictograms and graphic depictions.

During the Iron Age (2nd and 1st millennia BC), drawings of horsemen and carts emerged in Azerbaijan. From the earliest times of rock art, one of the most widely used themes was hunting. Perhaps these images had a certain role in ancient hunting beliefs and spells.

An interesting illustration was recorded on the Yazili Hill. Here, the horsemen hunt deer. One of the hunters has already thrown his trident at the animal, while the second hunter is pointing his spear at the deer.

The cart drawings belong to the last centuries of the 2nd millennium BC. Researchers present various interpretations of vehicles in petroglyphs. Some associate them with rituals – a ritualistic cart-riding in battle or during ploughing. Others interpret them as a calendar intended for farmers. In the mountainous and inaccessible places of Azerbaijan, drawings of vehicles are explained by the fact that in the Bronze Age, carts were amongst the most important means of transportation. By contrast, the ancient inhabitants of the plains of Azerbaijan depicted vehicles used in that topography.

The Iron Age was a period of technological innovations. Petroglyphs also changed in terms of style and technique; they began resembling mostly sketches. Today it is hard to say how much these images were used for enchantment and religious purposes. In any case, they are useful as historical sources and help visualize ancient Azerbaijan in our imagination.

Camel images, attributed primarily to the late Medieval period (1st-9th centuries), are rare in Gobustan. Some researchers presume that camel-breeding arrived in the Caucasus from Central Asia. Development of this field is ascribed to the late 2nd and beginning of the 1st millennium BC. Camel skeletons and bones discovered in the Mingachevir and Fizuli regions confirm this hypothesis. An interesting illustration from this series is the camel caravan recorded in the lower terrace of the Boyukdash Mountain.

Azerbaijan's rock drawings are a vivid and distinctive phenomenon in the history of its culture. Rock illustrations covering a very long period and providing information about distant millennia and centuries-old history are indeed an inexhaustible resource. 



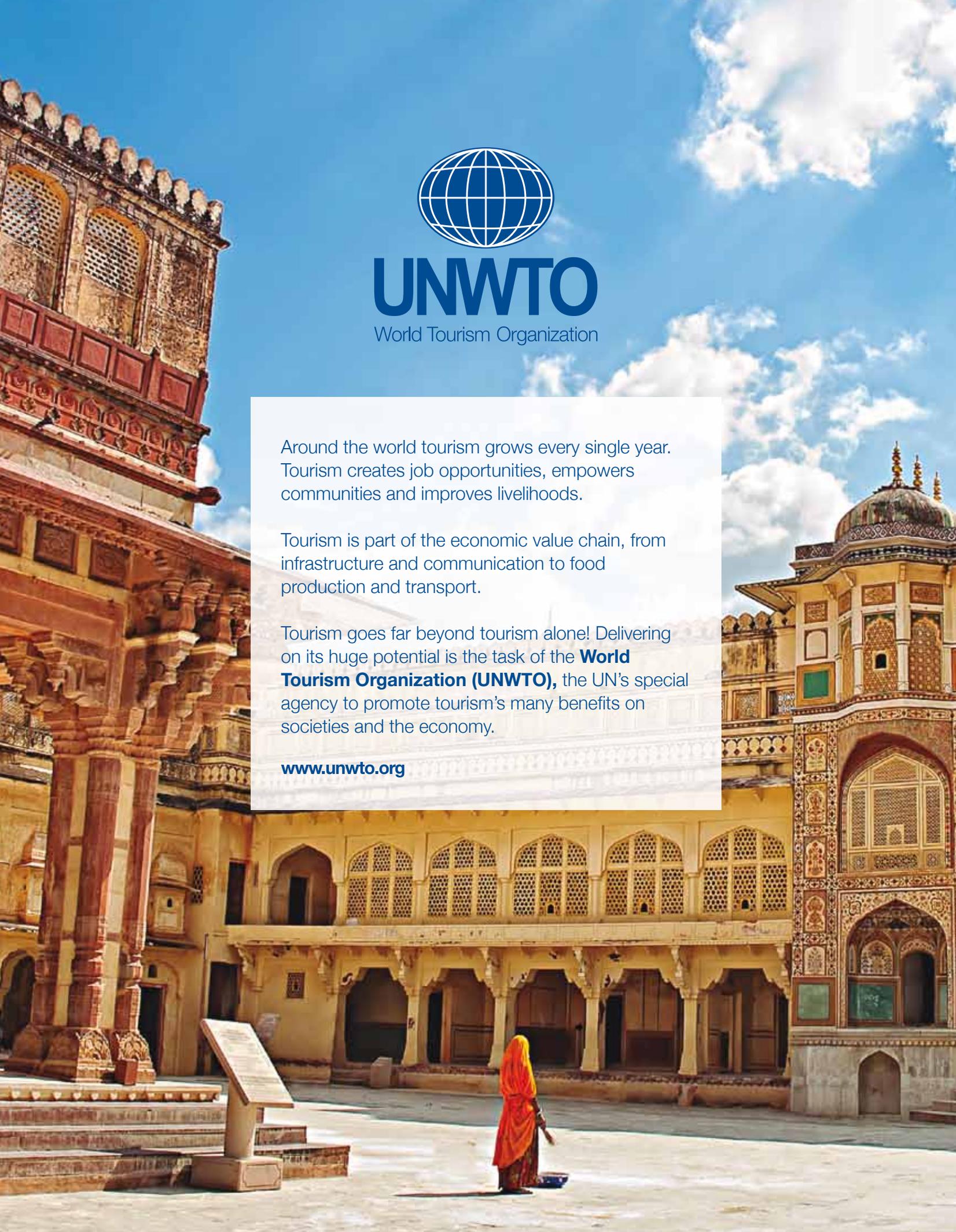
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The unusual origin of a tropical rainforest Selangor, Malaysia

One hundred years ago, British Malaya was covered with tropical rain forests, the crowning expression of Earth's biological exuberance. However, the driver of the economy was tin, and Kuala Lumpur was the capital of the tin mining industry. The soil of the alluvial plains around Kuala Lumpur was rich with grains of tin ore. To extract the ore, the soil had to be

extracted with powerful jets of water to make a slurry from which the heavy ore particles could be separated out. The alluvial plains were systematically churned up to extract tin, leaving behind barren expanses of sand and silt interspersed with lakes and ponds. The rivers ran thick with mud. Kuala Lumpur, established at the

junction of two rivers, got its name from Kuala—a confluence of rivers, and Lumpur—mud. Due to this fascinating merge, the idea of creating a tropical rain forest from scratch on devastated mining land was born. The site for this experiment was selected by Dr. Fred William Foxworthy, the country's first Forest Research Officer, and approved by the State Government of Selangor at the end of 1925. A nursery of 1.5 ha containing 330 nursery beds was established. By the end of 1926, seedlings of 100 species totaling 25,000 plants were raised in bamboo containers, and field planting had begun. By the end of 1927, the number of species had reached 161 and hundreds more of tree species were added in subsequent years. The site, now designated as the FRIM Selangor Forest Park (FSFP), has become a 544.3 ha park containing spectacular man-made tropical rain forests, arboreta and a botanic garden. The outstanding landscape of meandering streams, waterfalls and low hills is only about 16 km from the center of Kuala Lumpur. Today, over half of the area is covered by a mature tropical rainforest making it the oldest and largest recreated tropical rainforest in Asia, and the

Old World. Dr. Foxworthy, the initiator of the project, wanted to test as many species as possible in reforestation and was prepared to face massive failures. He explained his intentions in his 1927 Annual Report "The object of planting experiments at this stage is primarily to find out which of the many hundred possible species are worth planting up on a large scale. Bearing in mind the fact that the area was deliberately chosen with a view to providing a severe test and that the conditions are, therefore, abnormal and infinitely more severe than any that would be likely to arise in the trees' natural habitat, it is clear that failures must be the rule rather than the exception, and that there can be no question of regular plantations until the trees have proved their hardiness."

Foxworthy, an American with a PhD from Cornell University, was Head of forestry research in the Bureau of Forestry of the Philippines when he was head-hunted to be Forest Research Officer in British Malaya in 1918. At 41 years old, he was the most respected tropical forest scientist of his time. Foxworthy was ably supported by J.G. Watson, an English forester trained in Germany, whom by coincidence, was the son of William Watson, curator of the Royal Botanic Gardens of Kew. Watson laid out the plan for a spacious landscape of forests, arboreta, buildings, roads, and water features in what was originally a barren expanse of ground.

Watson's description of the site was bleak: "The areas available for planting consisted of abandoned mining land that had first been of forest, then mined by Chinese open-cast and gravel pumps methods, resulting in portions of it being covered with the overburden and refuse removed from the mines, then grazed by cattle, cultivated by Chinese vegetable gardeners, and abandoned and grazed again until whatever merit the surface soil may have had was leached well out of it. The worst places of all were covered with lalang (*Imperata cylindrica*) encouraged by frequent burning..."

The decision to carry out reforestation under the worst possible conditions and prepare for massive failures was unprecedented. The strategy of testing all available species simultaneously



FRIM Selangor Forest Park today



The reforestation site in 1926

instead of one at a time was also overwhelming. Failures were aplenty but Foxworthy and his team persisted. Learning under high pressure, they developed a system of reforestation for the humid tropics.

The establishment of a multi-species forest of indigenous trees created the conditions for native fauna to colonize the area. These conditions include multiple food resources, and a growing range of microhabitats. Birds and bats provided seeds and helped increasing the total plant diversity. The Property now has about 2,328 plant species of which 1,350 are trees. It is home to 185 species of birds, 59 species of mammals, 82 species of reptiles, 34 species of frogs and toads, 21 species of fresh water fish and 206 species of butterflies. FRIM Selangor Forest Park is an exceptionally recreated tropical rain forest having the attributes of a natural tropical rain forest, unlike a semi-sterile mono species industrial tree plantation.

It was intended from the start that the site would house the offices and laboratories of the new Forest Research Institute. The staff, comprising colonial scientific officers, locals and their families, all lived together on the site. The Head of the Institute was simultaneously Head of research, Head of the reforestation effort, and Head of the resident community.

Such total bonding in a scientific enterprise where staff shared the same living conditions added a unique and unparalleled value to the site.

During World War II, when the British were in retreat, the resident community protected the Property and kept essential services running until the British returned in 1945. After Independence in 1957, the founding vision of the pioneers was treasured and sustained by the new Malaysian leaders. New forests were planted, and an 80-ha botanic garden was added. One can step out from any building on the Property into a high forest within minutes. This has never failed to astonish and delight visitors from all over the world, having in mind that no other forest research institute is located in such an impressive and remarkable forested environment.



The recreated tropical rainforest



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Intangible heritage in Azerbaijan



Traditional art and symbolism of Kelaghayi, making and wearing women's silk headscarves.

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Intangible heritage includes traditions or living expressions inherited from our ancestors and passed on to our descendants, such as oral traditions, performing arts, social practices, rituals, festive events, knowledge and practices concerning nature and the universe or the knowledge and skills to produce traditional crafts.

Yalli (Kochari, Tenzere), traditional group dances of Nakhchivan

Azerbaijan

Inscribed in 2018 on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding



© G. Abdullayeva/Ministry of Culture and Tourism of Azerbaijan

Yalli, traditional group dances, are dance expressions based exclusively on collective performances. Typically, yalli are performed in a circle, chain or line, and involve elements of games, pantomime (bird or other animal imitations), physical exercises and movements. The community of the yalli dances consists of practising dancers, who enact the dances either spontaneously or in a planned manner at various festivities and celebrations. Some variants of yalli bear a song-like character and are practised by both women and men, while others are practised by men only and imitate pastoralist games with some elements of butting animals. Until the mid-twentieth century, yalli were widely practised but several factors have impacted the transmission of the practice thereafter. They include a gradual loss of social functions for certain types of yalli, a preference for staged performances, external factors such as labour migration and the economic crises of the late 1980s and early 1990s, a shift from informal

to formal transmission, and a drastic simplification of the dances, which has entailed a loss of diversity.

Heritage of Dede Qorqud/ Korkyt Ata/Dede Korkut, epic culture, folk tales and music

Azerbaijan, Kazakhstan and Turkey

Inscribed in 2018 on the Representative List of the Intangible Cultural Heritage of Humanity



© Ramil Abbakirov

The epic culture, folk tales and music of Dede Qorqud/Korkyt Ata/Dede Korkut are based on twelve heroic legends, stories and tales and thirteen traditional musical compositions shared and transmitted across the generations through oral expressions, performing arts, cultural codes and musical compositions. Dede Qorqud appears in each story as a legendary figure and wise individual, a sage of minstrels whose words, music and expressions of wisdom relate to traditions of birth, marriage and death. In the musical compositions, the main intonations are reproduced using a musical instrument called the Kobyz to recreate the sounds of nature, and imitation soundscapes are characteristic of this medium (such as the imitation of a wolf's howl or a swan's note). The musical compositions are all interconnected by the epic stories that accompany them. The element encompasses social, cultural and moral values such as heroism, dialogue, physical and spiritual wellness and unity as well as respect for nature, and contains profound knowledge about the history and culture of Turkic-speaking communities. It is practised and sustained by the community concerned on a wide variety of occasions – from family

events to national and international festivals – and is therefore well-rooted in society, serving as a connecting thread between generations.

Dolma making and sharing tradition, a marker of cultural identity

Azerbaijan

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Dolma tradition is a set of knowledge and skills relating to the preparation of the traditional meal 'dolma', which takes the form of small fillings (containing meat, onion, rice, peas and spices) wrapped in fresh or pre-cooked leaves or stuffed in fruits and vegetables. The name of the tradition originates from the shortened Turkic word 'doldurma', meaning 'stuffed'. The meal is shared within families or local communities, with different methods, techniques and ingredients used to prepare the traditional meal by different communities. The tradition is present throughout the Republic of Azerbaijan, and is perceived as a central culinary practice in all regions. It is enjoyed on special occasions and gatherings and expresses solidarity, respect and hospitality. It is transmitted from generation to generation and transcends ethnic and religious boundaries within the country. Bearers consist of traditional cooking practitioners, mostly women, and the wider community of people that use dolma for various cultural and social purposes. The tradition is transmitted through parent-child relationships, while formal transmission mainly occurs in vocational and apprenticeship schools. The element enjoys great visibility within

Azerbaijani society, and its viability is ensured by the communities through numerous awareness-raising activities and events such as festivals, vocational schools that teach the tradition and the preparation of publications on the subject.

Art of crafting and playing with Kamantcheh/Kamancha, a bowed string musical instrument

*Azerbaijan and Islamic Republic of Iran
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in a wide number of social and cultural gatherings. Contemporary practitioners mainly use a four-stringed Kamantcheh/Kamancha comprising a body and bow made with horsehair and players perform either individually or as part of orchestras. Bearers and practitioners consist of craftspeople, amateur or professional players, and teachers and students of the element. Kamantcheh/Kamancha is an essential part of musical culture in both countries, and while crafting the instrument represents a direct source of earning a living, craftspeople also perceive the art as a strong part of the intangible cultural heritage of their communities. Through their music, performers convey many themes, from the mythological to the gnostic and the comic. Today, knowledge of performing and crafting Kamantcheh/Kamancha is transmitted both within families and in State-sponsored musical institutions and schools. Knowledge about the importance of the music in promoting cultural identity is transmitted from generation to generation in all strata of society in both countries.

Nawrouz, Novruz, Nowrouz, Nowrouz, Nawrouz, Nauryz, Nooruz, Nowruz, Navruz, Nevruz, Nowruz, Navruz

*Afghanistan, Azerbaijan, India, Islamic Republic of Iran, Iraq, Kazakhstan, Kyrgyzstan, Uzbekistan, Pakistan, Tajikistan, Turkmenistan and Turkey
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New Year is often a time when people wish for prosperity and new beginnings. March 21 marks the start of the year in Afghanistan, Azerbaijan, India, Iran (Islamic Republic of), Iraq, Kazakhstan, Kyrgyzstan, Pakistan, Tajikistan, Turkey, Turkmenistan and Uzbekistan. It is referred to as Nauryz, Navruz, Nawrouz, Nevruz, Nooruz, Novruz, Nowrouz or Nowruz meaning 'new day' when a variety of rituals, ceremonies and other cultural events take place for a period of about two weeks. An important tradition practised during this time is the gathering around 'the Table', decorated with objects that symbolize purity, brightness, livelihood and wealth, to enjoy a special meal with loved ones. New clothes are worn and visits made to relatives, particularly the elderly and neighbours. Gifts are exchanged, especially for children, featuring objects made by artisans. There are also street performances of music and dance, public rituals involving water and fire, traditional sports and the making of handicrafts. These practices support cultural diversity and tolerance and contribute to building community solidarity and peace. They are transmitted from older to younger generations through observation and participation.

Flatbread making and sharing culture: Lavash, Katyrma, Jupka, Yufka

*Azerbaijan, Islamic Republic of Iran, Kazakhstan, Kyrgyzstan and Turkey
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The art of crafting and playing with Kamantcheh/Kamancha ('little bow'), a bowed string instrument, has existed for over 1,000 years. In the Islamic Republic of Iran and Azerbaijan, it constitutes a major element of classical and folkloric music, and performances occupy a central place



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The culture of making and sharing flatbread in communities of Azerbaijan, Iran, Kazakhstan, Kyrgyzstan and Turkey carries social functions that have enabled it to continue as a widely-practised tradition.

Making the bread (lavash, katyrma, jupka or yufka) involves at least three people, often family members, with each having a role in its preparation and baking. In rural areas, neighbours participate in the process together. Traditional bakeries also make the bread. It is baked using a tandyr/tanūr (an earth or stone oven in the ground), sāj (a metal plate) or kazan (a cauldron). Besides regular meals, flatbread is shared at weddings, births, funerals, various holidays and during prayers. In Azerbaijan and Iran, it is put on the bride's shoulders or crumbled over her head to wish the couple prosperity while in Turkey it is given to the couple's neighbours. At funerals in Kazakhstan it is believed the bread should be prepared to protect the deceased while a decision is made from God and in Kyrgyzstan sharing the bread provides a better afterlife for the deceased. The practice, transmitted by participation within families and from master to apprentice, expresses hospitality, solidarity and certain beliefs that symbolize common cultural roots reinforcing community belonging.

Copper craftsmanship of Lahij

Azerbaijan

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Copper craftsmanship of Lahij is the traditional practice of making and using copperware concentrated in the Lahij community in the Caucasus. The copper-smelting master coordinates the entire process and is accompanied by an apprentice who learns the necessary techniques while helping the master. The coppersmith-hammerer pumps the air into the ovens and hammers the smelted copper into thin plates. A craftsperson then polishes the hammered copper plates and decorates the ready copperware with engravings. This final stage of the process is said to be particularly important as the designs used often have an environmental focus, reflecting the bearer's traditional knowledge and cultural values. The master is responsible for selling the copperware in the workshops and remunerating the work of the other craftspeople involved. The tradition is transmitted within families from father to son. Numerous families in Azerbaijan come to buy copperware in Lahij and use it in their daily lives believing it improves the health benefits of food. For artisans, the tradition represents a major source of living and provides a strong sense of identity and community pride. Copper craftsmanship also reinforces family relationships within the Lahij community and is perceived as a clear marker of Lahij identity.

Traditional art and symbolism of Kelaghayi, making and wearing women's silk headscarves

Azerbaijan

Inscribed in 2014 on the Representative List of the Intangible Cultural Heritage of Humanity



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Rooted in traditions found along the Great Silk Road, the art of Kelaghayi is concentrated in two locations in the Republic of Azerbaijan: the city of Sheki and the Basgal settlement. Kelaghayi making consists of several stages: fabric weaving, dyeing and woodblock decoration. Weavers choose thin silk threads from sericulture producers and weave fabrics on looms and then boil and dry them to make square-shaped cloths. Using vegetable substances, masters then dye the cloths various colours and decorate them with patterns using wooden stamps, covered with solutions made from rosin, paraffin and solid oil. The colours of headscarves have symbolic meanings and are often tied to specific social occasions, such as weddings, mourning ceremonies, daily activities and celebrations. The art of Kelaghayi making is transmitted through non-formal apprenticeship only, and is primarily a family occupation. Each family has its own stylistic features and patterns of decoration. The traditional practice of making and wearing headscarves is an expression of cultural identity and religious traditions and a symbol of social cohesion, reinforcing the role of women and strengthening the cultural unity of Azerbaijani society.

Chovqan, a traditional Karabakh horse-riding game in the Republic of Azerbaijan

Azerbaijan

Inscribed in 2013 on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding



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Chovqan is a traditional horse-riding game played on a flat, grassy field by two competing teams of players mounted on Karabakh horses. Each team has five riders, with two fullbacks and three forwards. The game starts at the centre of the field and players use wooden mallets to try to drive a small leather or wooden ball into their opponents' goal. The game is interspersed with instrumental folk music called *janghi*. Chovqan players and trainers are all local male farmers and skilled riders. They traditionally wear large astrakhan hats, long tight-fitting coats with a high waist, and special trousers, socks and shoes. People of all ages come to watch this traditional game and to support their teams. Chovqan strengthens feelings of identity rooted in nomadic culture and linked to the perception of the horse as an integral part of everyday life. The specific rules, skills and techniques of Chovqan are transmitted from experienced players to beginners through collective training. The practice and transmission of Chovqan have weakened, however, due to a loss of interest among the youth, combined with urbanization and migration, leading to a shortage of players, trainers and Karabakh horses.

Craftsmanship and performance art of the Tar, a long-necked string musical instrument

Azerbaijan

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The Tar is a long-necked plucked lute, traditionally crafted and performed in communities throughout Azerbaijan. Considered by many to be the country's leading musical instrument, it features alone or with other instruments in numerous traditional musical styles. Tar makers transmit their skills to apprentices, often within the family. Craftsmanship begins with careful selection of materials for the instrument: mulberry wood for the body, nut wood for the neck, and pear wood for the tuning pegs. Using various tools, crafters create a hollow body in the form of a figure eight, which is then covered with the thin pericardium of an ox. The fretted neck is affixed, metal strings are added and the body is inlaid with mother-of-pearl. Performers hold the instrument horizontally against the chest and pluck the strings with a plectrum, while using trills and a variety of techniques and strokes to add colour. Tar performance has an essential place in weddings and different social gatherings, festive events and public concerts. Players transmit their skills to young people

within their community by word of mouth and demonstration, and at educational musical institutions. Craftsmanship and performance of the tar and the skills related to this tradition play a significant role in shaping the cultural identity of Azerbaijanis.

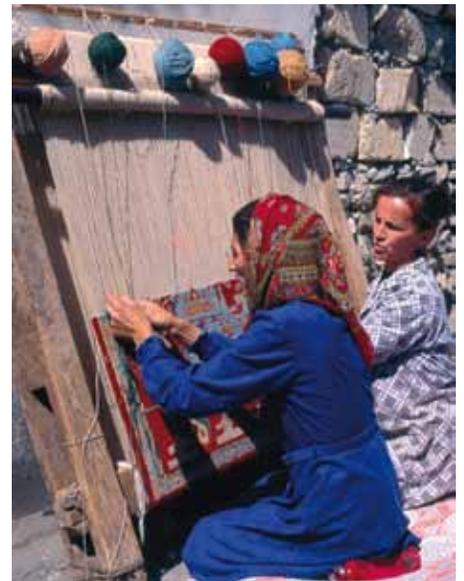
Traditional art of Azerbaijani carpet weaving in the Republic of Azerbaijan

Azerbaijan

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The Azerbaijani carpet is a traditional handmade textile of various sizes, with dense texture and a pile or pile-less surface, whose patterns are characteristic of Azerbaijan's many carpet-making regions. Carpet making is a family tradition transferred orally and through practice. Men shear sheep in spring and autumn, while women collect dyestuffs and spin and dye yarn in the spring, summer and

autumn. The weaving is undertaken during winter by the female members of the extended family, girls learning from their mothers and grandmothers and wives assisting their mothers-in-law. The carpet is made on horizontal or vertical looms using multicoloured wool, cotton or silk yarn coloured with natural dyes. Applying special techniques to create pile carpets, weavers knot the pile yarn around threads of the warp; pile-less carpets are variously made with interlacing structural warps, wefts, and patterning wefts. The cutting of a finished carpet from the loom is an unusually solemn celebration. Carpet weaving is closely connected with the daily life and customs of the communities involved, its role reflected in the meaning of the designs and their applications. Thus, girls seated on carpets tell fortunes and sing traditional songs at Novruz (the regional New Year). The carpet is widely used for home furniture and decoration, and special carpets are woven for medical treatment, for wedding ceremonies, the birth of a child, mourning rituals and prayer.

Art of Azerbaijani Ashiq

Azerbaijan

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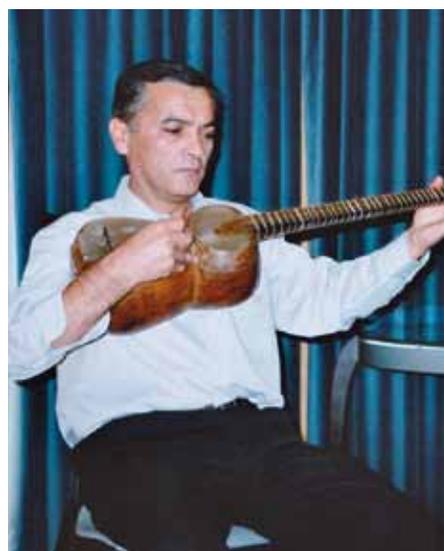
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The art of Azerbaijani Ashiqs combines poetry, storytelling, dance and vocal and instrumental music into a traditional performance art that stands as a symbol of Azerbaijani culture. Characterized by the accompaniment of the sazes, a stringed musical instrument, the classical repertoire includes 200 songs, 150 literary-musical compositions known as dastans, nearly 2,000 poems in different traditional poetic forms and numerous stories. The regional variations may include other musical instruments, but all are united by a common national language and artistic history. Ashiqs take part in weddings, friendly parties and festive events throughout the Caucasus and appear on concert stages, radio and television, sometimes synthesizing classical melodies with contemporary ones as they continue to recreate their repertoire. Their art is considered an emblem of national identity and the guardian of Azerbaijani language, literature and music. Even as Ashiqs represent the consciousness of a people, they also help to promote cultural exchange and dialogue: Kurds, Lezhins, Talishes, Tats and other ethnic groups living in the country often perform the Ashiqs' art, and their poems and songs have spread across the region.

Azerbaijani Mugham

Azerbaijan

Inscribed in 2008 on the Representative List of the Intangible Cultural Heritage of Humanity (originally proclaimed in 2003)



© UNESCO/David Stehl

The Azerbaijani Mugham is a traditional musical form, characterized by a large degree of improvisation. The Mugham, though a classical and academic art, draws upon popular bard melodies, rhythms and performance techniques and is performed in many venues throughout the country.

Contemporary representations of the Azerbaijani Mugham reflect different periods of Azerbaijan's history and its contacts with Persians, Armenians, Georgians and with other Turkic peoples. This musical genre shares artistic characteristics with the Iraqi Maqam, the Persian Radif and the Turkish Makams. In the past, Mugham was primarily performed on two secular occasions: the toy, the traditional wedding feast and the majles, a gathering of connoisseurs in private settings. It was also cultivated by members of the Sufi orders and by performers of religious dramas known as ta'zie or shabih. Official competitions and informal contests served to establish the reputation of accomplished musicians.

This modal genre features a male or female singer accompanied by musicians playing traditional instruments, such as the tar (a long-neck lute), the kamancha (a four-string spiked fiddle) and the daf (a type of large tambourine). Since Mugham cannot be transcribed in a fixed form, multiple versions are transmitted by masters who train students in the fine art of interpretation to ensure the variety of this artistic expression.

The Mugham has lost some of its aesthetic and expressive characteristics largely due to European influences, which are particularly apparent in the manner in which contemporary musicians perform and transmit their skills to the younger generations. ♪

A BRIEF OVERVIEW OF THE HISTORIC MOSQUE CITY OF BAGERHAT BANGLADESH

The small Sundarban township of Bagerhat was established along the Bhairab river, about 600 years ago. It was formally known as the mint town of Khalifatabad. The original township seems to have been founded in the inhospitable mangrove swamps of Sundarbans by a nebulous Saint-General named Ulugh Khanjahan, who was either forced to immigrate for political reasons or commissioned by Delhi court to settle a Muslim colony in the 15th century.



Unnoticed in the annals of the period, Ulugh Khanjahan was a contemporary of Nasiruddin Muhammad Shah (1442-59), the independent Bengal Sultan. It is thought that Khanjahan conquered this part of Bengal and founded his seat of Government in an extensive Jungle territory in and around Khalifatabad.

Forbes, the renowned US magazine, declared the ancient city of Bagerhat one of the most interesting lost cities of the world, home for a huge number of monuments erected in a small territory during the reign of Sultanate.

Following archeological excavations and numismatic discoveries, scholars believe that Khanjahan founded Muroli qusba, Paigram qusba and Shahar Muhammadabad (Barobazar, Jessor) along with the Shahar Khalifatabad, proving that a civilization was founded at Bagerhat in the 15th century. Haveli Khalifatabad was adorned with numerous mosques, bridges, road networks, water reservoirs, mausoleums and residential complex, all nestled in luxuriant coconut and tall palm groves. The unique architectural style introduced by the Muslim saint was limited to the southern part of Bengal. However, Sultan Ghiyasuddin, the founder of the dynasty, introduced a new architectural style within his jurisdiction. Today, it has become a prime cultural and religious tourism destination in Bangladesh.

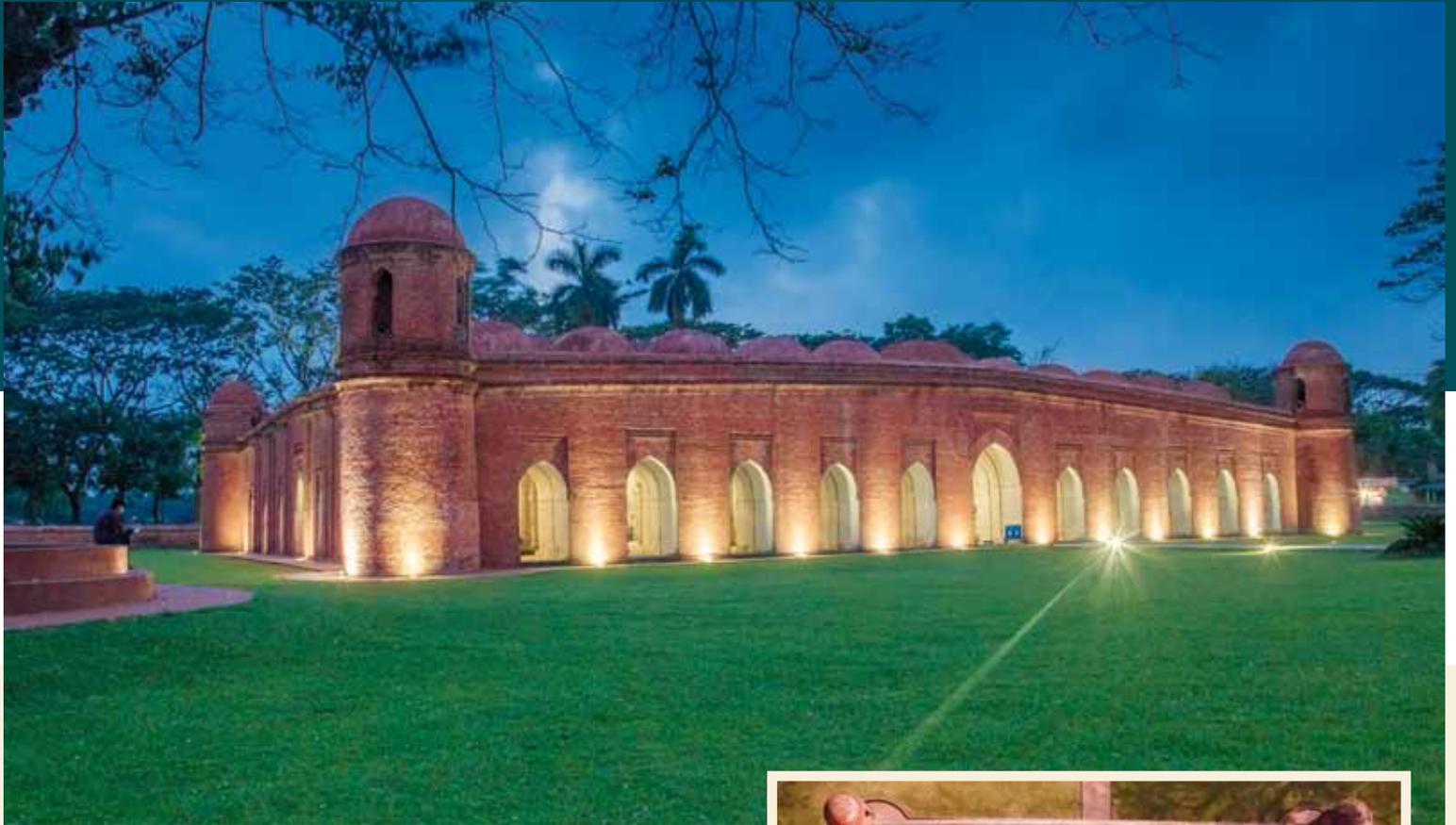
The Shait Gumbad Mosque is an outstanding example of Islamic and Turkish architectural heritage in Bangladesh. Located on

the eastern embankment of Ghora Dighi, about 7 km from Bagerhat town, this astonishing mosque was built by Ulugh Khanjahan; a great saint, builder and warrior who died in 1459 AD. Famous for its medieval architectural style, twinges and tendrils ornamentation on red terracotta, the oblong shaped mosque is the largest brick, multi domed old mosque in Bangladesh. Although it is called Shait Gumbad (sixty domed) Mosque, the building is roofed over with 77 small domes including seven chau-chala (four segmented chala) Bengali hut shaped domes in the central row on

60 stone pillars. There are eleven arched entrances which are set in rectangular frames in the façade of the mosque. In the western wall, there are ten stone built mihrabs and a special built doorway in the kiblah wall beside the central mihrab. The mosque is supported by four tapering corner turrets.

The Mausoleum: Khanjahan's Mausoleum is one of the most impressive examples of his architectural style. The elegant single domed mausoleum is situated in Ranvijoypur village. The round corner turrets are divided by five bands moldings while the battlements and the cornices are gently curved. The corner turrets had been ended on the cornices. Stone brackets were used inside the mausoleum in order to support the sequences of the dome. The interior of the tomb is square-shaped. An altar in the center is built by black stones and has three stages. An ancient Buddhist image was discovered while digging a nearby pond - Thakur Dighi - which proved the existence of an old civilization around the area. The archaeological wonder of Khalifatabad welcomes people from all over the world.

Pir Ali Brahmin's Tomb: The tomb of Pir Ali Brahmin is located on the western side of the tomb of Khanjahan. According to a local legend, this tomb was built with black stones by Khanjahan in Persian sarcophagus style. It is believed that Pir Ali was originally a Hindu Brahmin who converted to Islam.



The Single-domed mosque: This mosque is situated on the northern bank of Thakurdighi, closely adjacent to the mausoleum of Khanjahan.

The Nine-domed Mosque: This mosque has a close architectural affinity with Khanjahan style. The interior is divided into three aisles and three bays by two rows of stone pillars.

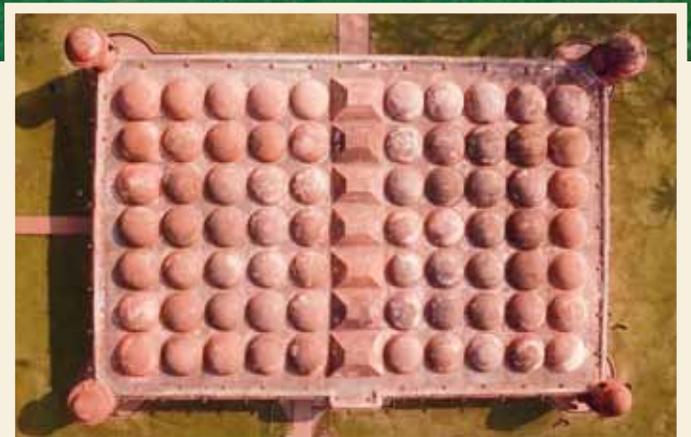
Ronvijoypur Mosque: This impressive single-domed mosque is situated in the village of Ronvijoypur.

Reza Khoda Mosque: Situated in Sundarghona village, remains of this ancient mosque might have been originally known as Rezai Khan Mosque.

Zinda Pir Mosque: This small squared mosque's central grave is ascribed by tradition to be that of a little known Saint called Zinda Pir.

Singar Mosque: This magnificent single-domed mosque of the Khanjahan style is situated in Sundarghona village, about 20m from Shait Gumbad Mosque.

Bibi Begni's Mosque: Situated across the Ghora dighi, it looks very similar to Singar mosque.



Chunakhola Mosque: The elegant little Chunakhola mosque is situated on an isolated low mound in the midst of cultivated fields. The beautiful mosque is heavily covered by the inclement salinity of the area.

Sabekdanga Monument: Located in Sabekdanga village, this oblong shaped monument, locally recognized as a mosque, is a tiny brick-built curvilinear structure.

SHIMAL IN RAS AL-KHAIMAH



Umm an-Nar Tomb (2600 - 2000 BC)



Wadi Suq Tomb (2000 – 1600 BC)

Medieval Palace (1300 – 1600 AD)



Comprising a dense archaeological landscape along the foothills of the Ru's-al-Jabal mountains, Shimal (UAE) represents an important part of Ras al-Khaimah's rich history. More than 130 graves from the 'Hafit Period' (3200-2600 BC) onwards are distributed in the back of fertile palm gardens, forming the largest prehistoric cemetery of megalithic tombs in Southeast Arabia.

Two round structures of up to 15m in diameter dating to the 'Umm an-Nar Period' (2600-2000 BC), revealed multi chambered interiors used as community graves, one interred with up to 500 individuals. The particular burial of a woman and her dog, carefully placed above her head, provides personal insights into Ras al-Khaimah's fascinating past. Pottery grave goods confirm interregional trade with neighbouring Gulf countries, while excavated objects from the Indus Civilization reflect an early Indian Ocean trade.

Elongated tombs up to 20m long, represent the majority and core of the cemetery dating to the 'Wadi Suq Period' (2000-1600 BC). Dispersed over 3km along the foothills, their type is unique in Southeast Arabia and an outstanding archaeological heritage. The excavated find of a significant gold pendant or brooch depicting two goats, accompanied by silver earrings and hundreds of beads made from carnelian, agate, and gold, highlights objects of local manufacture and high status.

During the 'Late Bronze Age' (1600-1300 BC) and 'Early Iron Age' (1300-1000 BC) a large walled settlement was established in Shimal. Eventually, a medieval palace (13th-16th century AD) was built on a plateau overlooking the extensive palm oasis of Shimal. It served as the residence for the ruler of Julfar, Ras al-Khaimah's famous port and the most prosperous trading town in the lower Gulf.

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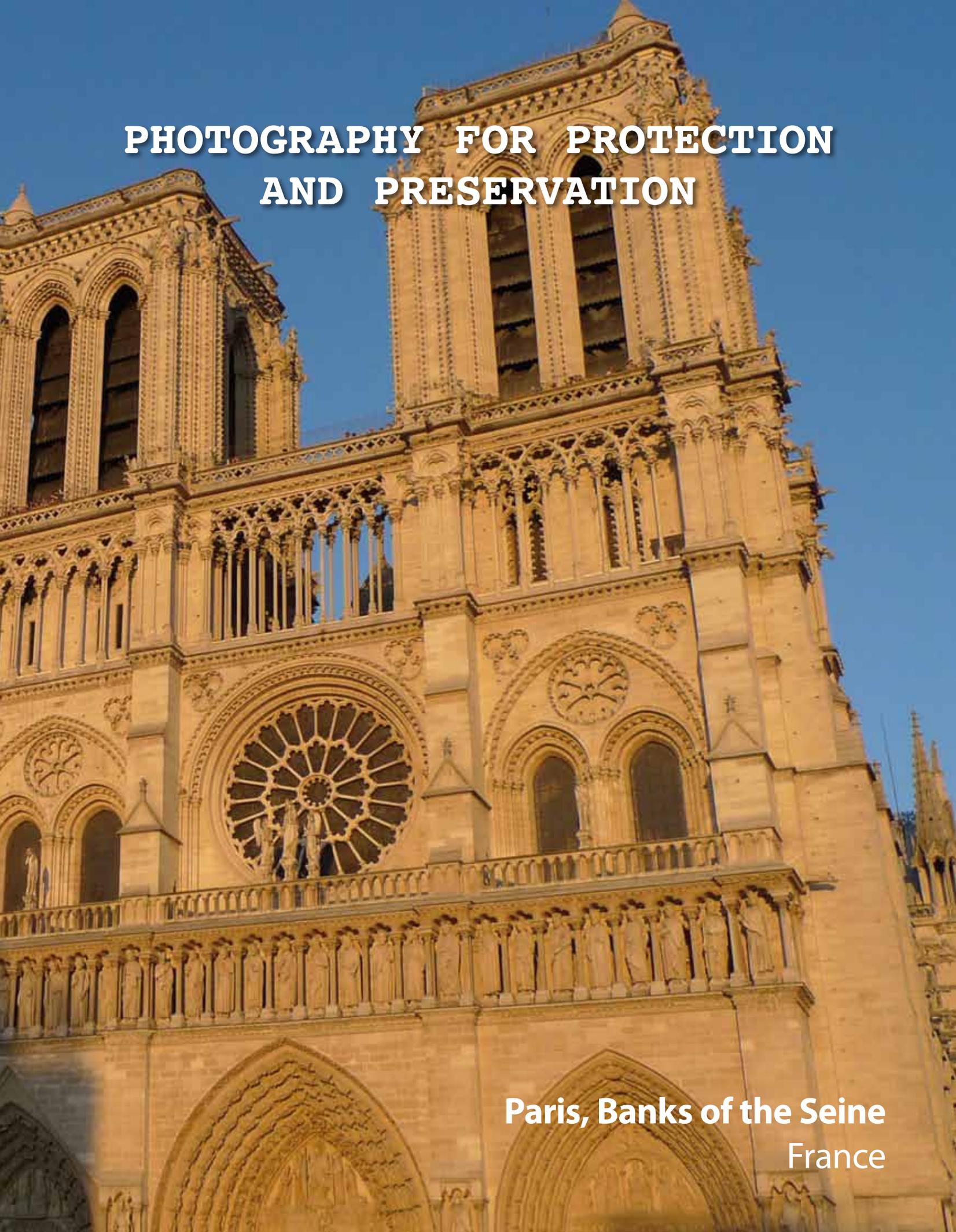
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A photograph of the exterior of Notre-Dame de Paris, showing the flying buttresses and the rose window. The image is taken from a low angle, looking up at the facade. The sky is a clear, bright blue. The text "PHOTOGRAPHY FOR PROTECTION AND PRESERVATION" is overlaid in white, bold, sans-serif font at the top of the image.

**PHOTOGRAPHY FOR PROTECTION
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**Paris, Banks of the Seine
France**



Residence Ensemble Schwerin

*Cultural Landscape of Romantic Historicism
included in the German "Tentative List" of potential
UNESCO World Heritage sites*

***"Fabulously beautiful and unique – an unparalleled
integration of architecture and landscape"***

The Residence Ensemble Schwerin is embedded in a landscape of lakes and gardens in the capital of the northern German state of Mecklenburg-Vorpommern. The former ducal castle, with its functional and prestigious buildings from the 19th century, has survived largely intact. Today, it remains an outstanding example of the last flourishing of court culture in Europe.

SPONSORED STATEMENT



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Silk Roads: Initial Section of the Silk Roads, the Routes Network of Tian-shan Corridor (China, Kazakhstan, Kyrgyzstan).

© Valery Kolchenko

In Focus: World Heritage and the Silk Roads

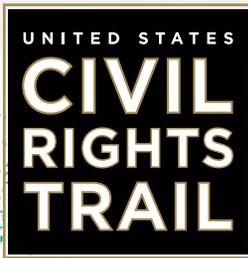
The Silk Roads were a highly complex network of routes which brought together diverse civilizations for over two millennia, creating a cultural transfer between East and West. These Roads symbolize economic, political and cultural integration through exchanges of goods, ideas and knowledge. Today, these heritage corridors have huge potential to offer economic benefits to local communities and cross-cultural exchange through tourism. The Silk Roads World Heritage Serial and Transnational Nomination Project in Central Asia, with its unprecedented level of collaboration among countries, provides a unique opportunity to realize this potential.

This project recognizes that the heritage of humanity embodies a mosaic of ethical, cultural and spiritual values. It stands as a best practice of a contemporary intercultural project, involving numerous local actors along the Heritage Routes in promoting cultural diversity and sustainable development. 



State Historical and Cultural Park 'Ancient Merv' (Turkmenistan).

© UNESCO-Roland Lin

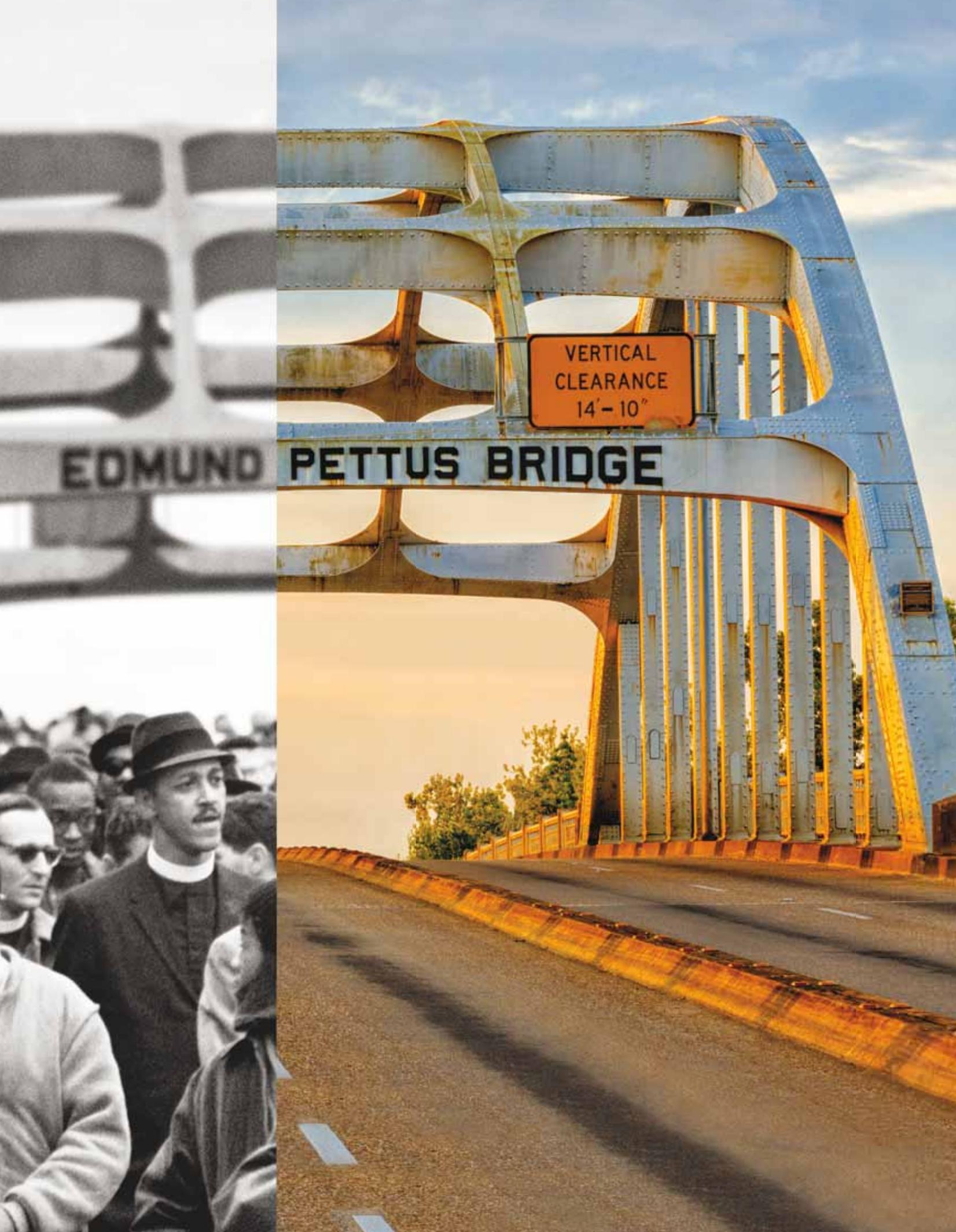


What do a steel bridge in Selma, Alabama; a concrete balcony in Memphis, Tennessee; and a brick church in Montgomery, Alabama, have in common? They join about a dozen other African-American heritage sites in the U.S. South, associated with the Civil Rights Movement of the 1950s and 1960s, as keystone locations along the U.S. Civil Rights Trail.

The trail - established by an alliance of federal, state and local governments, NGOs and dedicated citizens - stretches across 15 states and was designed to identify, preserve and protect these ostensibly everyday places where extraordinary events occurred. These bedrock locations and more than a hundred others on the trail stand as exemplars of the nonviolent struggle to end the country's practice of legal white supremacy.

Details are available at CivilRightsTrail.com.





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