

## **Centro histórico de México y Xochimilco (1987)**

Construida por los españoles en el siglo XVI sobre las ruinas de Tenochtitlán, la antigua capital azteca, la ciudad de México es hoy una de las capitales más grandes y pobladas el mundo. Además de los vestigios de los cinco templos aztecas localizados hasta ahora, la ciudad posee la catedral más grande del continente y hermosos edificios públicos de los siglos XIX y XX como el Palacio de Bellas Artes. Situado a 28 kilómetros al sur del centro de México, el sitio de Xochimilco con sus redes de canales e islas artificiales constituye un ejemplo excepcional de los trabajos de los aztecas para construir un hábitat en un entorno hostil al hombre. Las estructuras urbanas y rurales creadas a partir del siglo XVI durante el periodo colonial se han conservado admirablemente.

### **Outstanding Universal Value**

#### **Brief synthesis**

The Aztecs built what was to become the capital of their empire on a small island in the Lake of Texcoco, in the Valley of Mexico. Testimonies from the time of the arrival of the Spanish conquerors at Tenochtitlan, the capital of the Aztec Empire, account for the existence of the great lake dotted with a multitude of canoes and the island city, full of oratories like towers and fortresses and all gleaming white. The conquering Spaniards destroyed the island city of Tenochtitlan and started to drain the lake that surrounded it.

They built the capital of New Spain, Mexico City, the “city of palaces”, on the ruins of the prehispanic city, following a European model which was slightly changed by the intervention of indigenous artisans and workers, and influenced by the canals and rivers that had structured the Pre-Hispanic city. Independent Mexico maintained its capital on the same place and added its stylistic influences to the architectonic palimpsest that we are left with today.

From the 14th to the 19th century, Tenochtitlan, and subsequently, Mexico City, exerted a decisive influence on the development of architecture, the monumental arts and the use of space first in the Aztec Empire and later in New Spain. The monumental complex of the Templo Mayor (Main Temple) bears exceptional witness to the cults of an extinct civilization, whereas the cathedral and the Palace of Fine Arts are examples of colonial and late 19th century architecture. The capital of New Spain, characterized by its checkerboard layout, the regular spacing of its plazas and streets, and the splendour of its religious architecture is a prime example of Spanish settlements in the New World. The monuments, groups of buildings or sites located at the heart of the contemporary urban agglomeration amply illustrate the origins and growth of this city that has dominated the region for many centuries.

The lacustrine landscape of Xochimilco, located 28 km south of the city, constitutes the only reminder of traditional Pre-Hispanic land-use in the lagoons of the Mexico City basin. In the midst of a network of small canals, on the edge of the residual lake of Xochimilco (the southern arm of the great drained lake of Texcoco), some *chinampas* or 'floating' gardens can still be found. Parts of this half-natural, half-artificial landscape are now an 'ecological reserve'.

**Criterion (ii)** : From the 14th to the 19th century, Tenochtitlan, and subsequently, Mexico City, exerted decisive influence on the development of architecture, the monumental arts and the use of space first in the Aztec kingdom and later in New Spain.

**Criterion (iii)** : With its ruins of five temples erected before the Great Pyramid, and in particular the enormous monolith of Coyolxauhqui, which symbolized the end of the old cosmogony and the advent of Huitzilopochtli, the tribal god of the Aztecs, the monumental complex of the Templo Mayor bears exceptional witness to the cults of an extinct civilization.

**Criterion (iv)**: The capital of New Spain, characterized by its checkerboard layout, the regular spacing of its plazas and streets, and the splendor of its religious architecture (Cathedral, Santo Domingo, San Francisco, San Jeronimo, etc.) and civil architecture (palace of the Marqués de Jaral de Berrio), is a prime example of Spanish settlements in the New World.

**Criterion (v)**: Having become vulnerable under the impact of environmental changes, the lacustrine landscape of Xochimilco constitutes the only reminder of traditional ground occupation in the lagoons of the Mexico City basin before the Spanish conquest.

## **Integrity**

Beyond the historic centre, the urban sprawl of the contemporary Metropolitan Area of Mexico City has now grown far beyond the island the capital once occupied, filling nearly the whole valley and engulfing entirely the remains of the *chinampas* of Xochimilco.

Change was and is an important part of the history of the two heritage areas. However, all of these changes have not affected their overall structure and functional integrity: the political, economical and religious centrality of the Historic Centre of Mexico City and the traditional system of agricultural production in Xochimilco. In both areas the past and the present are constantly and simultaneously visible. The latest archaeological finds at the Templo Mayor (the Aztec Main Temple) in the Historic Centre of Mexico City contribute further to the understanding of the pre-Hispanic city.

However, the integrity of the Historic Centre of Mexico City and Xochimilco is vulnerable to threats derived from the geological conditions of the place. Threats are principally posed by development pressures, changes to land-use, abandonment and contamination. Notwithstanding these threats, the property maintains all the elements to convey its Outstanding Universal Value and offer testimony to its various stages of development, particularly the convergence of cultures for nearly seven centuries.

### **Authenticity**

The conditions of authenticity of the Historic Centre of Mexico City are largely met considering that the design, materials, workmanship and the relationship between landscape and heritage buildings - representative of diverse periods, influences and architectural styles - are either original or maintained to a degree that they keep material and structural consistency. Furthermore, the urban grid of the area continues to match the colonial model, which in turn was based on the structure of the Aztec capital, thus securing the maintenance of the grid over time. Use and function are maintained, although these conditions are threatened by the decline of habitational use of historic buildings and other uses that can compromise the identified attributes. To sustain these conditions of authenticity, enforcement of regulatory measures and protection of mechanisms are implemented to ensure that use and function and the character of the historic centre is maintained notwithstanding its evolution. Integral urban policies are making progress to stop the site's abandonment and to ensure revitalization.

The chinampas are an exceptional agricultural system, based on the combination of environmental factors and human creativity. The human-made islands in the shallow lake are one of the most productive and sustainable agricultural systems in the world. This productivity, both in the number of crops that the chinampas produce per year and in the efficiency per unit of sown area, explains the great ability this work intensive system had to survive throughout the centuries. The chinampa system is highly threatened due to the introduction of new agricultural technology, excessive ground-water extraction in the area, abandonment, development pressures and contamination. Sustainable conservation and management policies need to be implemented to ensure that the conditions of the chinampa system are not further eroded.

### **Protection and management requirements**

In Mexico the authorities of federal, state and local levels cooperate to identify, protect, preserve, restore and transmit heritage to the new generations. For the Historic Centre of Mexico City the responsibility on the federal level falls to the *National Institute of Anthropology and History* (INAH) and the *National Institute of Fine Arts* (INBA), a responsibility shared with the city and district governments. In the Historic Centre the

*Authority for the Historic Centre* (Autoridad del Centro Histórico) and the Historic Centre Trust Fund (Fideicomiso Centro Histórico de la Ciudad de México) were created to support conservation and management activities in the Historic Centre.

Xochimilco forms part of a cultural World Heritage site but on a national level it is also a protected natural area, which leads to the involvement in the management of the Ministry of the Environment, which acts through the Natural Resources Commission of the government of the Federal District.

Both areas have Management Plans. Sustainable implementation of the defined planning tools and the allocation of resources to conservation and management are necessary means to ensure the conservation of the Outstanding Universal value of the property in the long term. In the case of Xochimilco, the city government of Mexico City published a decree on 11 December 2012, in which “The Authority in the zone of Natural and Cultural Heritage of Humanity in Xochimilco, Tlahuac and Milpa Alta” was created. The site is being comprehensively analyzed in order to identify priority actions in the fields of management, conservation and regeneration of water from springs and canals, Chinampas zone recovery, land in areas adjacent to water bodies and as the protection of historical monuments area, considering the participation in the social, cultural, ecological and academic aspects.

## **Centro histórico de Oaxaca y zona arqueológica de Monte Albán (1987)**

Este sitio fue habitado sucesivamente por los olmecas, zapotecas y mixtecas durante quince siglos. Los terraplenes, diques, canales, pirámides y montículos artificiales de Monte Albán fueron literalmente excavados en la montaña y son símbolos de una topografía sagrada. Situada en sus cercanías, la ciudad de Oaxaca con su trazado en damero constituye una excelente muestra del urbanismo colonial español. La solidez y volumen de sus edificios, verdaderas obras de arte de la arquitectura, atestiguan que su construcción se adaptó a las características sísmicas de la región.

### **Outstanding Universal Value**

#### **Brief synthesis**

The World Heritage property, located in the in the region known as central valleys of Oaxaca in the depression formed between the Sierra Madre Oriental and the Sierra Madre del Sur, is composed of two distinct cultural sites: the historic centre of Oaxaca de Juárez and the archaeological site of Monte Albán.

The city of Oaxaca de Juárez, initially named Antequera, was founded in 1529 in a small valley occupied by a group of Zapotec Indians. It is an example of sixteenth XVI century colonial city and of town planning given that it retains its trace in the form of checkerboard with square blocks and portals on all four sides of the square. To trace the Villa de Antequera, Alonso García Bravo chose a point midway between the rivers Jalatlaco, Atoyac and the *Cerro del Fortín*. The trace was initiated from a central plaza basis of two axes, east-west and north-south, with a slight tilt to compensate for the lighting and sunlight due to its latitude.

The centre of the city remains the centre of economic, political, social, religious and cultural activities that give dynamism to the city. It retains its iconic architecture and the buildings representative of a cultural tradition of more than four centuries of art and history. A total of 1,200 historic monuments has been inventoried and listed. The major religious monuments, the superb patrician town houses and whole streets lined with other dwellings combine to create a harmonious cityscape, and reconstitute the image of a former colonial city whose monumental aspect has been kept intact. Fine architectural quality also characterizes the 19th-century buildings in this city that was the birthplace of Benito Juárez and which, in 1872, adopted the name of Oaxaca de Juárez. Being located in a highly seismic zone, the architecture of the city of Oaxaca is characterized by thick walls and low buildings. The mestizo population keeps alive both traditions and ancestral customs.

Monte Alban is the most important archaeological site of the Valley of Oaxaca. Inhabited over a period of 1,500 years by a succession of peoples – Olmecs, Zapotecs and Mixtecs – the terraces, dams, canals, pyramids and artificial mounds of Monte Albán were literally carved out of the mountain and are the symbols of a sacred topography. The grand Zapotec capital flourished for thirteen centuries, from the year 500 B.C to 850 A.D. when, for reasons that have not been established, its eventual abandonment began. The archaeological site is known for its unique dimensions which exhibit the basic chronology and artistic style of the region and for the remains of magnificent temples, ball court, tombs and bas-reliefs with hieroglyphic inscriptions. The main part of the ceremonial centre which forms a 300 m esplanade running north-south with a platform at either end was constructed during the Monte Albán II (c. 300 BC-AD 100) and the Monte Albán III phases. Phase II corresponds to the urbanization of the site and the domination of the environment by the construction of terraces on the sides of the hills, and the development of a system of dams and conduits. The final phases of Monte Albán IV and V were marked by the transformation of the sacred city into a fortified town. Monte Albán represents a civilization of knowledge, traditions and artistic expressions. Excellent planning is evidenced in the position of the line buildings erected north to south, harmonized with both empty spaces and volumes. It showcases the remarkable architectural design of the site in both Mesoamerica and worldwide urbanism.

**Criterion (i)** Oaxaca was the first town laid out in the New Spain during the XVI century with square blocks of 100 yards per side and planned from a central square. The icons of economic, political and religious powers were built around this central place, giving the city dynamism and contributing to universal urbanism. The grid layout of the city of Oaxaca is a unique example of urban planning in New Spain in the XVI century. The ceremonial centre of Monte Alban has created a grandiose architectural landscape which represents one of a kind artistic achievement.

**Criterion (ii)** For more than a millennium, Monte Alban exerted considerable influence in the entire cultural area of Oaxaca. Latter-day Oaxaca is a perfect example of a 16th-century colonial town. The trace of grid layout of the city of Oaxaca was adopted in several other colonial towns.

**Criterion (iii)** Monte Albán is an outstanding example of a pre-Columbian ceremonial centre in the middle zone of present-day Mexico, which was subjected to influences from the north - first from Teotihuacan, later the Aztecs - and from the south, the Maya. With its ball game court, magnificent temples, tombs and bas-reliefs with hieroglyphic inscriptions, Monte Albán bears unique testimony to the successive civilizations occupying the region during the pre-Classic and Classic periods.

**Criterion (iv)** Among some 200 pre-Hispanic archaeological sites inventoried in the valley of Oaxaca, the Monte Alban complex best represents the singular evolution of a region inhabited by a succession of peoples: the Olmecs, Zapotecs and Mixtecs. The City of Oaxaca, with its design as a check board and its iconic architecture, has developed over more than four centuries as evidence of the fusion of two cultures Indian and Spanish.

### **Integrity**

The inscribed property encompasses an area of 375 ha, with a buffer zone of 121 ha. All elements to convey the Outstanding Universal Value of the property are within its boundaries.

The Historic Centre of Oaxaca comprises an area of 5.00 square kilometres, 247 blocks and 1200 listed monuments of civil and religious architecture and ancient customs and traditions that developed over more than four centuries that are preserved nowadays, despite the earthquakes that have been documented on several occasions and have affected its architecture.

The archaeological site of Monte Alban has been well preserved and conservation and management actions have centred on maintaining its physical integrity.

### **Authenticity**

Despite the growth of the city towards the four cardinal points and the earthquakes that have affected the structures, the form and design and use and function of several iconic buildings has been maintained in the Historic Centre. In Monte Alban, the location and setting has been largely preserved, as well as the form and design of the ceremonial centre.

Conservation and restoration practices will need to be controlled in both component parts so that the conditions of authenticity continue to be met.

### **Protection and management requirements**

On March 15, 1976, the Federal Government published in the Official Journal of the Federation, the decree of Historic Monuments Zone of the City of Oaxaca, subject to the conditions set by the Federal Law on Monuments and Archaeological Areas and Historic Art. The enforcement of these legal provisions corresponds to the National Institute of Anthropology and History.

In order to coordinate actions for the benefit of preserving the Historic Centre, on December 16, 1993, an agreement that provides for the creation of the “Public service office” was signed between the National Institute of Anthropology and History and the

municipality of the city of Oaxaca. This joint effort allows the INAH and the municipality, within their authorized powers, to control architectural projects and proposed development in the Historic Centre.

As a result of the collaboration between INAH and the municipality of the city of Oaxaca, on December 23, 1997 the Oaxaca State Government published in the Official Journal the Partial Plan for the Conservation of Historic Centre of Oaxaca City which stipulate the land uses and purposes; the classification of buildings according to their importance; and the standards that should be the subject of all interventions in the Historic Centre. To control the urban growth in the interior of the protection polygon, links with different Federal, State and Municipal government departments have been established for the regulation of land use, so that within their sphere of competence the destruction of the area of monuments by irregular settlements can be avoided.

The Monte Alban management Plan puts special emphasis on works of social management around the legally protected area in order to defend, along with the communities, the archaeological heritage from development. The management system in place also includes provisions for the archaeological investigation, conservation and maintenance of the site.

## Centro histórico de Puebla (1987)

Situada a unos 100 kilómetros al este de México, al pie del volcán Popocatepetl, la ciudad de Puebla fue fundada *ex nihilo* en 1531. Ha conservado grandes edificios religiosos, como la catedral que data de los siglos XVI y XVII, palacios magníficos, como el del arzobispado, y un gran número de casas con paredes cubiertas de azulejos. El barrio barroco de la ciudad es único en su género, debido a la adaptación local de los nuevos conceptos estéticos surgidos de la fusión de los estilos arquitectónicos y artísticos de Europa y América.

### Outstanding Universal Value

#### Brief Synthesis

The city of *Puebla de los Ángeles* was founded *ex nihilo* in 1531, among the boundaries of the indigenous dominions of Tlaxcala, Cholula and Cuauhtinchan, following Spain's regal recommendations to not take possession of indigenous territories. The original city *Ciudad de los Angeles* was laid out according to a Renaissance urban grid formed by rectangular squares laid out in a northeast-southeast orientation.

The city is situated in the Valley of Cuertlaxcoapan at the foot of one of Mexico's highest volcanoes, known as Popocatepetl. It commands a strategic location on the commercial and cultural trade route between the Port of Veracruz and Mexico City, approximately 100 kilometres to the west, which allowed Puebla to be an important intermediate point and a core part of the Atlantic axle for over two centuries.

The city exercised considerable influence in the 16th century and was the recipient of several nobility titles during this century. In 1532, it received the "Title of city" (as the city was founded in 1531) and in 1538 the "Coat of arms"; both given by Charles V and signed by his wife, Elizabeth from Portugal. In 1558, it received the appointment as "*Noble and Loyal City of Los Angeles*" and, in 1576, by means of another Royal decree, it was declared "*Very Noble and Very Loyal City of Los Angeles*". Many buildings from the 16th and 17th century have survived including the university founded in 1587 as Colegio del Espíritu Santo, major religious structures such as the Cathedral (dating from 1575), and fine buildings like the former archbishop's palace, the location of the Palafox Library established in 1646 and credited with being the first library in the Americas. Many houses are clad in coloured tiles known as *azulejos*. The use of these tiles illustrates a new aesthetic concept and the fusion of European and American styles particular to the Baroque district of Puebla.

Reform laws in the mid-19th century required the closing of many religious institutions, which impacted the urban landscape. However, this era also saw the rise of high-quality public and private architecture.

**Criterion (ii):** Puebla's strategic location on a major transportation corridor permitted the exportation of its regional style of Baroque architecture, a fusion of European and indigenous styles, after the 16th century. The urban design of the historic centre based on a Renaissance grid plan has exerted a considerable influence on the creation of colonial cities across the country.

**Criterion (iv):** As an untouched urban network, the Historic Centre of Puebla is composed of major religious buildings such as the Cathedral, the churches of Santo Domingo, San Francisco, and the Jesuit Church, superb palaces including the old archbishop's palace the location of the Palafox Library, the university, and many houses whose walls are covered with gaily coloured tiles (*azulejos*).

## **Integrity**

The Historic Centre of Puebla has retained its integrity primarily through the retention and extension of the original Renaissance grid plan laid out the mid-16<sup>th</sup> century. It is currently preserved by the protected perimeter or buffer zone around the historic core. Moreover, there are a large number of religious, public and residential buildings illustrating the city's evolution from the 16th to the 19th century.

One of the threats to the property's integrity is its overall deterioration and the lack of regular maintenance of the building stock. The exceptional character of the religious architecture, for the most part, is well preserved and retains a great part of its original design. Because there are many public buildings, they are found in various states of deterioration and restoration. In general, the buildings in the best condition are those still used for their original purpose as administrative, educational and cultural institutions. Furthermore, these buildings often have restoration programmes in place to preserve their historic values. While some of the deterioration to residential buildings has been addressed, this is, for the most part, not adequate. Much of this restoration is the result of municipal programmes.

Additional threats within the historic core have been identified relating to uncontrolled tourism development as well as inappropriate demolitions and development. The region is subject to natural disasters, such as strong earthquakes and floods. Damage occurred during the 1999 earthquake has been largely repaired.

## **Authenticity**

The original urban rectangular grid plan, based on Renaissance design, is still partially visible although due to rapid population growth and industrialization, it is becoming increasingly difficult to distinguish the historic city. During the mid-19th century, the Reform Laws (1857) resulted in major changes in the use of buildings including the closing of many large convents. Regardless, the historic centre still contains many significant religious buildings such as the Cathedral, the churches of San Francisco, Santo Domingo, the Jesuit Church, and the former archbishop's palace.

The construction systems and the handling of materials illustrate the architectural styles through time, the historical events, and the evolution of the city. All these attributes, provide the Historical Centre of Puebla the necessary elements to preserve its 'spirit of the place' safeguarding its cultural authenticity.

## **Protection and management requirements**

Restoration of individual buildings dates from the 1940s when private sector funds were provided for the restoration of the Cathedral. During the middle of the century, the government supported the façade restoration of the Church del Carmen. Since the 1970s, heritage protection and restoration has been carried out in a more organized fashion with additional regulations and government programmes at both the State and local levels. Specific legislation is under the Political Constitution of the United States of Mexico, General Law of Human Settlements, Political Constitution of the State of Puebla, Urban Development Law of the State of Puebla, and municipal Organic Law. The city is protected through the "Law of protection and preservation of typical villages and natural beauty of the State of Puebla".

The *Instituto Nacional de Antropología e Historia* (INAH) provides technical assistance for restoration with the assistance of *Instituto Nacional de Bellas Artes* (INBA), the Ministry of Infrastructure of the State of Puebla, the Ministry of Public Work and Urban Development of the City of Puebla and the Benemérita Universidad Autónoma de Puebla. Financing is provided primarily through INAH with federal, state, and municipal funds for specific projects. A revised *Plan de Regeneración y/o Redensificación Urbana de la Zona de Monumentos y su entorno Ciudad de Puebla* was completed in September 2012. Today, a university consortium has been created with the participation of the main institutions of the State Higher Education which are currently in charge of the performance of updating the Partial Program of the Historical Centre and the realization of the management plan to establish the goal image to be reached in 2031.

Out of the need of having an organization responsible for the rescue, preservation, protection, promotion and diffusion of the Historical Centre, the agency for the Historical Centre and Heritage is in the process of being created.

The *Plan de Regeneración y/o Redensificación Urbana de la Zona de Monumentos y su entorno Ciudad de Puebla*, whose completion was encouraged by the World Heritage Committee in 2003, has documented strategies to address a number of the concerns related to the preservation of the historic core including the preservation of historic and artistic monuments and sympathetic infill development.

## **Ciudad histórica de Guanajuato y minas adyacentes (1988)**

Fundada por los españoles a comienzos del siglo XV, esta ciudad se convirtió en el primer centro mundial de extracción de la plata en el siglo XVIII. Su pasado minero ha quedado plasmado en las “calles subterráneas” y el impresionante pozo minero de la “Boca del infierno”, que tiene una profundidad de 600 metros. La arquitectura y los elementos ornamentales de los edificios barrocos y neoclásicos de la ciudad, construidos a raíz de la prosperidad de las minas, ejercieron una influencia considerable en las construcciones de una gran parte del centro de México. Las iglesias de la Compañía de Jesús y la Valenciana figuran entre los más hermosos ejemplares de la arquitectura barroca de Centroamérica y Sudamérica. Guanajuato fue también protagonista de acontecimientos que cambiaron el rumbo de la historia de México.

### **Outstanding Universal Value**

#### **Brief Synthesis**

The cultural landscape of the Historic Town of Guanajuato and Adjacent Mines comprises a superb collection of Neoclassical and Baroque buildings as well as the industrial infrastructure for an extensive silver mine all set in a remarkable landscape of hills and deep winding valleys at an altitude of 2,084 metres.

In the mid-16th century, Spaniards discovered rich outcrops of silver in the hills of Guanaxhuata in central Mexico. They built four fortifications at Marfil, Tepetapa, Santa Anna, and Cerro del Cuarto to protect their mines. These forts formed the nuclei of the historic town whose urban evolution was dictated by the rugged topography. Unlike many colonial towns in the region that were laid out on a grid pattern, Guanajuato became a sprawling town stretching along the narrow winding valley exhibiting a remarkable adaptation of its layout to topography in the organization of its narrow streets, gardens, piazzas and buildings and subterranean streets. Additional infrastructure was built for water management particularly to in response to major flooding in the late 18th century.

By the 18th century, Guanajuato had become the world’s largest silver-extraction centre and the impressive Baroque buildings like the Teatro Juárez, Hidalgo Market and the Alhondiga de Granaditas reflected its wealth. The churches of La Compañía (1745-1765) and La Valenciana (1765-1788) are considered to be masterpieces of the Mexican Churriguesresque style.

The property covers 190 hectares and includes the urban area of Guanajuato as well as evidence of its industrial heritage such as the “Boca del Infierno” a mineshaft that plunges 600 metres. The industrial past is also reflected in its intangible cultural heritage. The area’s

distinctive traditions have developed through a unique contribution of residents of the area, a combination of indigenous nomadic tribes and Spanish settlers all influenced by various religious orders,

**Criterion (i):** Guanajuato possesses several of the most beautiful examples of Baroque architecture in the New World. The churches of La Compañía (1745-1765) and above all La Valenciana (1765-1788) are masterpieces of the Mexican Churrigueresque style. In the field of the history of technology, Guanajuato may also pride itself on unique artistic achievements such as the ‘Boca del Infierno’”, a 12 metres in diameter that plunges a breathtaking 600 metres.

**Criterion (ii):** The influence of Guanajuato was felt in the majority of the mining towns of northern Mexico from the 16th to the 18th centuries. Though more modest due to the tardy appearance of the process of industrialisation, Guanajuato’s place in world technological history is nonetheless far from negligible.

**Criterion (iv):** Guanajuato is an outstanding example of an architectural ensemble that incorporates the industrial and economic aspects of a mining operation. Just as the major 18th century hydraulic works are inextricably linked to an urban topography determined by the confines of the river path and mineral outcrops, so the Baroque buildings are directly linked to the wealth of the mines. The church of La Valenciana and the Casa Rul y Valenciana were financed by the most prosperous mines. The more modest operations of Cata and Mellado also boasted churches, palaces or houses located near the mines or in the town.

**Criterion (vi):** Historic Town of Guanajuato and Adjacent Mines is directly and tangibly associated with world economic history, particularly that of the 18th century.

### **Integrity**

The Historic Town of Guanajuato and Adjacent Mines is a cultural landscape defined by its industrial past and surrounding topography. The 190-hectare property contains the historic town, with Baroque and Neoclassical monuments, as well as significant industrial elements related to the silver mines. The cultural landscape also includes the roads and bridges, tunnels, an underground river and other natural elements.

The integrity of the historic town, in particular its layout and scale within the river valley, is threatened by population growth and the resulting urban pressure. New buildings, such as high rises and development in the upper part of the valley, threaten the overall characteristic of the landscape. The growth of the tourism industry is also likely to have a negative impact and threaten the integrity of the historic town if it is not carefully managed.

## **Authenticity**

The surviving form of the historic town reflects its origins, based on the four original forts and on a formal urban plan, as well as its growth, dictated by topography in a winding valley. The city's present economy is still in part dependent on the ongoing mining operations. Major Baroque style buildings have been preserved and serve as witnesses to the city's former wealth and influence. The city retains an intangible heritage in its unique mixture of customs and traditions developed by the migration of people from other regions.

## **Protection and management requirements**

Ownership of properties in the historic town is under a mixture of public ownership though the federal government and the municipality as well as private citizens. Deterioration to the city's rich cultural heritage prompted the authorities' concern resulting in the establishment of various laws and regulations for cultural heritage preservation and to prevent irreversible destruction. The 1953 law to protect the historic town was one of the first such laws in the country. Moreover, since 1982, protection for the historic town is the responsibility of *Instituto Nacional de Antropología e Historia* (INAH) under the Ministry of Public Education. Moreover, the national Ministry for Urban Development and Environmental Protection, which is responsible for urban growth and development, collaborates with the State of Guanajuato through a 1953 law for the protection and conservation of the City of Guanajuato.

The establishment of a school of architecture with an institute of restoration in the 1960s has provided assistance with certain local projects. Conservation efforts include reforestation of the hills surrounding the town as well as the preservation of the urban core with its Baroque buildings along with Neo-classical monuments from the 19th and early 20th centuries.

Currently there is a need to create a multidisciplinary working group to address the site's requirements, implement the city's management plan, and establish guidelines to control the growth and change. A proposed extension to the buffer zone around the 190-hectare inscribed property is currently under review.

## **Centro histórico de Morelia (1991)**

Construida en lo alto de una colina en el siglo XVI, Morelia ofrece un ejemplo excepcional de planificación urbanística en la que se fusionan los conceptos del Renacimiento español con la experiencia mesoamericana. Sus calles, perfectamente adaptadas a las laderas de la colina, conservan su trazado primigenio. La historia arquitectónica de la ciudad puede leerse en sus más de doscientos edificios históricos. Construidos con la piedra de color rosa característica de la región, estos monumentos ponen de manifiesto la magistral y ecléctica fusión del espíritu medieval con elementos renacentistas, barrocos y neoclásicos. Morelia fue cuna de varios personajes importantes de la independencia de México y desempeñó un importante papel en la historia del país.

### **Outstanding Universal Value**

#### **Brief summary**

The Historic Centre of Morelia is located in central Mexico, at the foot of the Sierra Madre Occidental and near the agricultural valley of Morelia-Querendaro. Built in the 16th century according to a "checkerboard" layout, Morelia is an outstanding example of urban development combining town planning theories of Spain and the Mesoamerican experience. Well suited to the slopes of the central hill of the valley, its streets follow the original layout. The city has major axes, numerous urban squares, of which the vast rectangular Zocalo Plaza, and gardens that create an open, airy ensemble with magnificent vistas of the surrounding hills.

The central part of the Historic Centre of Morelia includes 249 monuments of prime importance, of which 21 churches and 20 civil constructions, which crystallize the architectural history of the city. The sobriety of the urban townscape is enhanced by many Baroque facades characteristic of the religious foundations, including the cathedral and the churches of Santa Rosa, de las Monjas and Guadalupe. Although the majority of the monuments were erected in the 17th and 18th centuries, styles of earlier and later periods (Middle Ages, Renaissance and Neoclassicism) merge in the creation of the "Baroque Moreliano". Together, they form a harmonious unity that reinforces the measured use of architectural elements in pink stone, the numerous arcades and imposing towers and cupolas covered with azulejos that dominate the city.

Founded in the 16th century under the name of Valladolid, the city was, at the beginning of the 19th century, one of the main centres of the struggle for independence of the country. Two priests received notoriety: Miguel Hidalgo and José María Morelos. It is to the glory of the latter, a native of Valladolid, that the city was renamed Morelia in 1828.

**Criterion (ii):** The historic centre of Morelia is an outstanding example of urban planning which associates the ideas of the Spanish Renaissance with the Mesoamerican experience.

**Criterion (iv):** More than two hundred historical buildings reflect the architectural history of the city. In these masterpieces built of pink stone characteristic of the region, the medieval spirit blends with the style of the Renaissance, Baroque, Neoclassical and eclectic elements with exceptional mastery and talent.

**Criterion (vi):** Morelia was the birthplace of several important personalities of independent Mexico and played an important role in the country's history.

### **Integrity**

The original model of urban development, which is one of the universal values of the Historic Centre of Morelia has been maintained. In addition, the urban public space has preserved its integrity and the streets still follow the original layout.

Despite the changes of use required to meet the needs of civil society, the monumental Baroque style buildings have preserved their own architectural characteristics. The transformation of old residential buildings to new uses related to tourism has been achieved in respect of the integrity of the inscribed site.

It should be noted, however, that built heritage in good condition is found mainly in the heart of the historic centre. Conservation of the built heritage of traditional and neighbouring quarters has received less attention and the number of buildings in poor condition has increased.

### **Authenticity**

Restoration work on the monumental ensembles, especially religious, was carried out in accordance with the criteria of authenticity of the site. The recuperation of urban areas for community purposes has enabled an appreciation of all their wealth, while promoting their conservation. Dissemination campaigns on the important historical events of Morelia help to strengthen the memory of the Historic Centre. In this regard, various events have been staged to commemorate the Bicentennial of Mexican Independence.

With regard to conservation practice that affected the authenticity of some buildings (the removal of exterior plaster), considered in the evaluation report of ICOMOS in 1990 as inconsistent with the Charter of Venice, a slow recovery process of the facades of significant monuments was initiated following the inscription on the World Heritage List in 1991.

Concerning the aesthetic falsifying of contemporary buildings (application of a colonial facade on a new building), this local construction practice has been restricted since 1993. The Urban Development Programme for the Historic Centre of Morelia, approved in 2001 by the Municipal Cabildo, henceforth prohibits construction of contemporary buildings that mimic historical styles.

### **Protection and management measures**

The protection of the Historic Centre of Morelia is ensured by a set of laws, decrees and regulations. The Law relating to heritage preservation and listing, and which aims to ensure the correct use of monuments, and historic, tourist and archaeological areas of the State of Michoacán was enacted in 1974.

In 1983, an agreement between the National Institute of Anthropology and History (INAH) and the State led to the creation of the Technical and Advisory Commission for the Historical Areas and Monuments of the State. At municipal level, the Urban Programmes concerning the historic area are updated every three years. Since 2005, the Council of Cultural Sites of the Historic Centre of Morelia has been established and the Historic Centre Urban Development Programme (approved in 2001) has been updated. The Site Management Plan has also been finalized.

In 2001, the Catalogue of Historic Monuments of Morelia inventoried 1700 buildings of historical and artistic value in the Historic Centre of Morelia (area of historic monuments) and the buffer zone. Between 1993 and 2007, State intervention in the restoration of listed monuments generated investments amounting to 256 million pesos.

Heritage management by the State aims at its preservation and use in support of regional development through tourism. The Federal Decree of 5 September 2005 offers financial incentives to encourage private sector investment in the restoration and rehabilitation of built heritage. The municipal law in force since 1998 provides tax exemptions and technical guidance for heritage conservation. Unfortunately, these protection tools are ignored by the majority of the owners.

The Historic Centre of Morelia was consolidated through a series of policies for tourism development in the framework of the General Decree. The public policies applied since the inscription of the site on the World Heritage List, the channelling of public investment projects towards projects concerning buildings and heritage areas, as well as the urban public space redemption process, have positioned tourism as an important vector of economic development. The long-term vision of the municipality is to make Morelia a world class sustainable city, by improving the quality of life of its inhabitants, through

economic development and the presence of effective public services, all in harmony with the environment.

The strategic priorities are the completion and publication of the Historic Centre Management Programme and the generation of a normative and legal instrument that ensures long-term integrated management. It is also important to control pressure from the real estate and tourism sector, cope with the loss of housing, and tackle problems related to transportation (roads, public transport, heavy traffic, congestion). Likewise important is to set up an independent evaluation system, external to government agencies, to guarantee objectivity and academic rigour.

## **Centro histórico de Zacatecas (1993)**

La ciudad de Zacatecas se fundó en 1546, poco después del descubrimiento de un rico filón de plata, y prosperó gracias a la explotación de este metal precioso, alcanzando su apogeo en los siglos XVI y XVII. Edificada en la escarpada ladera de un estrecho valle, el panorama que ofrece es de una belleza impresionante. Conserva numerosos edificios antiguos, tanto religiosos como civiles, dominados por la silueta de la catedral, construida entre 1730 y 1760. Este templo es una obra arquitectónica excepcional por la armonía de su trazado y la profusa ornamentación barroca de sus fachadas, en las que se combinan los motivos decorativos europeos con los indígenas.

### **Outstanding Universal Value**

#### **Brief Synthesis**

The Historic Centre of Zacatecas, located in the south central part of the state of Zacatecas, between the Bufa and Grillo hills was founded in 1546 after the discovery of a rich silver lode, Zacatecas reached the height of its prosperity in the 16th and 17th centuries. Built on the steep slopes of a narrow valley, the town has many historic buildings, both religious and civil. With Guanajuato, Zacatecas is among the most important mining towns of New Spain. It was a major centre of silver production, and also of colonization, evangelization and cultural expansion. The townscape of the ancient centre is moulded to the topography of the steep valley in which it is situated and is of outstanding beauty. The Historic Centre of Zacatecas has almost completely preserved of the urban design in the sixteenth century, taken as a basis for further development in the eighteenth and nineteenth centuries. The peculiar and representative architecture of the 18<sup>th</sup> and 19th century make the city a clear hierarchy among the major work by volume and modest buildings.

The historic area comprises 15 religious complexes, mainly of the 17th and 18th centuries, among them the convents of San Juan de Dios, San Francisco, San Agustín and Santo Domingo. The cathedral (1730-60) is a highly decorated Baroque structure with exceptional facades and other features that reflect the absorption of indigenous ideas and techniques into Roman Catholic iconography. The Jesuit church of Santo Domingo has a quiet beauty which contrasts with the Baroque flamboyance of the college alongside it. Its massive dome and towers provide a counterpoint to the nearby cathedral. It now houses a new Fine Art Museum.

Important secular buildings include the 18th-century Mala Noche Palace, the Calderón Theatre of 1834, the iron-framed Gonzalez Market of 1886, and the pink stone Governor's Residence. Quarters, named after trades or local topography, contain fine examples of humbler urban architecture from the 17th century onwards.

The Historic Centre of Zacatecas is a typical model of urbanization based on the irregular topography of a narrow glen. Today, the city of Zacatecas retains a wealth documentary that illustrates a significant stage in the history of Mexico and humanity as well, as monumental architectural styles that blend together, achieving an exceptional value.

**Criterion (ii) :** Zacatecas was one of the principal centres of silver mining from the early Spanish period until the 20<sup>th</sup> century and its architecture and layout reflect its economic importance and the resultant cultural flourishing which influenced developments in these fields in central and North America.

**Criterion (iv) :** Zacatecas is an outstanding example of a European colonial settlement that is perfectly adapted to the constraints imposed by the topography of a metalliferous mountain range.

### **Integrity**

The inscribed property has an area of 110 ha. In general, the morphology of the urban trace of the historical centre has not significantly changed. The property includes all the component to illustrate the variety and diversity of its buildings and physical components of its natural environment that convey its Outstanding Universal Value. Some sectors are vulnerable given the inadequate control of development, particularly in regard to new construction which alters the landscape settings and erodes the physical fabric of the property. The protection and management of the property must address these conditions holistically to ensure the conservation of historic buildings, of the original urban structure and of the cultural and historical memory.

### **Authenticity**

The original street pattern of the town has been preserved intact and, because of the economic decline over much of the 20<sup>th</sup> century, there have been very few modern interventions among the buildings. Development has been controlled to a certain extent and restoration work has followed high standards and been closely supervised by the Federal, State and Municipal bodies.

Today, the Historic Centre of Zacatecas currently stands out for its magnificent architectural buildings as well as the trace of its streets and squares.

### **Protection and management requirements**

The public and religious buildings are in Federal Government ownership; of the remainder some belong to the State of Zacatecas or to the municipality of Zacatecas and others are in private ownership. The main protection comes from the Federal Law on Monuments and

Archaeological, Historic and Artistic Zones of 1972. The Historic Zone of Zacatecas is under the control of the State Government by Law no 60 (1987), Law on the Protection and Conservation of Monuments and Typical States of Zacatecas, which comes into force in 1965 and in 2007 published the Partial Program Rules of the Historic Centre of Zacatecas.

The conservation, supervision and management systems for most of the components are adequate and the supervisory role of INAH, together with the Junta de Monumentos and the Ayuntamiento (Federal, State and Local Authorities) is appropriate. They cooperate together in a Management Plan for this site.

## **Primeros monasterios del siglo XVI en las laderas del Popocatepetl (1994)**

Situado al sudeste de la ciudad de México, en las laderas del Popocatepetl, este sitio comprende catorce monasterios en perfecto estado de conservación. Estos edificios son representativos del modelo arquitectónico adoptado por los primeros misioneros – franciscanos, dominicos y agustinos– que evangelizaron a las poblaciones indígenas en el siglo XVI. Son también un ejemplo de una nueva visión de la arquitectura, en la que los espacios abiertos cobran una nueva importancia. Ese modelo ejerció una gran influencia en todo el territorio de México y más allá de sus fronteras.

### **Outstanding Universal Value**

#### **Brief Synthesis**

The earliest 16<sup>th</sup>- Century Monasteries on the Slopes of Popocatepetl is a serial property with 14 component parts located in the states of Morelos and Puebla in Mexico, built as part of the evangelization and colonization of the northern territories of Mexico. The monasteries are Atlatlahucan, Cuernavaca, Tetela del Volcan, Yautepec, Ocuituco, Tepoztlan, Tlayacapan, Totolapan, Yecapixtla, Hueyapan and Zacualpan de Amilpas in Morelos and Calpan, Huetotzingo and Tochimilco in Puebla. These monasteries are considered to represent good examples of the architectural style adopted by the first missionaries – Franciscans, Dominicans and Augustinians –, with spatial solutions and the architectural expressions that materialized the fusion and synthesis of heterogeneous elements. A considerable number of these buildings have an explicit military aspect, and compositional elements with definite Mudéjar and Renaissance origin. The expression of the native culture is also present, from the open spaces used for worship to the work expressed on the decorations and the wall paintings.

The monasteries also represent an example of a new architectural concepts in which open spaces are of renewed importance. The influence of this style is felt throughout the Mexican territory and even beyond its borders. The distinctive characteristic of these monasteries reside in the relationship between built and open spaces and, above all, in the emphasis placed on the wide forecourt or atrium with its individual *posas* and open chapels that offered a variety of solutions. The monasteries were founded in areas of dense indigenous settlement, with the object of providing focal points for urban settlements, a role which has survived to the present day.

The 14 monasteries all conform with an architectural model which spread rapidly over the region and contains certain basic elements common to this new type of monastic house: atrium (usually rectangular), church (usually simple in plan but of imposing size, with a

single nave), and monastic buildings, usually located to the south of the church and disposed around a small courtyard or patio, designated as the cloister.

The great Atriums, which are open spaces, surround the entire perimeter of the Temple (in some cases most of it). They are delimited by Resting Chapels (Capillas Posas) in the atrium's internal perimeter, called the processional path, and the walls, have small niches for the Viacrucis. Another important element is the Open chapel. The hydraulic structures also are elements of the exterior composition that conducted water from the upper part of the mountain for community use.

**Criterion (ii):** The considerable influence exercised by the architectural model of the monasteries, which spread over a very wide area, is incontestable, because it operated not only in the second half of the 16th century in the centre and south-east of Mexico, but continued with the expansion of colonization and evangelization of the lands to the north in the 18th century, reaching the present-day USA from the Atlantic to the Pacific coasts, in the form of a large number of smaller establishments known as “missions” rather than” monasteries.

**Criterion (iv):** The group of monasteries selected as being representative of the large total, considered both as a family and as an individual buildings bears characteristic witness to a certain type of the structure, architectural as well as urban, which served as the centre of new human establishments for the reorganization of an enormous territory and for the introduction of new social and cultural elements.

### **Integrity**

Since the monasteries preserve all of the original elements of its architectural complex, they are a complete representation of an actual 16<sup>th</sup> century Monastery. In general, there is a good state of conservation and physical integrity has been maintained. Decay processes have been controlled by the yearly implementation of conservation projects. There are important challenges to address regarding the physical setting of these monasteries, particularly in terms of controlling urban sprawl at the diverse locations.

### **Authenticity**

The level of authenticity in design and materials at the monasteries is high. After the Council of Trent many of the monastic buildings were converted to other uses and in the course of the 19<sup>th</sup> century new public buildings, such as schools and clinics, were built in the monastery precincts. However, the churches have all retained their original function and as a result have preserved the greater part of their original form and furnishings. The conditions of authenticity might be threatened by unpredictable natural phenomena, such as

earthquakes and/or eruption of the Popocatepetl volcano, because of the proximity to the volcano. In case of the later, there could be total or partial losses of the monasteries.

### **Protection and management requirements**

The legal protection of the earliest 16<sup>th</sup>- Century Monasteries on the Slopes of Popocatepetl involves the three different levels of the government: federal, state and local. The legal instruments that ensure the protection of the property include the Political Constitution of the United Mexican States; the General Law of Human Settlements and the 1972 Federal Law on Historic, Archaeological and Artistic Monuments and Zones.

The management of the property is the co-responsibility of heritage authorities at the federal and state level and associated representatives from civil groups. Management and conservation centres aim at ensuring the stability of the monasteries and their elements through the implementation of conservation, maintenance and awareness raising activities.

## **Zona de monumentos históricos de Querétaro (1996)**

La vieja ciudad colonial de Querétaro ofrece la singularidad de haber conservado su núcleo indígena primigenio de calles serpenteantes, junto con los barrios trazados con arreglo a un plan geométrico por los conquistadores españoles. Otomis, tarascos, chichimecas y españoles cohabitaron pacíficamente en esta ciudad, reputada por sus innumerables edificios civiles y religiosos de estilo barroco, profusamente ornamentados, que datan de su edad de oro (siglos XVII y XVIII).

### **Outstanding Universal Value**

#### **Brief Synthesis**

The Historic Monuments Zone of Querétaro is located in the state of Querétaro in Mexico. It is an exceptional example of a colonial town whose layout symbolizes its multi-ethnic population. It is also endowed with a wealth of outstanding buildings, notably from the 17th and 18th centuries. The property is unusual in having retained the geometric street plan of the Spanish conquerors side by side with the twisting alleys of the Indian quarters. The Otomi, the Tarasco, the Chichimeca and the Spanish lived together in the town, which is notable for the many ornate civil and religious Baroque monuments, with a skyline that has been defined since the 16<sup>th</sup> century. The urban layout of is unique for Spanish colonial towns in the Americas in that its town plan was from the start divided into two distinct sections- one rectilinear and intended for Spanish settlers and the other composed of smaller, winding streets where the indigenous population lived.

Upon construction, the city quickly assumed a double pivotal role in the structure to the south-east that had to be crossed in order to reach the capital of New Spain and at the same time it was the boundary between the southern lands, gradually settled by the Spaniards, and the northern region, which was under the control of hostile nomad peoples such as the Chichimecas.

The property covers 4 sq. kilometres with 203 blocks. There are 1400 designated monuments, of which twenty are religious and fifteen are used for public services. The many non-religious buildings in Querétaro, again mostly Baroque, are not innovative or exceptional in plan. Their special significance lies in the design and construction of a wide range of multilobate arches, to be found only in the interiors of the houses and palaces, which give the Baroque architecture of Querétaro an exceptional and original character, which is enhanced by the 'pink stone, eagerly sought and used in other parts of the region. Today, it continues to be a lively historic urban centre.

**Criterion (ii):** The Historic Monuments Zone of Querétaro has a unique urban character and layout that reflects the coexistence of different groups in the same urban space. It has several well preserved civil and religious buildings, which have unique constructive and decorative expressions, as the variety of poly-lobed arches and unique mixtilinear caryatids supports quad of St. Augustine.

**Criterion (iv):** The Historic Monuments Zone of Querétaro is an exceptional example of a Spanish colonial town whose layout symbolizes its multiethnic population. It is also endowed with a wealth of outstanding buildings, notably from the 17<sup>th</sup> and 18<sup>th</sup> centuries.

### **Integrity**

The different urban elements that comprise the Historic Monuments Zone of Querétaro are present within the inscribed property. These include its design, its plazas, open spaces such as Alameda, neighbourhoods, the aqueduct, monuments and fountains, and civil and religious construction, that form a harmonious whole, with great consistency, unity and urban integrity, despite the changes that have occurred at different times in the city.

### **Authenticity**

The Historic Monuments Zone of Querétaro is distinguished by its rich heritage built and perfectly preserved in its architecture, built by various civil and religious institutions. It is an historic colonial town that continues to exist largely within its original town plan of the 16<sup>th</sup> century and retains a very high proportion of old buildings, notably from the 17<sup>th</sup> and 18<sup>th</sup> centuries. As a significant group of buildings making up a living urban ensemble, its authenticity is of a high order.

### **Protection and management requirements**

Currently these are the laws and existing legal standards applied to the protection and conservation of the Historic Monuments Zone of Querétaro at the federal, state and municipal levels. These include the Constitution of the United Mexican States, the General Law on Human Settlements, the General Law of Ecological Equilibrium and Environmental Protection, the 1972 Federal Law on Historic, Archaeological and Artistic Monuments and Zones, the Constitution of the Free and Sovereign State of Querétaro de Arteaga, the Urban Code for the State of Querétaro, the Construction regulations for the City of Querétaro, the Municipal Code of Querétaro, the Regulations for the particular placement of furniture in the streets, advertisements and covers for Historic Monuments Zone of Santiago Querétaro and the Partial Plan Urban Development Area Monuments and traditional district of the city of Santiago de Querétaro.

The Management Plan and Conservation Area of Historic Monuments and Traditional Neighbourhoods City of Santiago de Querétaro is a crucial tool for the implementation of the management strategies that must be followed in the conservation of tangible and intangible cultural heritage of the property, through protection indicators, governance policies and the creation of the management unit for the historic centre. This government agency, with citizen participation, is the entity that integrates the different levels of decision making and responsibilities of authorities at the different degrees with the objective of sustaining the conservation and management of the Historic Monuments Zone of Querétaro.

## **Hospicio Cabañas de Guadalajara (1997)**

Este hospicio se creó a principios del siglo XIX para dispensar cuidados y ofrecer asilo a toda suerte de desamparados, ya fuesen huérfanos, ancianos, discapacitados o inválidos. El conjunto arquitectónico es único en su género porque, a diferencia de los centros análogos de su época, presenta una serie de elementos absolutamente originales, especialmente concebidos para satisfacer las necesidades de los asilados. Son especialmente notables la sencillez de su trazado y sus dimensiones, así como la armonía lograda entre los edificios y los espacios al aire libre. A comienzos del siglo XX, la capilla fue ornamentada con un conjunto de frescos soberbios debidos al pincel de José Clemente Orozco, uno de los grandes muralistas mexicanos de la época. Estas pinturas se consideran hoy en día una gran obra maestra del arte mejicano.

### **Outstanding Universal Value**

#### **Brief Synthesis**

Located in Guadalajara in the central region of western Mexico, Hospicio Cabañas was founded at the beginning of the 19th century to provide care and shelter to the needy including orphans, elderly, handicapped and chronic invalids. Architect Manuel Tolsá, designed a predominantly Neoclassical complex on a monumental scale, covering 2.34 hectares. Despite its size, the hospice's uniqueness relates primarily to the simplicity of its design, specifically its dimensions and the harmony achieved between the buildings and the outdoor spaces. The overall composition is formed by a rectangular plan measuring 164 metres by 145 metres and contains a complex of single-story buildings laid out around a series of twenty-three courtyards varying in size and characteristics.

The hospice's founder, Bishop Cabañas commissioned a design that responded to its social and economic requirements through an outstanding solution of great subtlety and humanity. The single-storey scale, covered passageways between buildings, and arcades traversing most courtyards focused on the comfort of its residents allowing them to move freely. The light and air provided by the open spaces were intended to promote healing. In addition, it was one of Bishop Cabañas' objectives to educate residents through the learning of a trade. For example, the hospice's corridors provided space for one of Guadalajara's first printing press workshops and throughout the 19th century innumerable texts were published from this location.

The exception to the complex's uniform height of 7.5 metres is found in along its central axis with the chapel and kitchen. The kitchen is topped by a saucer dome and small lantern. It is the chapel, however, that is the visually dominant feature of the hospice with its imposing dome rising 32.5 metres.

In the late 1930s, the chapel was ornamented with fifty-seven superb frescoes painted by José Clemente Orozco, one of the greatest Mexican muralists of the time. These works are considered a great masterpiece of Mexican art and illustrate both Spanish culture as well as Mexico's indigenous culture with gods, sacrifices and temples. The focus of the murals is found in the chapel's dome with the work *El Hombre de Fuego* (The Man of Fire) which represents the submission of humans to machines.

Currently, the hospice is the home of the Cabañas Cultural Institute and the Cultural Heritage of Humanity. A buffer zone of 18 urban blocks measuring 37.26 hectares surrounds the complex bounded by Federación Street in the north, Javier Mina in the south, Mariano Jiménez in the east and on the west Calzada Independencia.

**Criterion (i):** The Hospicio Cabañas is a unique architectural complex designed to respond to social and economic requirements for housing the sick, the aged, orphans, and the needy with an outstanding solution of great subtlety and humanity. The murals painted in the chapel by José Clemente Orozco are considered great masterpieces of Mexican art.

**Criterion (ii):** The group of paintings in the chapel of the Hospicio, in particular the allegory *El Hombre de Fuego* (The Man of Fire) is considered to be one of the masterpieces of 20th century mural painting and had profound cultural influence beyond the American continent.

**Criterion (iii):** This is a unique building dedicated to public welfare assistance and speaks of the exceptional humanitarian spirit of its promoter and producer Bishop Juan Ruiz de Cabañas.

**Criterion (iv):** The Hospicio Cabañas is an outstanding work of renowned architect Manuel Tolsá, built predominantly in the Neoclassical style, that provided a completely different architectural solution to the conventional design of its time. The restriction of one level to facilitate movement of patients, large open spaces with natural lighting and ventilation to promote healing, and covered walkways between the different modules of the building, whose scale, covering 2.34 hectares, was at that time and still is today considered monumental.

## **Integrity**

The original plan of architect Manuel Tolsá remains intact as the property includes the entire 2.34 hectare complex of buildings designed to house the Hospicio Cabañas. With the exception of the kitchen garden, which was divided into forty plots and bisected by two roads in the 1850s, there has been almost no later addition. At the time of inscription, a

management plan was being prepared that included a buffer zone of 37.26 hectares surrounding the complex.

The property is in an earthquake prone area and as a result, seismic reinforcing has been undertaken to protect the buildings, particularly in the columns and artwork in the chapel.

### **Authenticity**

The authenticity of the complex of the Hospicio Cabañas is high. Although no longer a hospice, its current use as the home of the Cabañas Cultural Institute and the Cultural Heritage of Humanity has required minimal change to the design. Modifications included the removal of walls to create a large conference room or theatre to house 199 people. Since 1996, work has been done to reverse changes to the kitchen wing dating from the early 20th century.

Some recent interventions that involved modern techniques and materials necessary for the preservation of the ensemble were carried out after thorough studies. An example of this work is the reinforcing of the roof construction with the replacement of original wooden beams by metal frameworks. Moreover, the columns supporting the chapel's dome were also reinforced in recognition of the region's seismic risks. Stabilisation of the murals was required in response to evidence of the plaster parting from the supporting walls.

### **Protection and management requirements**

The property is currently owned by the State of Jalisco and managed by the Cabañas Cultural Institute. It is protected as an immovable historic monument under the 1972 Federal Law on Archaeological, Artistic and Historical Monuments and Zones which imposes strict controls on interventions. Technical responsibility for its conservation and restoration is under the Ministry of Culture, Government of Jalisco with technical support from the National Institute of Anthropology and History (INAH) and the National Institute of Fine Arts (INBA), both part of the National Council for Culture and the Arts (CNCA) of the Ministry of Education.

The complex presently houses the Cabañas Cultural Institute, and the Cultural Heritage of Humanity. The current operation of the building requires a management plan methodology, in order to strengthen, support and consolidate the organization's roles and responsibilities. The Cabañas Cultural Institute's role as contemporary museum, with both temporary and permanent exhibitions, as well as the show rooms for the works of *Maestro*. José Clemente Orozco. Both the murals and the building itself need to maintain the conditions of the museum space, in accordance with technical safety requirements and the conservation of collections, without affecting their heritage status.

An urban development plan (1997-98) provides protection for the inscribed property from the surrounding area. This document defines the buffer zone which includes 18 blocks and part of the Plaza Tapatia covering an area of 37.26 hectares.

## **Zona de monumentos históricos de Tlacotalpan (1998)**

Situada en la costa del golfo de México, la ciudad portuaria fluvial de Tlacotalpan fue fundada por los españoles a mediados del siglo XVI. Ha conservado admirablemente su tejido urbano de la época colonial con calles anchas, casas con columnatas de una gran diversidad de estilos y colores, y numerosos árboles de edad venerable que ornamentan los espacios públicos y los jardines privados.

### **Outstanding Universal Value**

#### **Brief Synthesis**

Tlacotalpan, is an exceptionally well-preserved Spanish colonial river port close to the coast of the Gulf of Mexico. The original urban plan, a checkerboard or grid pattern, laid out by the Spanish in the mid 16<sup>th</sup> century, has been preserved to a remarkable degree. Its wide streets are lined with colonnaded houses that reflect a vernacular Caribbean tradition with exuberant decoration and colour. Many mature trees can be found in the public parks, open spaces and private gardens. Initially settled by the Spanish around 1550, the settlement reached its major brilliance in the 19<sup>th</sup> century.

The surviving grid pattern consists of 153 blocks covering 75 hectares and divided into two distinct sectors, the larger “Spanish” quarter in the west and smaller “native quarter in the east. The larger quarter is created by seven wide streets or *calle*s laid out east-west parallel to the Papaloapan River and connected by narrow lanes or *callejones*. The “public” sector, an irregularly-shaped area found at the intersection of the two quarters, has commercial and official buildings as well as public open spaces.

Arcades of arched porticos line the streets. These arcades are supported by pillars varying in form and style from simple beams to fluted columns with elaborately ornamented bases, capitals and moulded cornices. Tlacotalpan has retained an unusual density of high-quality historic buildings that provide architectural harmony and homogeneity. While the basic vernacular style is found elsewhere on the Mexican Gulf Coast, Tlacotalpan’s single-storey houses exhibit distinctive manifestations that include a profusion of brightly-coloured exteriors and original features such as the roof coverings of curved terra cotta tiles and the layouts with interior courtyards.

**Criterion (ii)** the urban layout and architecture of Tlacotalpan represent a fusion of Spanish and Caribbean traditions of exceptional importance and quality.

**Criterion (iv)** Tlacotalpan is a Spanish colonial river port near the Gulf coast of Mexico, which has preserved its original urban fabric to an exceptional degree. Its outstanding

character lies in its townscape of wide streets, modest houses in an exuberant variety of styles and colours, and many mature trees in public and private open spaces.

### **Integrity**

The integrity of Tlacotalpan's historic zone is established by the retention of the original grid pattern of the and the relationship of buildings to open spaces with mature trees. A significant number of surviving historic buildings exhibit traditional elements including the exuberant colours and tile roofs.

Integrity is threatened primarily by inappropriate renovations to historic buildings along with incompatible land use, particularly along the river that threatens the integrity of the natural environment as well as the landscape. Flooding continues to be of concern although the frequency and severity of floods has been reduced through the development of an effective system of drainage and the cleaning of adjacent marshlands. Regardless, flood management needs to continue including the Malecon project and controls of hydroelectric dams.

### **Authenticity**

Tlacotalpan's authenticity is established by the retention of its urban fabric, dating to the 17th century. The checkerboard street pattern laid out adjacent to the river, the arched colonnades along the main facades of the traditional houses which in turn have preserved their overall form, scale, decoration and colours. Moreover, the many of the houses retain their interior layout and even traditional furnishings.

### **Protection and management requirements**

The conservation of the historic centre of Tlacotalpan is legally protected at both the state and federal level. In 1968, the State of Veracruz declared it "Typical Conservation Town" *Typical City and of natural beauty*. In 1986 it was declared a Historic Monuments Zone by federal law with the responsibility for its management under of the national organizations *Instituto Nacional de Antropología e Historia* (INAH) and *Instituto Nacional de Bellas Artes* (INBA). A "transition zone" that extends across the Papaloapan River was defined in the Urban Development Plan (established in 1985 and revised in 1997) served as a buffer zone at the time of inscription.

A current programme of Urban Classification is designed to assist with future growth and improvements to the urban infrastructure while ensuring that appropriate conservation methods are undertaken. INAH and Fondo Nacional para la Cultura y las Artes (FONCA) have assisted in the development of a management plan completed in November 2007. This document identified diverse actions for regeneration of the city in general to improve the

economy through the creation of jobs and increased tourism. Other plans relate to the Integral Improvement of the Malecon (2010) and a risk preparedness project relating to flooding.

In order to implement any of the programs identified above, which guarantee the conservation, protection and improvement of the site, a coordinated approach involving the participation of both municipal and state authorities with the INAH is required.

## **Ciudad histórica fortificada de Campeche (1999)**

Campeche es una ciudad portuaria caribeña de tiempos de la colonización española. Su centro histórico ha conservado las murallas y el sistema de fortificaciones creado para protegerla contra los ataques navales.

### **Outstanding Universal Value**

#### **Brief Synthesis**

The Historic Fortified Town of Campeche, located in the State of Campeche, was founded in the 16<sup>th</sup> century on the coast of the Gulf of Mexico, in the Maya region of Ah-Kim-Pech by Spanish conquerors. It was the most important seaport at the time and played a major role for the conquest and evangelization of the Yucatan Peninsula, Guatemala and Chiapas. Its commercial and military importance made it the second biggest town in the Gulf of Mexico, after Mérida. Due its port importance in the sea route: Spain, Havana, Campeche, and Veracruz; as point of embarkation of the natural riches of the peninsula and political differences of the kingdoms of the old continent, ring the second half of the 16th century, Campeche, like other Caribbean towns, was systematically attacked by pirates and corsairs in the pay of enemies of Spain; this is why a large-scale defensive system was installed. This military defensive system for mid-17th century was inadequate and poorly strategic so a new fortification, hexagonal wall, integrating eight bastions, four doors and walls, was authorized, with construction started in 1686 and concluding in 1704. Subsequently, to complete the system of fortifications, the redoubt of San Jose on the east Hill of the village and the redoubt of San Miguel on the west Hill, as well as the batteries of San Lucas, San Matias and San Luis, is mainly in the area of historic monuments, at both ends and facing the sea were constructed.

The sea was the starting point of the Villa of San Francisco of Campeche and the construction of the military defensive system directed the urban growth and the development of this walled and baroque city. An urban chequerboard plan was chosen, with a Plaza Mayor facing the sea and surrounded by government and religious edifices. The walls enclose an irregular hexagon corresponding to the defensive belt encircling the town. The surrounding areas, named barrios, encompass religious buildings, civil and military architecture with Renaissance, Baroque and eclectics characteristics, emphasizing the military. In the 19th century, the town endowed itself with a fine theatre, harmonized with the urban fabric. A section of the wall was pulled down in 1893 to open up a space with a view of the sea, and the main square was turned into a public garden. In the 20th century, the traditional areas of the town centre were little affected by the modernization movement owing to a relative slackening of the economy.

The area of historic monuments is in the shape of an uneven polygon spread over 181 ha, including 45 ha surrounded by walls, with the town stretching out on each side, following the configuration of the coast and the relief. The protected group consists of two subgroups: area A with a high density of buildings of great heritage significance, and area B, which is not so dense but which forms a transitional and protective zone. The almost 1,000 heritage buildings include the Cathedral of the Immaculate Conception, several churches, the Toro theatre and the municipal archives, among others.

**Criterion (ii):** The harbour town of Campeche is an urbanization model of a Baroque colonial town, with its checkerboard street plan; the defensive walls surrounding its historic centre reflect the influence of the military architecture in the Caribbean.

**Criterion (iv):** The fortifications system of Campeche, an eminent example of the military architecture of the 17th and 18th centuries, is part of an overall defensive system set up by the Spanish to protect the ports on the Caribbean Sea from pirate attacks.

### **Integrity**

The inscribed property encompasses 181 ha which include all necessary elements to convey the Outstanding Universal Value of the property. The area of historic monuments is a coherent reflection of colonial architecture. The very well conserved system of fortifications illustrates military engineering during the period of Spanish colonialism in the Caribbean. The property maintains good conservation conditions which ensure the physical integrity of heritage buildings.

### **Authenticity**

The area of historic monuments and the system of fortifications have a high degree of authenticity because of the small number of transformations and interventions. Restoration works make use of traditional techniques and materials.

The authenticity of the historical centre is, to a large extent, due to the continuity of a traditional family lifestyle, with manifestations of a rich intangible heritage, illustrated by local music, dances, cooking, crafts, and clothes.

### **Protection and management requirements**

Legal protection is ensured by the 1972 federal legislation on Monuments and Archaeological Areas and by the application of regulations of 1975 under which all modifications to buildings must receive prior authorization. A Federal Decree of 1986 lists the area of historic monuments of Campeche and places it under the authority of the National Institute of Anthropology and History (INAH), to function as a regulator and to

authorize any kind of intervention in historic monuments within the historical monuments area the exterior and interior of the historical monument.

At the state level, the Coordination of Sites and Monuments of the Cultural Heritage of Campeche was created in 1998 for the management and protection of monuments in the city of Campeche. In 2009, the State Secretary of Culture was established, leaving such coordination as sub office working in the dissemination of tangible and intangible heritage activities.

At the municipal level, a number of prescriptions regulate the conditions for carrying out work. Conservation is regulated by the partial plan of development for the municipality of Campeche; The urban director program, the regulation for construction for the municipality of Campeche, updated and published in 2009; the Urban Image for the municipality of Campeche and the Partial program of preservation and improvement of the historical centre and traditional wards of the city of Campeche, published in the “Diario Oficial of the State of Campeche”, on 18 March 2005.

Currently, the Congress, through the National Council for Culture and the Arts and the Ministry of Social Development, allocates resources to the municipality for the implementation of projects centred on restoration, improvement of urban infrastructure, urban facilities and services, among others. The city of Campeche manages and administers these resources through the Bureau of Urban Development and the Bureau of Buildings and Services.

It is important to delimit the surrounding areas around the historical monuments of the city of Campeche and protect the traditional neighbourhoods of Santa Ana, Santa Lucia and Chapel, dating from the 16th and 17th centuries which were excluded from the Presidential Decree of 1986. It is also important to establish regulatory measures for the urban corridors that give access to the heritage area, for the improvement and maintenance of the property.

## **Misiones franciscanas de la Sierra Gorda de Querétaro (2003)**

Las iglesias franciscanas de este sitio fueron edificadas a mediados del siglo XVIII, durante la última fase de la evangelización del interior de México y se convirtieron en un elemento de referencia para la prosecución de la evangelización en California, Arizona y Tejas. Sus fachadas ricamente ornamentadas ofrecen un interés particular porque son un ejemplo de la labor creadora conjunta de los indios y los misioneros. Los poblados rurales creados en las cercanías de la misiones han conservado su carácter autóctono.

### **Outstanding Universal Value**

#### **Brief Synthesis**

The Franciscan Missions in the Sierra Gorda of Queretaro comprises five missions which were built in the 18<sup>th</sup> century, during the last phase of the evangelisation of the interior of Mexico, located in the mountainous Sierra Gorda region in central Mexico. Of the five missions, Santiago de Jalpan (the earliest, built 1751-58) and Nuestra Señora de la Luz de Tancoyol are located in the municipality of Jalpan de Sierra, Santa Maria del Agua de Landa and San Francisco del Valle de Tilaco are in the municipality of Landa de Matamoros, and the mission of San Miguel Conca is in the municipality of Arroyo Seco.

They witness the cultural coexistence between different social groups and their environment and became an important reference for the continuation of the evangelisation and colonisation of California, Arizona and Texas. The missions, in particular the richly decorated façades of the churches, are a manifestation of the joint creative efforts of the missionaries and the existing indigenous groups, resulting after an exchange of values and influences. They are a testimony of the cultural coexistence between two societies and the natural environment. The rich iconographic elements express the creative work and a faithful reflection of the spirituality and vision of both cultures.

The missions represent both architectural and artistic manifestations that are the most relevant within the Franciscan evangelist route that led to the conquest and evangelization of the northern area of Mexico. They evidence the Franciscans' perseverance and capacity to evangelize isolated ethnic groups who lived in inhospitable territories.

The emplacement as well as the formal characteristics and techniques used in the Franciscan Missions in the Sierra Gorda are determined by three significant and unifying elements, these are: the natural environment, the urban layout and the religious complex. Their position in the Sierra Gorda mountainous system generates a landscape interaction between the natural elements and the built ones. These conditions were used as guidelines for the basic layout of those towns. In addition, the missions were used as a way of

organizing the local indigenous populations, setting up an example of shared participation in the creation of a new system of urban arrangement and a building process. The architecture of the missions is designed following a general pattern, although there are individual differences. Their features are reminiscent of 16th-century convents, and generally include an atrium, a sacramental doorway, an open chapel, processional chapels and a cloister. Some features are also taken from Mexican Baroque art of the 17th and 18th centuries, evidenced in the cross-shaped ground plan of the church, the carved and stuccoed facade, and the use of lime plaster in the interior. The buildings are made from local stone, and have colouring plaster rendering.

The Franciscan Missions in the Sierra Gorda are a living heritage that preserves its structure, its original use as religious centres of great importance in this area and are also cultural spaces that allow the reproduction and continuity of regional living traditions and shapes. The rural settlements that grew around the missions have retained their vernacular character.

**Criterion (ii)** The Sierra Gorda Missions exhibit an important interchange of values in the process of evangelization of central and northern Mexico, and the western United States.

**Criterion (iii)** The five Sierra Gorda Missions bear witness to the cultural encounter of the European missions with the nomadic populations of central Mexico, remaining a significant testimony to this second phase of evangelisation in North America.

### **Integrity**

The built religious complexes of the Franciscan Missions in the Sierra Gorda of Queretaro preserve the composition of their original elements. The mixed architecture of these monuments is the result of a new and singular architectural identity typical of this region which has been integrated with the surrounding landscape. They were created as spaces for the religious cult and nowadays, they are also used as a centre for diverse activities related to the culture of its inhabitants. This heritage preserves its main use, and its original characteristics have not been modified. However, the protection of the setting is an important challenge to address in light of expansion of urban and rural sprawl.

### **Authenticity**

The conditions of the authenticity of the Franciscan Missions in the Sierra Gorda of Queretaro are substantiated by the tight link between these buildings and the characteristics and attributes of the natural environment as well as the originality, diversity and opulence of the decorative language of the Mexican baroque as represented by the indigenous craftsmen in the facades. The basic design criteria of such missions were already

established in the 16th and 17th centuries. While taking the main elements of the earlier schemes, the Missions give a new interpretation to them in the vernacular context. The aesthetic originality is in the external decoration of the churches, which has strong indigenous component in the selection of themes and execution. The buildings have faced a period of neglect, losing some of their features. Partly this was due to the renovation of the interiors in a sober neo-classical expression, common in the 19th century. The recent restoration of the five missions was based on a thorough research, and was carried out in an appropriate manner by qualified teams. The historic stratifications and changes were duly respected. It has also been possible to reveal and reintegrate the original polychrome colour schemes of the church façades.

In spite of this, the architectural planning as well as the layout, the facades' iconographic composition and the original materials used in the mission complexes have values that still exist. The missions function goes beyond the idea of a space used merely for the representation of catholic ceremonies, as it was and still is considered a milestone, the centre of urban outlines and also the symbol of the community's identity.

### **Protection and management requirements**

The legal protection of the Franciscan Missions in the Sierra Gorda of Queretaro is granted through laws and existing legal standards at the federal, state and municipal levels. These include the Constitution of the United Mexican States, the General Law on Human Settlements, the General Law of Ecological Equilibrium and Environmental Protection, the 1972 Federal Law on Historic, Archaeological and Artistic Monuments and Zones and the Constitution of the Free and Sovereign State of Querétaro de Arteaga. The five towns and their Franciscan Missions in the Sierra Gorda are delimited by main conservation areas and buffer zones controlled by State and Municipal jurisdictions. There is a co-management scheme for the property that entails diverse authorities at the federal, state and local level as well as the social groups. The objective is to safeguard the monuments, the urban centres, and the natural areas where they are located. In addition, the surroundings of the human settlements and natural contexts regulated so that the integrity of the setting is maintained. The restoration works have been carried out continuously, as well as projects related to the improvement of the urban image of the localities. There is a management plan for the property, *Plan for the Management and Conservation of the Franciscan Mission in the Sierra Gorda*, which makes provisions that take into account the idea that the historical monuments are part of the daily lives of the population and the territory where they are located; and have tight bonds with the surrounding human settlements and natural environment. The intent is also to foster the operation of the *cultural corridor*; an instrument has been operating since 2005 and is implemented along with the Plan for the Management of the Natural Reserve of the Biosphere MAB Sierra Gorda.

In the long term, it is necessary to consolidate the Commission for the Implementation of the *Plan for the Management and Conservation of the Franciscan Mission in the Sierra Gorda* and its Consulting Board to further systematize management endeavours and improve the monitoring of the site.

## **Casa-Taller de Luis Barragán (2004)**

Construida en 1948 en los arrabales de la Ciudad de México, la casa-taller del arquitecto Luis Barragán constituye un ejemplo excepcional de la obra creadora de este eminente artista durante el período posterior a la Segunda Guerra Mundial. El edificio, cuya superficie totaliza 1.161 metros cuadrados, es de hormigón armado y consta de una planta baja, dos superiores y un pequeño jardín privado. En la obra de Barragán convergen corrientes estéticas y elementos artísticos modernos y autóctonos tradicionales, dando por resultado una síntesis arquitectónica que ha ejercido una notable influencia en el diseño contemporáneo de paisajes, jardines y plazas.

### **Outstanding Universal Value**

#### **Brief Synthesis**

Built in 1947-1948, the Luis Barragán House and Studio located in a working class suburb of Mexico City represents an outstanding example of the architect's creative work in the post-Second World War period. Barragán created a regional adaptation of the International Modern Movement in architectural design. The concrete building, totalling 1,161 square metres, consists of a ground floor and two upper storeys, as well as a small private garden. The architect's integration of modern design with traditional Mexican vernacular elements has been greatly influential, especially in the contemporary design of gardens. For example, his use of water and fountains reflects Mediterranean and Islamic traditions, in particular Moroccan.

The house and studio of Luis Barragán owes its singularity to being a personal and therefore unique reflection of its designer. This autobiographical background did not prevent this artist manifesto from going well beyond its time and its cultural milieu and becoming a distinguished reference in 20th century fine art and architecture. Of particular note is the profound dialogue between light and constructed space and the way in which colour is substantial to form and materials. It is a house which appeals to all the senses and re-evaluates the ways in which architecture can be perceived and enjoyed by its inhabitants. Many of its materials were found in traditional architecture and, distant as they are from industrial production, they reveal the aging of the house with a patina which the architect acknowledged as the poetic value of his architecture.

**Criterion (i):** The House and Studio of Luis Barragán represent a masterpiece of the new developments in the Modern Movement, integrating traditional, philosophical and artistic currents into a new synthesis.

**Criterion (ii):** The work of Luis Barragán exhibits the integration of modern and traditional influences, which in turn have had an important impact especially on the design of gardens and urban landscapes.

### **Integrity**

The house and studio that comprise the inscribed property occupy two adjacent lots, numbers 12 and 14 of General Francisco Ramirez Street. The architect lived and worked here until his death in 1988 and he determined and supervised any modifications. Luis Barragán believed that ‘a house is never finished; it is an organism in constant evolution’. The value of the property’s integrity resides in the fact that these modifications represent an autobiographic document of the artist and the evolution of his ideas. Moreover it is conserved in its entirety including kitchen installations and the owner’s Cadillac.

The property itself was considered to be in a reasonable state of conservation at the time of inscription (2004). Specific threats relate to insufficient planning controls, increased traffic in the surrounding neighbourhood, and uncontrolled development specifically linked to high-rise construction within the buffer zone. Such development will have a negative impact on the character of the house which is introverted and intimate. It will also affect its visual integrity, in particular views from the garden and terraces. Additional risks to the property include earthquakes and fire. Regular inspections and preventative measures are required.

### **Authenticity**

The House and Studio of Luis Barragán are conserved with great respect, including not only the structure, materials, furniture, objects, art collections, garden and library, but also the kitchen installations. Conservation is extended to the various changes that have occurred over time. In this sense, the property certainly meets the test of authenticity. Occupied by the architect until his death, the house and studio are currently a museum and are open to the public.

### **Protection and management requirements**

In November 1988, the Mexican Government declared the House and Studio of Luis Barragán an Artistic Monument requiring all conservation and restoration work carried out must be authorized by the Instituto Nacional de Bellas Artes y Literatura (National Institute of Fine Arts and Literature). The protection of the house was completed prior to inscription and the additional protection of the studio is in process according to the State Party. This declaration extends to any excavations, foundations, conservation work or demolitions carried out by owners of properties adjacent to the monument.

The museum is managed by the Luis Barragán Foundation of Guadalajara Architecture, a non-governmental body that, along with the museum administration and INBA, is responsible for preserving the integrity and authenticity of the property. Since 1994, restoration has been the responsibility of Andrés Casillas de Alba, a disciple and close collaborator of Luis Barragán. Annual work plans provide sufficient care for the property and a 22.9-hectare buffer zone surrounds the property on three sides.

## **Paisaje de agaves y antiguas instalaciones industriales de Tequila (2006)**

Situado entre las estribaciones del volcán de Tequila y el profundo valle del Río Grande, este sitio se extiende por una superficie de 34.658 hectáreas y forma parte de un vasto paisaje de cultivos de agave azul, una planta que se viene usando desde el siglo XVI para elaborar la tequila y, desde hace 2.000 años por lo menos, para producir bebidas fermentadas y confeccionar ropa gracias a sus fibras textiles. Dentro de esta zona paisajística están en actividad las destilerías de tequila, que son un exponente del aumento del consumo internacional de esta bebida alcohólica a lo largo de los siglos XIX y XX. Hoy en día, se considera que el cultivo del agave es un elemento intrínseco de la identidad nacional mexicana. El sitio comprende el paisaje configurado por los campos donde se cultiva el agave azul y los asentamientos urbanos de Tequila, Arenal y Amatitlán, que poseen grandes destilerías donde se fermenta la piña de la planta para fabricar el alcohol. También comprende zonas de vestigios arqueológicos de cultivos en terrazas, viviendas, templos, túmulos ceremoniales y terrenos de juego de pelota que constituyen un testimonio de la cultura de Teuchitlán, predominante en la región de Tequila entre los años 200 y 900 de nuestra era.

### **Outstanding Universal Value**

#### **Brief Synthesis**

The Agave Region, in the Valles Region of the Jalisco State, is one of the most important cultural landscapes in Mexico, not only for the importance of the natural landscape that offers, but for the cultural tradition that has kept for several centuries and from which has arisen one of the main icons that identify this country: the tequila.

The 35,019 ha site, between the foothills of the Tequila Volcano and the deep valley of the Rio Grande River, is part of an expansive landscape of blue agave, shaped by the culture of the plant used since the 16th century to produce tequila spirit and for at least 2,000 years to make fermented drinks and cloth. Within the landscape are working distilleries reflecting the growth in the international consumption of tequila in the 19th and 20th centuries. Today, the agave culture is seen as part of national identity. The area encloses a living, working landscape of blue agave fields and the urban settlements of Tequila, Arenal, and Amatitan with large distilleries where the agave 'pineapple' is fermented and distilled. The property is also a testimony to the Teuchitlan cultures which shaped the Tequila area from AD 200-900, notably through the creation of terraces for agriculture, housing, temples, ceremonial mounds and ball courts.

**Criterion (ii):** The cultivation of agave and its distillation have produced a distinctive landscape within which are a collection of fine haciendas and distilleries that reflect both

the fusion of pre-Hispanic traditions of fermenting mescal juice with the European distillation processes and of local and imported technologies, both European and American.

**Criterion (iv):** The collection of haciendas and distilleries, in many cases complete with their equipment and reflecting the growth of tequila distillation over the past two hundred and fifty years, are together an outstanding example of distinct architectural complexes which illustrate the fusion of technologies and cultures.

**Criterion (v):** The agave landscape exemplified the continuous link between ancient Mesoamerican culture of the agave and today, as well as the contours process of cultivation since the 17th century when large scale plantations were created and distilleries first started production of tequila. The overall landscape of fields, distilleries, haciendas and towns is an outstanding example of a traditional human settlement and land-use which is representative of a specific culture that developed in Tequila.

**Criterion (vi):** The Tequila landscape has generated literary works, films, music, art and dance, all celebrating the links between Mexico and tequila and its heartland in Jalisco. The Tequila landscape is thus strongly associated with perceptions of cultural significances far beyond its boundaries.

### **Integrity**

The World Heritage property is large and encompasses the whole of the core of tequila growing landscape and most of the related elements and interdependent that characterizes the *agave* region. The area also includes all aspects of the tequila growing and distillation process, and the haciendas and factories and associated towns, thus encompassing an economic and cultural area.

In the municipalities of Magdalena, Tequila, Amatitán and El Arenal concentrate the tangible and intangible testimonies of different historical periods that favour the comprehension and appreciation as a whole coherent and vital. The inscribed property is the region of origin of the cultural process and therefore the one that better exemplifies its historical development.

The extension deployed on the municipalities of El Arenal, Amatitán, Tequila and Magdalena embraces a valley with geographical and agricultural continuity where most of the tangible elements of the occupation of the territory are located, represented by the archaeological vestiges, plantations and industrial facilities as well as the intangible ones, represented by practices and customs of the community that inhabits the region. They have been the support of the cultural process of the production of Tequila. These same elements can propitiate their long term conservation and their sustainable development. To the date,

significant problems produced by the human activity that could commit the integrity of the site have not occurred.

### **Authenticity**

In terms of the cultivated landscape, haciendas, distilleries and the centres of the urban settlements, there is no doubt of their authenticity as reflecting the way the landscape has been used and still is to grow and process the agave plant and distil tequila. The methods of cultivation and processing both retain their authenticity and there is still a defined link between where the agave plants grow and the distilleries to which they are sent: only tequila processed from agave pineapples grown in the inscribed property is eligible for a Declaration of Origin. The work in the agricultural field attests the survival of essential elements that have shaped the *agave* landscape from its creation and the continuity of an ancient cultural process.

The extensive cultivations and the old distilleries of the region of Tequila have a strong character of syncretism since in them fuse ancestral knowledge of the American and European traditions. The hefty character of the landscape is the result of the cultivation and domestication of the *Agave Azul Tequilana Weber* native plant of the region, through a long journey along the time. From it comes the *genus loci* that impregnates the site in a single way. It is characterized by countless undulant lines of *agave* that adapt to the irregular topography of the region. The outskirts of the urban areas have been subject to recent development and change and there is less well defined local building traditions and authenticity. In these areas positive programmes will be needed to manage change in a beneficial way. The Management Plan addresses this need.

### **Protection and management requirements**

About 22% of the nominated area is owned privately; 44% is common land; the remainder, 34% is what is called mixed productive associations which are private investment on common land. Most of the factories still in production are in urban areas. Those in rural areas belong to private owners. Altogether there are 60 factories in the inscribed property.

Legal protection applies at Federal, State and Municipal levels. At the Federal level, there are different legal tools that pertain to the Tequila product itself, while heritage protection is granted through the 1972 Federal Law Regarding Artistic, Historical and Archaeological Monuments and Sites, the General Law in Human Settlements and the General Law of National Properties, the General Law of Ecological Balance and Environmental Protection. With these tools, federal protection applies to historical monuments before the 20th century, designated towns and villages, archaeological and industrial sites and the relationship between natural sites and cultural ones. This covers the core of the towns and

nominated factories and haciendas. At the State Level, the Law of the Cultural Patrimony of the State of Jalisco and Municipalities, the Regulations for the Cultural Patrimony of the State of Jalisco and Municipalities, the Law of Urban Development of the State of Jalisco, the Decrees of Natural Protection Areas, are tools to ensure the preservation of both cultural and natural patrimony and people's culture. The State has responsibility for the preservation and restoration of historical, architectural and archaeological sites, urban and territorial development and the delineation of settlements. In particular it is responsible for the protected Tequila landscape through the Tequila Master Plan. Finally, at the Municipal level, the Regulations for the Protection and Improvement of the Urban Image of Tequila, Jalisco, the Partial Plan of Urban Development on the Historical Centre of Tequila, Jalisco, the Partial Plan of Urban Development for the Conservation of the Urban and Architectural Patrimony of the Historical Centre of Amatitán, Jalisco, the Plan of Urban Development of the El Arenal, Jalisco, the Model of Territorial Ecological Classification of the State of Jalisco, Region Valles, provide control over 20th and 21<sup>st</sup> century heritage building at the property.

The *Management Plan for the Agave Landscape and the Ancient Facilities of Tequila* is the main management and planning tool. Its implantation is centred on improving the quality of life of the inhabitant communities and to act as factor of integration of the diverse effective legal instruments and competent instances in the region. It also seeks to ensure that the conditions of authenticity and integrity of each one of the components of the Agave Landscape are maintained through its conservation, restoration and appropriate use. Likewise, it strives to stimulate a sustainable regional growth supported by the local cultural values. The implementation of the management plan sets out the provisions for the conservation and sustainable use of the ensemble of attributes of the property: the natural landscape, the *agave* landscape, the archaeological vestiges, the ancient industrial facilities and the traditional towns. It is also a tool to promote that the social sectors of less economic income are contemplated as high-priority groups for the benefits derived from the rescue and conservation of the Cultural Agave Landscape. As part of the strategy followed by the Instituto Nacional de Antropología e Historia and State Government of Jalisco to ensure the conservation and protection of the property through the sustainable regional development of the entity, the "*Agave Landscape of Tequila*" has been incorporated as a "*Strategic Project for the development of Jalisco*".

## **Campus central de la Ciudad Universitaria de la Universidad Nacional Autónoma de México (2007)**

Edificado entre 1949 y 1952, el campus central de la Universidad Nacional Autónoma de México (UNAM) está integrado por un conjunto de edificios, instalaciones deportivas y espacios abiertos situado en la zona sur de la capital mexicana. El proyecto de su construcción fue ejecutado por más de 60 arquitectos, ingenieros y artistas. El resultado fue la creación de un conjunto monumental ejemplar del modernismo del siglo XX que integra el urbanismo, la arquitectura, la ingeniería, el paisajismo y las bellas artes, asociando todos estos elementos con referencias a las tradiciones locales, y en particular al pasado prehispánico de México. El conjunto encarna valores sociales y culturales de trascendencia universal y ha llegado a ser uno de los símbolos más importantes de la modernidad en América Latina.

### **Outstanding Universal Value**

The Central University City Campus of UNAM bears testimony to the modernization of post-revolutionary Mexico in the framework of universal ideals and values related to access to education, improvement of quality of life, integral intellectual and physical education and integration between urbanism, architecture and fine arts. It is a collective work, where more than sixty architects, engineers and artists worked together to create the spaces and facilities apt to contribute to the progress of humankind through education.

The urbanism and architecture of the Central University City Campus of UNAM constitute an outstanding example of the application of the principles of 20th Century modernism merged with features stemming from pre-Hispanic Mexican tradition. The ensemble became one of the most significant icons of modern urbanism and architecture in Latin America, recognized at universal level.

Criterion (i): The Central University City Campus of UNAM constitutes a unique example in the 20th century where more than sixty professionals worked together, in the framework of a master plan, to create an urban architectural ensemble that bears testimony to social and cultural values of universal significance.

Criterion (ii): The most important trends of architectural thinking from the 20th century converge in the Central University City Campus of UNAM: modern architecture, historicist regionalism, and plastic integration; the last two of Mexican origin.

Criterion (iv): The Central University City Campus of UNAM is one of the few models around the world where the principles proposed by Modern Architecture and Urbanism

were totally applied; the ultimate purpose of which was to offer man a notable improvement in the quality of life.

Since all the fundamental physical components of the original ensemble remain and no major changes have been introduced, the property satisfies the required conditions of integrity and authenticity. The campus conserves unaltered its essential physical components: urban design, buildings, open spaces, circulation system and parking areas, landscape design and works of art. . Functions have not changed over time. The existing physical components therefore express the historic, cultural and social values of the ensemble, and its authenticity of design, materials, substance, workmanship and functions.

At the national level, the Central University City Campus of UNAM was listed as a National Artistic Monument in July 2005, in the framework of the Federal Law on Archaeological, Artistic and Historic Monuments and Zones. At the local level, the UNAM Campus and the Olympic stadium are defined as heritage conservation zones in the framework of the District Programme for Urban Development (1997) of Coyoacán Delegation, one of the administrative units of Mexico City. Since the University is an autonomous organization, it has its own offices in charge of maintenance and conservation of the campus. Among them, the Governing Plan for University City (1993) rules the future growth of the University facilities, uses of land and maintenance of the campus. The Integral Plan for the University City (2005) constitutes the current management plan for the campus. The physical components are in a good state of conservation, and the process of ageing is controlled by means of plans of maintenance and preservation of both free and constructed spaces. The Office for Special Projects of UNAM developed and implements the Integral Plan for the University City (September 2005). With the aim of implementing and monitoring the Plan, the University will create the University City Management Programme (PROMACU).

## **Villa Protectora de San Miguel el Grande y Santuario de Jesús Nazareno de Atotonilco (2008)**

Fundada en el siglo XVI para proteger el camino real del interior del país, la ciudad de San Miguel de Allende alcanzó su apogeo en el siglo XVIII, época en la que se construyeron numerosos edificios religiosos y civiles de estilo barroco mexicano. Algunos de ellos son obras maestras del estilo de transición entre el barroco y el neoclásico. Por su parte, el santuario de Jesús Nazareno de Atotonilco, construido por los jesuitas a unos 14 km de San Miguel, data también del siglo XVIII y es uno de los ejemplos más hermosos de la arquitectura y el arte barrocos de la Nueva España. Comprende una gran iglesia y una serie de capillas pequeñas ornamentadas con óleos de Juan Rodríguez Juárez y murales de Miguel Antonio Martínez de Pocasangre. Debido a su situación, San Miguel de Allende fue un verdadero crisol de influencias mutuas entre la cultura española, la criolla y la indígena, y constituye un ejemplo excepcional del intercambio cultural entre Europa y América Latina. Su arquitectura y ornamentación interior patentizan la influencia de la doctrina de San Ignacio de Loyola.

### **Outstanding Universal Value**

San Miguel de Allende is an early example of a rational territorial and urban development in the Americas, related to the protection of one of the main Spanish inland roads. The town flourished in the 18th century with the construction of significant religious and civil architecture, which exhibits the evolution of different trends and styles, from Baroque to late 19th century Neo-Gothic. Urban mansions are exceptionally large and rich for a medium-size Latin American town and constitute an example of the transition from Baroque to Neo-Classic. The Sanctuary of Atotonilco is a remarkable architectural complex that illustrates a specific response, inspired by the doctrine of Saint Ignacio de Loyola. Its interior decoration, especially mural painting, makes the Sanctuary a masterpiece of Mexican Baroque. Both the town and the Sanctuary, intimately linked, played a significant role in the process of Mexican independence, with impacts throughout Latin America.

Criterion (ii): San Miguel de Allende constitutes an exceptional example of the interchange of human values; due to its location and functions, the town acted as a melting pot where Spaniards, Creoles and Amerindians exchanged cultural influences, something reflected in the tangible and intangible heritage. The Sanctuary of Jesús Nazareno de Atotonilco constitutes an exceptional example of the cultural exchange between European and Latin American cultures; the architectural disposition and interior decoration testify to the interpretation and adaptation of the doctrine of Saint Ignacio de Loyola to this specific regional context.

Criterion (iv): San Miguel de Allende is an exceptional example of the integration of different architectural trends and styles on the basis of a 16th century urban layout. Religious and civil architecture exhibit the evolution of different styles, well integrated into a homogeneous urban landscape. Urban mansions are exceptionally large and rich for a medium-size Latin American town. The Sanctuary of Atotonilco is an outstanding example of a specific religious settlement, containing exceptional decoration that makes it a masterpiece of Mexican Baroque.

The required conditions of integrity and authenticity have been met; both the town and Sanctuary have been subject to few significant alterations over time, urban changes have been adapted to the town's features and scale, and restoration works have been carried out according to appropriate theoretical and technical principles.

The legal system in place ensures the adequate protection of the property and the town and the Sanctuary exhibit an acceptable state of conservation. Management policies, structures and plans in place are adequate to ensure the preservation of the property's values, integrity and authenticity.

## **Camino Real de Tierra Adentro (2010)**

El Camino Real de Tierra Adentro, también conocido por el nombre de “Camino de la Plata”, comprende cinco sitios ya inscritos en la Lista del Patrimonio Mundial y otros 55 sitios más situados a lo largo de 1.400 de los 2.600 km de esta larga ruta que parte del norte de México y llega hasta Texas y Nuevo México, en los Estados Unidos. Utilizado entre los siglos XVI y XIX, este camino servía para transportar la plata extraída de las minas de Zacatecas, Guanajuato y San Luis Potosí, así como el mercurio importado de Europa. Aunque su origen y utilización están vinculados a la minería, el Camino Real de Tierra Adentro propició también el establecimiento de vínculos sociales, culturales y religiosos entre la cultura hispánica y las culturas amerindias.

### **Outstanding Universal Value**

#### **Brief synthesis**

The Camino Real de Tierra Adentro constitutes a part of the Spanish Intercontinental Royal Route from Mexico City to Santa Fe. The property, consists of five existing urban World Heritage sites and 55 other sites related to the use of the road, such as bridges, former haciendas, historic centres/towns, a cemetery, former convents, a mountain range, stretches of road, a mine, chapels/temples and caves within a 1,400 km stretch of the road between Mexico City and the Town of Valle de Allende. The Camino was an extraordinary phenomenon as a communication channel. Silver was the driving force that generated the wealth and commitment of the Spanish Government and the will of colonists to ‘open up’ the northern territory for mining, to establish the necessary towns for workers and to build the forts, haciendas, and churches. The outcome of this highly profitable process was the development of mines, and the construction of the road and bridges, the establishment of multi-ethnic towns, with elaborate buildings that reflect a fusion of Spanish and local decoration, an agricultural revolution in the countryside centered on large hacienda estates with churches, and the movement of peoples up and down the road, facilitated to a great degree initially by settlements of muleteers, all of which led to the development of a distinctive culture along the route. Ultimately the wealth of silver led to massive economic development in Spain and other parts of Europe and a period of great economic inflation. The impact of the road was enormous in terms of social tensions as well as ultimately social integration between the many people that came to be involved in the economic development. The structures in the property together reflect some aspects of this interchange of ideas and people along the southern stretch of the road.

**Criterion (ii):** The Camino Real de Tierra Adentro became one of the most important routes to bond the Spanish Crown with its northern domains in the Americas. Along the southern part of the route is a collection of sites related to work in mines and haciendas,

merchant trading, military, evangelism and the administrative structure designed to control the immense territory from the Spanish metropolitan hub, adapted to the local environment, materials and technical practices, that reflect an outstanding interchange of cultural and religious ideas.

**Criterion (iv):** An ensemble of sites along the southern part of the Camino Real de Tierra Adentro, including examples of buildings, architectural and technological ensembles, illustrate a significant stage in human history - the Spanish colonial exploitation of silver and the transformation of associated rural and urban landscapes.

### **Integrity**

The component parts of the serial nomination illustrate the variety and diversity of functions and physical components that reflect the impact of the Camino Real de Tierra Adentro. Some of the parts are vulnerable to inadequately controlled development, particularly of new roads, the disturbance of landscape settings, and physical neglect of fabric.

### **Authenticity**

The specific way individual components reflect the overall impact of the road need to be set out more clearly in order that their individual contributions can be better reflected and understood, particularly in the case of existing inscribed World Heritage properties.

### **Management and protection requirements**

Considerable legal protection is in place at federal, state and local levels. In terms of archaeology, the sites and particularly the road itself are less well protected. The conservation condition of most of the 60 nominated properties is generally good.

Management arrangements exist at federal level, through the National Institute on Anthropology and History (INAH), and at state level in each of the ten states concerned. The management systems for the majority of the components are adequate and the overview role of the INAH is appropriate. Although there is no overall coordinated formal management framework for all components, the National Conference of Governors has committed to support the project of the Camino Real de Tierra Adentro through the formation of a coordinating work group.

There is a need to define and protect the setting of the nominated sites beyond the proposed buffer zones when related to landscape structures; to put in place legal protection for all the individual sites; and to establish an overall coordinated management system that encompasses all the sites.

## **Sistema hidráulico del acueducto del Padre Tembleque (2015)**

Construido en el siglo XVI, este acueducto se halla en la meseta central mexicana entre los estados de México e Hidalgo. El complejo hidráulico está constituido principalmente por una zona de captación de aguas y fuentes, una red de canales, un conjunto de depósitos y una serie de puentes-acueductos. Uno de estos puentes posee la mayor arcada de un solo nivel construida en todos los tiempos para una obra de esta clase. Emprendida por iniciativa del fraile franciscano Tembleque, la realización de este complejo hidráulico fue obra de las comunidades locales. Los métodos utilizados para su construcción atestiguan la doble influencia de los conocimientos europeos en materia de sistemas hidráulicos – especialmente los romanos– y de las técnicas tradicionales mesoamericanas de utilización de cimbras de adobe.

### **Outstanding Universal Value**

#### **Brief synthesis**

The aqueduct of Padre Tembleque, named after the friar Francisco de Tembleque, was constructed between 1555 and 1572 and constitutes a hydraulic system located between the states of Mexico and Hidalgo in the Mexican Central Plateau. The heritage canal system encompasses its water catchment area, springs, main and secondary canals, distribution tanks, arcaded aqueduct bridges, reservoirs and other auxiliary elements, which extend over a maximum distance of 48.22 kilometres. The aqueduct structures were built with supporting structures of earthen adobes in the Mesoamerican construction tradition, but at the same time referencing European models of water conduction developed during the Roman era.

The hydraulic system is an outstanding example of water conduction in the Americas and integrates along its 48 kilometres' extent impressive architectural structures, such as the main arcaded aqueduct at Tepeyahualco, which reaches a total height of 39.65m, with its central arch of 33.84m height. The system was built by Franciscan friars with support from the local communities and as a result is a unique representation of the ingenious fusion of Mesoamerican and European construction traditions, combining the mestizo tradition with the tradition of Roman hydraulics. As an ensemble of canals and auxiliary structures, the system is exceptionally well-preserved and one branch remains operational up until today.

Since it is the complexity of the system and the human exchange which created it which contribute to the Outstanding Universal Value, all features of this hydraulic system, including springs, main and secondary canals, distribution tanks, several arcaded aqueduct bridges, reservoirs and other auxiliary elements, are attributes documenting this exceptional construction. The elaborate techniques and cultural exchanges become specifically visible

in the mastery of the monumental arcade bridging the Tepeyahualco Ravine and the Papalote River, which is made up of 68 round arches.

**Criterion (i):** The aqueduct bridge of Tepeyahualco is an architectural masterpiece integrating the highest single-level arcade ever built in aqueducts from Roman times until the middle of the 16th century, achieved as a result of the ingenious use of an adobe formwork as an alternative to scaffolding. Although the use of adobe brick instead of wood was applied elsewhere in Mexico, it was not often and certainly not with the same dramatic effect as in the aqueduct, which bridges the Tepeyahualco Ravine and the Papalote River.

**Criterion (ii):** The hydraulic system of Padre Tembleque exhibits an important interchange of European tradition in terms of the conjunction of the Roman heritage of masonry aqueducts, hydraulic management techniques inspired by Arab-Andalusian know-how, and pre-Hispanic indigenous tradition as well as Mesoamerican culture, represented by the use of the traditional social organization of collective working, the utilization and adaptation of local methods of adobe construction as well as the presence of glyphs illustrating symbols and cosmology in several arcade structures. It is a monument fusing the humanist ideals of the Franciscan order with the local collective traditions, aimed at promoting common wellbeing through an impressive construction achievement over 17 years.

**Criterion (iv):** The aqueduct of Padre Tembleque represents an outstanding example of hydraulic water architecture, based on in-depth knowledge of Roman and Renaissance hydraulic engineering which was integrated with local Mesoamerican construction knowledge. The specific techniques and regional materials used in the construction created a unique type of hydraulic system at the time of Mesoamerican-European encounters.

### **Integrity**

The Aqueduct of Padre Tembleque Hydraulic Complex retains the complete hydraulic system over a distance of approximately 48 kilometres. Its landscape setting is predominantly rural characterized by distinctive maguey plantations, with the canal system either historically buried or enclosed in stone, either open or covered. The six impressive aqueduct bridges with 137 visible arches represent less than five percent of the total hydraulic system and hence the presence of all auxiliary elements of the system is a key to its integrity.

At present, few threats of development or land-use seem to affect the Aqueduct of Padre Tembleque. The rural landscape setting provides a high level of integrity with only occasional interruption by roads or power lines. It is important that this landscape integrity is retained in the future. The historic urban centres of Zempoala and Otumba have been encroached upon by some unsympathetic new constructions but these have fortunately had

little impact on the attributes of the hydraulic system. Any future construction in these historic centres should be reviewed in terms of any potential negative impact which may occur.

### **Authenticity**

The physical manifestations of the hydraulic system are well preserved in its various elements, including ojos de agua (springs), apantles (water canals), aljibes (cisterns), arches, fountains, water tanks, and other water features. These retain authenticity in form and design, material and substance as well as location and setting. The hydraulic system also partially retains authenticity of use and function in the six-kilometre segment of Zempoala, which currently carries water supporting non-potable uses such as washing clothes, irrigation, etc. It is intended to regain completely authenticity of use and function by re-enabling the passage of water through the other branch of the system that connects to the town of Otumba, at a distance of 39 km. However, such reactivation should be carefully supervised by heritage professionals and evaluated in terms of its potential negative impact to the authenticity of the property.

Authenticity in traditions, techniques and management system is illustrated by the continuing maintenance and management by the local communities, during which repairs are undertaken in traditional construction techniques and materials. To a certain extent, the site still evokes feelings which could be related to its original time of construction. This applies in particular where arches of the system exist and where one can see the hundreds of visible glyphs that were incorporated in the aqueduct's construction by the indigenous populations, underscoring that the spectacular engineering work was a collaborative effort between the indigenous population and the Spanish clergy.

### **Protection and management requirements**

The property is protected under the Federal Law on Archaeological, Artistic and Historic Monuments and Areas promulgated in 1972 as an Historic Monument. This implies that in order to initiate any changes to the current condition of the property and its immediate setting, permission by the National Coordination of Historic Monuments of the INAH and from the Hidalgo and State of Mexico INAH Centres is required. The immediate setting has been defined as the buffer zone, which aims to preserve the integrity of the characteristic maguey landscape.

The property falls into two states and five municipalities which share the administration of the hydraulic system. A Management Unit for inter-institutional coordination and follow-up of the management plan coordinates federal, state and municipal levels as well as agricultural and citizen associations. The management as well as maintenance of the

property builds strongly on the cooperation with the local communities and citizen organizations. Any visitor infrastructure planned to be created for the property needs to be carefully selected, as well as be sensitive to the characteristics of the site and its setting.