

ICOMOS

INTERNATIONAL COUNCIL ON MONUMENTS AND SITES
CONSEIL INTERNATIONAL DES MONUMENTS ET DES SITES
CONSEJO INTERNACIONAL DE MONUMENTOS Y SITIOS
МЕЖДУНАРОДНЫЙ СОВЕТ ПО ВОПРОСАМ ПАМЯТНИКОВ И ДОСТОПРИМЕЧАТЕЛЬНЫХ МЕСТ

WORLD HERITAGE LIST

N° 495

A) IDENTIFICATION

Nomination : Strasbourg, "Grande Ile"

Location : Alsace, Department of Bas-Rhin

State Party : France

Date : December 21, 1987

B) ICOMOS RECOMMENDATION

That the proposed cultural property be included on the World Heritage List on the basis of criteria I, II and IV.

C) JUSTIFICATION

Washed by the waters of two arms of the Ill and attached to the rest of the city by 20 bridges, the "Grande Ile" (big island) is the historic centre of Strasbourg. It was the site of the Roman castrum of Argentorate, whose two principal axes have been respected by modern urban development. The Rue des Hallebardes and the Rue des Juifs are laid along the cardo while the Rue du Dôme and the Rue du Bain-des-Roses are two segments of the decumanus.

Within a small area the Grande Ile possesses a remarkable monumental ensemble. Rising above the high-pitched roofs with multi-storied dormer windows, several churches stand out on the skyline. The Cathedral, whose single spire dominates the Alsatian plain, and the four old churches of St. Thomas (12th-15th century), St. Pierre-le-Vieux (13th-15th century), St. Pierre-le-Jeune (13th-15th century) and St. Etienne (12th century) are more than just isolated monuments. They fit coherently into an old quarter that exemplifies medieval cities and reflects the evolution of Strasbourg from the 15th to the 18th centuries.

The Cathedral, which is the principal element of the nomination, illustrates this historic and urban coherence. That it is indissociable from the Oeuvre Notre-Dame, the institution which controlled the funds for its construction and upkeep, is obvious. But it is also closely tied to the Palais Rohan, built by the Rohan family in 1732-1742 facing the south end of the transept as a residence for the cardinals, princes and bishops of the family. Likewise, the Cathedral is closely linked with the Collège des Jésuites (now the Lycée Fustel de Coulanges) which adjoins it.

In fact, what emanates from the tight network of streets of shops and craftsmen is the image of medieval and post-medieval Christian society. The street names reflect the guild movement-- Rue des Tonneliers, Rue des Charpentiers, Rue des Ecrivains, Place du Marché-aux-Poissons, Place du Marché-aux-Cochons-de-Lait, and so forth. Public buildings like the Hôtel de Ville (1585), today the Chamber of Commerce, la Grande Boucherie de la Ville (1587-1588), now a historic museum, stand alongside inns (Hôtellerie du Cerf), boutiques and workshops, as well as elegant town mansions (the Kammerzell house and others in the Rue Mercière, the rue du Vieux-Marché-aux-Poissons, and elsewhere).

ICOMOS is delighted that the nomination submitted by France is not limited only to the Cathedral of Notre-Dame, a cultural property whose obvious universal value made its presentation inevitable, but includes the exceptional ensemble of the Grande Ile, considered as a single unit.

The Cathedral and the Grande Ile ensemble satisfy criteria I, II and IV.

- **Criterion I.** In each of its construction stages, from the Pillar of the Last Judgement, ca. 1230, to the completion of the northern spire in 1439, the Gothic Cathedral of Strasbourg is a unique artistic achievement. Soaring to 142 meters, the intricate filigree spire in pink sandstone is in itself a technical feat unequalled until the 19th century.

- **Criterion II.** The Cathedral of Strasbourg represents the eastward vector of the Gothic art movement. The considerable influence which this model exerted on the statuary arts in the Germanic countries can be divided into three successive phases: the influence of the Pillar of the Last Judgement, the influence of the rood-screen, and the influence of the doors of the façade. It must not be forgotten that Goethe considered Notre-Dame de Strasbourg the Gothic cathedral par excellence. Thanks to him, it once again served as a model in the 19th century, inspiring such extravagant creations as the spires for the Cathedrals of Ulm and Cologne.

- **Criterion IV.** The Grande Ile of Strasbourg is an outstanding example of an urban ensemble characteristic of central Europe and a unique ensemble of domestic architecture in the Rhine valley of the 15th and 16th centuries.

ICOMOS, May 1988

ICOMOS

INTERNATIONAL COUNCIL ON MONUMENTS AND SITES
CONSEIL INTERNATIONAL DES MONUMENTS ET DES SITES
CONSEJO INTERNACIONAL DE MONUMENTOS Y SITIOS
МЕЖДУНАРОДНЫЙ СОВЕТ ПО ВОПРОСАМ ПАМЯТНИКОВ И ДОСТОПРИМЕЧАТЕЛЬНЫХ МЕСТ

LISTE DU PATRIMOINE MONDIAL

N° 495

A) IDENTIFICATION

Bien proposé : Strasbourg, Grande île

Lieu : Alsace, département du Bas-Rhin

Etat partie : France

Date : 21 décembre 1987

B) RECOMMANDATION DE L'ICOMOS

Que le bien culturel proposé soit inscrit sur la Liste du Patrimoine mondial au titre des critères I, II et IV.

C) JUSTIFICATION

La "Grande Ile", baignée par deux biefs de l'Ill, amarrée au reste de la ville par vingt ponts, constitue le centre historique de Strasbourg. C'est là que fut établi le castrum romain d'Argentorate, dont les deux axes principaux ont été respectés par l'évolution urbaine : la rue des Hallebardes et la rue des Juifs reprennent le tracé du cardo tandis que la rue du Dôme et la rue du Bain-des-Roses sont deux segments du decumanus.

Dans un périmètre restreint, la Grande Ile renferme un ensemble monumental d'une remarquable qualité. Immédiatement repérables, au-dessus des hautes toitures à plusieurs étages de lucarnes, la Cathédrale, dont la flèche unique domine la plaine d'Alsace, les quatre églises anciennes de Saint-Thomas (XIIe-XVe siècle), Saint-Pierre-le-Vieux (XIIIe-XVe siècle), Saint-Pierre-le-Jeune (XIIIe-XVe siècle) et Saint-Etienne (XIIe siècle) ne sont pas des monuments isolés mais s'articulent à un quartier ancien très représentatif des fonctions de la ville médiévale et de l'évolution de Strasbourg du XVe au XVIIIe siècle.

Pour illustrer d'un seul exemple cette cohérence historique et urbaine, la Cathédrale, élément majeur de la proposition d'inscription, est évidemment indissociable de l'Oeuvre Notre-Dame, institution qui gérait les fonds nécessaires à sa construction et à son entretien, mais elle n'est pas moins solidaire du Palais Rohan, résidence des Cardinaux-princes-évêques de cette famille qui le firent édifier de 1732 à 1742 dans l'axe de la façade sud du transept, ou du collège des Jésuites (actuel lycée Fustel de Coulanges) bâti à son chevet.

En définitive, c'est l'image d'une société chrétienne médiévale et post-médiévale qui imprègne tout le réseau serré des rues marchandes et artisanales illustrant l'institution corporative (rue

des Tonneliers, rue des Charpentiers, rue des Ecrivains, place du Marché-aux-Poissons, place du Marché-aux-Cochons-de-Lait, etc.). Des édifices publics comme l'Hôtel de Ville de 1585 (aujourd'hui Chambre de Commerce), la Grande Boucherie de la Ville (1587-1588, aujourd'hui musée historique) coexistent avec des hôtelleries (Hôtellerie du Cerf), des boutiques et des échoppes, des maisons patriciennes (maison Kammerzell et maisons de la rue Mercière, maisons de la rue du Vieux-Marché-aux-Poissons, etc.).

L'ICOMOS se réjouit donc que la proposition d'inscription soumise par la France ne concerne pas seulement la Cathédrale Notre-Dame, bien culturel dont la valeur universelle évidente rendait la présentation inévitable, mais l'ensemble exceptionnel de la Grande Ile, considéré comme un tout.

La Cathédrale et la Grande Ile satisfont aux critères I, II et IV.

- Critère I. A tous les stades de sa construction, du Pilier du Jugement Dernier, vers 1230, à l'achèvement de la flèche nord en 1439, la cathédrale gothique de Strasbourg est une réalisation artistique unique. La flèche elle-même, avec sa structure arachnéenne en grès rose culminant à 142m, constitue une prouesse technique inégalée jusqu'au XIXe siècle.

- Critère II. La Cathédrale de Strasbourg a été le vecteur de l'art gothique en direction de l'est. L'influence considérable qu'a exercé ce modèle sur la statuaire des pays germaniques a pu être définie selon trois phases successives : influence du Pilier du Jugement Dernier, influence du jubé, influence des portails de la façade. Mais il ne faut pas oublier que pour Goethe, Notre-Dame de Strasbourg fut la cathédrale gothique par excellence : grâce à lui, elle redevint exemplaire au XIXe siècle, suscitant les folles surenchères néo-gothiques de la flèche d'Ulm ou de la façade de Cologne.

- Critère IV. La "Grande Ile" de Strasbourg offre un exemple éminent d'ensemble urbain caractéristique de l'Europe moyenne et un ensemble unique d'architecture domestique rhénane des XVe et XVIe siècles.

ICOMOS, Mai 1988

ICOMOS

INTERNATIONAL COUNCIL ON MONUMENTS AND SITES
CONSEIL INTERNATIONAL DES MONUMENTS ET DES SITES
CONSEJO INTERNACIONAL DE MONUMENTOS Y SITIOS
МЕЖДУНАРОДНЫЙ СОВЕТ ПО ВОПРОСАМ ПАМЯТНИКОВ И ДОСТОПРИМЕЧАТЕЛЬНЫХ МЕСТ

WORLD HERITAGE LIST

N° 495

A) IDENTIFICATION

Nomination : Strasbourg, "Grande Ile"

Location : Alsace, Department of Bas-Rhin

State Party : France

Date : December 21, 1987

B) ICOMOS RECOMMENDATION

That the proposed cultural property be included on the World Heritage List on the basis of criteria I, II and IV.

C) JUSTIFICATION

Washed by the waters of two arms of the Ill and attached to the rest of the city by 20 bridges, the "Grande Ile" (big island) is the historic centre of Strasbourg. It was the site of the Roman castrum of Argentorate, whose two principal axes have been respected by modern urban development. The Rue des Hallebardes and the Rue des Juifs are laid along the cardo while the Rue du Dôme and the Rue du Bain-des-Roses are two segments of the decumanus.

Within a small area the Grande Ile contains a remarkable monumental ensemble. Rising above the high-pitched roofs with multi-storied dormer windows, several churches stand out on the skyline. The Cathedral, whose single spire dominates the Alsatian plain, and the four old churches of St. Thomas (12th-15th century), St. Pierre-le-Vieux (13th-15th century), St. Pierre-le-Jeune (13th-15th century) and St. Etienne (12th century) are more than just isolated monuments. They fit coherently into an old quarter that exemplifies medieval cities and reflects the evolution of Strasbourg from the 15th to the 18th centuries.

The Cathedral, which is the principal element of the nomination, illustrates this historic and urban coherence. That it is indissociable from the Oeuvre Notre-Dame, the institution which controlled the funds for its construction and upkeep, is obvious. But it is also closely tied to the Palais Rohan, built by the Rohan family in 1732-1742 facing the south end of the transept as a residence for the cardinals, princes and bishops of the family. Likewise, the Cathedral is closely linked with the Collège des Jésuites (now the Lycée Fustel de Coulanges) which adjoins it.

In fact, what emanates from the tight network of streets of shops and craftsmen is the image of medieval and post-medieval Christian society. The street names reflect the guild movement-- Rue des Tonneliers, Rue des Charpentiers, Rue des Ecrivains, Place du Marché-aux-Poissons, Place du Marché-aux-Cochons-de-Lait, and so forth. Public buildings like the Hôtel de Ville (1585), today the Chamber of Commerce, la Grande Boucherie de la Ville (1587-1588), now a historic museum, stand alongside inns (Hôtellerie du Cerf), boutiques and workshops, as well as elegant town mansions (the Kammerzell house and others in the Rue Mercière, the rue du Vieux-Marché-aux-Poissons, and elsewhere).

ICOMOS is delighted that the nomination submitted by France is not limited only to the Cathedral of Notre-Dame, a cultural property whose obvious universal value made its presentation inevitable, but includes the exceptional ensemble of the Grande Ile, considered as a single unit.

The Cathedral and the Grande Ile ensemble satisfy criteria I, II and IV.

- **Criterion I.** In each of its construction stages, from the Pillar of the Last Judgement, ca. 1230, to the completion of the northern spire in 1439, the Gothic Cathedral of Strasbourg is a unique artistic achievement. Soaring to 142 meters, the intricate filigree spire in pink sandstone is in itself a technical feat unequalled until the 19th century.

- **Criterion II.** The Cathedral of Strasbourg represents the eastward vector of the Gothic art movement. The considerable influence which this model exerted on the statuary arts in the Germanic countries can be divided into three successive phases: the influence of the Pillar of the Last Judgement, the influence of the rood-screen, and the influence of the doors of the façade. It must not be forgotten that Goethe considered Notre-Dame de Strasbourg the Gothic cathedral par excellence. Thanks to him, it once again served as a model in the 19th century, inspiring such extravagant creations as the spires for the Cathedrals of Ulm and Cologne.

- **Criterion IV.** The Grande Ile of Strasbourg is an outstanding example of an urban ensemble characteristic of central Europe and a unique ensemble of domestic architecture in the Rhine valley of the 15th and 16th centuries.

ICOMOS, July 1988