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Monastery of Alcobaça – analyzes of the Heritage management and its importance for Portugal

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Abstract:

The main aim of any cultural heritage is to teach. Teach about the history of the country, of the region of its people. Therefore the organization UNESCO created the World Heritage List. It is very easy to forget about the needs of the buildings in danger. They also get old, forgotten and their universal value is lost forever. Therefore, the main objectives of the UNESCO and ICOMOS are to protect, preserve, renew and reconstruct those lost traces of our history.

In this work, the Monastery of Alcobaça – the jewel in the crown of Portuguese Cistercian Architecture – is being analyzed taking into consideration various aspects: its management, maintenance, its history and importance for Portuguese people, its capability to attract visitors, its conservations and renovations as well as the dangers that might lead to its destruction.

It is extremely important to make people aware of what they have, and of what they are dealing with. Protection, in fact, is the best conservation, and minimum intervention is the best intervention. Many people do not realize that they are standing on the floor which survived ages and centuries. It is significant to make sure that next generations are going to have the chance to appreciate its beauty and greatness too.

The interpretation provided at the World Heritage Sites is also relevant. We, as the human beings, are most likely to respond to the questions and issues related with ourselves, with our personal experience. Different groups of visitors have different needs which should be satisfied in order to fully appreciate the culture and go away wiser.

In the first part of this work, the general introduction, methodology and framing as well as the history and structure of the Monuments are present. The second

part is focused on data analyzes of the management and maintenance of the Alcobaça Monastery.

Key words: Alcobaça Monastery, History and Culture, Management and Maintainance, Visitor attraction

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Introduction:

It had been said: "A nation must be embraced, rehabilitated and expressed as a tangible sign of human creativity and as an integral element of mankind's heritage." **(Abdelaziz Bouteflik). Indeed it is extremely important to realize what we do have left from our ancestors, what really influences our thinking and perception of the world. It is the heritage, which makes each nation, each culture distinctive and unique. It is the heritage, weather natural or cultural, which makes the people feel whom they are and where is their place in the world. That is why, specialized instruments, which main aim would be to protect our history, had been created to assure that those treasures of civilization and nature are properly treated and taken care of.**

One of them - UNESCO organization had been created on 16th November 1945. Its first purpose is to contribute to peace and security through international educational, scientific and cultural cooperation. Nowadays UNESCO has over 193 members and is based in Paris with over 50 field offices and many specialized institutes and centres throughout the world. One of the most important projects sponsored by UNESCO includes international collaboration agreements to secure the world cultural and natural heritage. The Convention Concerning the Protection of the World Cultural and Natural Heritage is one of the three UNESCO´s conventions related to cultural heritage adapted in Paris on 16th November 1972. It is a very important instrument, which helps to correctly manage the world heritage sites and protect them from any kind of harm. The International Council on Monuments and Sites (ICOMOS) is another professional association that works for the conservation and protection of cultural heritage places around the world. ICOMOS was founded in 1965 in Warsaw as a result of the Venice Charter of 1964 and offers advice to UNESCO on World Heritage Sites.

One of Portuguese treasures recognized world-wide is the Monastery in Alcobaça. Nominated for UNESCO´s list of World Heritage in 1989, this monument is one of the most amazing and breathtaking buildings constructed in Portugal. It is, without any doubt, the evidence of human great creative genius.

It amazes with its hugeness and greatness. Sophistication of the decoration, clearness, elaborated illumination system, simplicity but yet magnificence – all this certainly justifies its nomination for World´s most extraordinary buildings. Alcobaça is the most important Cistercian monument in Portugal and one of the most significant in Europe. Almost for 700 years, this monastery had been home to the Cistern Abbey. Its complex architectonical structure is a combination of different epochs and styles, and witnessed different moments in history of Portugal.

Due to its importance not just at the national level, but also at the international one, it must be guaranteed that the monument is properly managed. All the World Heritage sites should fulfil a series of regulations imposed by ICOMOS and UNESCO concerning conservation, maintenance, restoration, documentation, planning systems, human resources, visitor management and many more. Therefore, the main aim of this work is to analyze the management of the Monastery of Alcobaça, its effectiveness, as well as monument´s importance for Portuguese and world heritage. It is very significant to assure that the Monastery is correctly inserted into the community of the region, and fulfils its missions regarding the visitor management. The interpretation of the heritage is the concept which cannot be forgotten. How the monument should be managed according to the official regulations? What role should it play in the society? What should it teach? These are just some out of many questions that I am pretending to answer in order to discover whether this magnificent trace of human genius, has all the necessary factors in order to survive, teach and entertain many more generations.

Methodology:

Different methodologies are going to be used in order to obtain the answers for the previously asked questions. Due to the character of my work, I am going to focus on qualitative methods used in data recollection, as this technique aims at obtaining "in-depth insight into (..) reality on the basis of a relatively small number of respondents or observation."[1]

Very famous Polish poet and writer Julian Tuwim in one of his interviews once said: "In order to judge, you have to see." Therefore my primary source of information is focused on direct observation. I am going to document my observations and comments with the photographs taken at Alcobaça Monastery.

Moreover, the huge base of documents, regulations and policies governing the World Heritage sites is going to be analyzed, weather from the library resources or from the internet online resources, and deeply analyzed in order to create a solid background for further interpretation.

It is also pretended to directly interview the employees, especially those responsible for educational and maintenance services of Alcobaça Monastery and the Administrative Services responsible for Portuguese Heritage Sites - IGESPAR. I am also going check whether the urban planning at the local level corresponds to the European norms and the necessities of the Monastery.

In order to summarize the history of the building as well as to present the most important historical events and characters related to it, the literature review is going to be essential. Jorge Redrigues´s detailed guide: "Monastery of Alcobaça" and many more, are going to be used in order to fully describe monument´s beauty and to understand its uniqueness and importance.

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[1] Marjan Melkert and Kateleen Vos "A comparison of Quantitative and Qualitative Approaches: Complementarities and Trade-offs." P. 34

Framing:

World Heritage Convention pretends to discover and list the World Heritage areas currently divided into three categories: monuments, groups of buildings and sites, groups of urban buildings, cultural landscapes. Currently, the World Heritage List contains 911 properties, which form the part of the cultural and natural heritage and which are considered to be of an extraordinary value. These include 704 cultural sites, 180 natural, and 27 mixed properties in 151 State Parties. [2] Clearly, there is a variety of different criteria to be fulfilled for a place in order to become a world heritage. As the main aim of this work is focused on the analyze of Portuguese World Heritage: The Monstery of Alcobca, we will review the criteria related to the first group: monuments, groups of buildings and sites.

According to the Operational Guidelines (Section C, par.23-34) all the classified places must:

- (i)Represent a masterpiece of human creative genius; or
- (ii)Exhibit an important interchange of human values, over a span of time or within a cultural area of the world, on development in architecture, monumental arts, town-planning or landscape design; or
- (iii)Bear a unique or at least exceptional testimony to a cultural tradition or to a civilization which is living or has disappeared; or
- (iv)Be an outstanding example of a type of building or architectural ensemble or landscape which illustrates (a) significant stage(s) in human history; or
- (v)Be an outstanding example of traditional human settlement or land-use which is representative of a culture (or cultures), especially when it has become vulnerable under the impact of irreversible change; or
- (vi)Be directly or tangibly associated with events or living traditions, with ideas, or with beliefs, with artistic and literary works of outstanding universal significance;

In addition, the World Heritage site must:

- (i)Meet the test of authenticity in design, material, workmanship or setting and in the case of cultural landscapes their distinctive character and components
- (ii)Have adequate legal protection and/or contractual and/or traditional protection and management mechanisms to ensure the conservation of the nominated cultural property or cultural landscapes. (…) Furthermore, in order to preserve the integrity of cultural sites, particularly those open to large number of visitors, the State Party concerned should be able to provide evidence of suitable administrative arrangements to cover the management of property, its conservation and its accessibility to the public.

In order to ensure the representativeness and credibility of the World Heritage List, and subsequently enlarged to cover natural heritage as well, the project called Global Strategy had been created in 1994. The competent authorities and specialists in State Parties as well as ICOMOS and ICCROM collaborate in the project.

On 13th May, 1988 the Monastery in Alcobaça had been nominated for the World Heritage List. It had been recognized then, that the monastery of Santa Maria of Alcobaça "(...) is intimately tied to the beginnings of the Portuguese monarchy(…). It was a centre of study and religious doctrine – the kingdom´s most important monastic school was there – and it enjoyed a wealthy congregation." [3] The special attention had been given to the tombs of D. Pedro and Inés de Castro, which represent "stylistic quality of the sculptured ornaments" and which are the symbols of "the iconography which evokes human destiny, death and the Christian hope of eternal life"[4] and are recognized to be among the most beautiful of Gothic funerary sculptures.

Therefore, ICOMOS recommended the Monument to be included on the list on the basis of criteria I and IV. It had been decided that according to criteria I: "By virtue of its magnificent dimensions, the clarity of the architectural style, the beauty of the material used and the care with which it was built, the Cistercian

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[3] ICOMOS, Nº 505, April 1989
[4] ICOMOS, Nº 505, April 1989

abbey of Alcobaça is a masterpiece of Gothic Cistercian Art. It bears witness to the spread of an aesthetic style that developed in Burgundy at the time of St Bernard and to the survival of the ascetic ideal which characterized the order´s early establishments like Fonteney."[5] According to the criteria IV "The Abbey of Alcobaça is an outstanding example of a great Cistercian establishment with a unique infrastructure of hydraulic systems and functional buildings. Deservedly renewed, the 18th century kitchen adds to the interest of the group of monastic buildings from the medieval period (…)."[6] Recognized internationally as the valuable addition to the world´s history, Alcobaça had become one of the most important representatives of its style.

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[5] ICOMOS, Nº 505, April 1989
[6] ICOMOS, Nº 505, April 1989

History of the Building and its Description:

The Cistercian Abbey of Santa Maria de Alcobaça was founded on 8th April, 1153 by the first Portuguese King, Afonso Henriques, who attributes a land of over 44000 hectares to Bernard of Clairvaux and The Cistercian Abbey by the "Carta de Couto" (from Latin "Cautum" meant in 12th century immune place. The term was used for ordering, protection, marking limits).

It is believed that Alcobaça Abbey is one of the most important Cistercian constructions on Peninsula full of political, economical and artistic meaning. Right after arriving, the monks started the construction of the first complex – the "old monastery" – of which unfortunately we do not have any traces left nowadays. Monk´s productive organization, depending on their famous "granjas" (small farming areas), quickly transform the region of Alcobaça into quite a prosperous, yet still far long from stability, zone. The construction of the existing Abbey was started on 10th May, 1178. The economical as well as cultural and artistic trends, which governed the country, made the Church the first gothic building in Portugal. It is believed that Monks-Architects were responsible for the construction of the new divisions of the Monastery responding to the necessities of the spirituality and the doctrine of the Abbey.

It is worth mentioning that the endowment had been made directly to Bernard of Clairvaux – later canonized as St. Bernardo – who was the central figure of 12th century. In fact, St. Bernardo managed to recover the primitive form of Benedictine doctrine which dominated Abbey´s spirituality, artistic expression and economic organization as well as political relations. The aesthetics of neo-platonic posture inspired Bernardo, the man of unusual energy and intelligence, to completely remodel the artistic aspect of the Abbey, believing that the "image" was predominant in transferring the God´s message and the "written word for illiterates". The Cistercians of Alcobaça, in addition to working on the construction of the Church and Dormitory, began tiling and cultivating the lands they had been granted. Their everyday life was taken up by the choirs, prayer, penitence and manual labour.

In his polemics with Monks form Cluny, Suger, or Sain-Denis, Bernardo highlights the spiritual and artistic motives that result in much more "lighter" and clearer structure of the churches and monasteries constructed in tune with new parameters of economical efficiency and the decorations which were reduced to geometrical forms and floral motives with white stained glass windows and a new theory of light distribution. Another visible change was monk´s economical organization cantered on sustainability. In fact, in the 12th century this important change had been introduced giving the growing value to commercial cities, and later to fiduciary trade markets, which resulted in decrease in land value.

Therefore, the Monks pretended to increase Abbey´s profit, improve the agriculture and management of the land using new emerging farming techniques, and using all the territory properties: from installing the windmills to exploration of the mines. The financial support granted by the colonists also contributed to abbeys´ activities. In fact, it can be said that St. Bernard was the representative of the new trends as well as of the old and traditional doctrines.

The act of granting the "Carta de Couto" is extremely important itself for Portuguese history. It was given to Bernardo directly by the first, however at that time not recognized by the Pope yet, king of Portugal – Afonso I. It was part of the strategy by Afonso Henriques to consolidate his authority in the new kingdom and promote the colonization of areas recently taken from Moorish hands during the Reconquer.

The white monks had yet another function in Portugal. They normalized Christian rite by introducing Roman rite in the traditionally Mozarabian communities. It is very important to realize that the White Monks have a rich history on Portuguese lands throughout the ages.

Meantime, the real European Model had been created which influenced architecture in France, Italy, Germany, England, Spain and finally Portugal. It represented an artistic break-away with the gothic style with romantic elements. The main medieval buildings of the Alcobaça Monastery are therefore: the Church and the Cloister, which was the real heart and soul of the monastery. Around the cloister various divisions had been created: the Sacristy, Chapter House, Parlour, Monk's Hall leaning against the Church. On the opposite site

we can find: Grain store and the space which could be Monk´s Refectory. The South Kitchen is situated between the Refectory and Monk´s Hall. On the first floor of the Cloister, we can find Dormitories. In fact, the construction of monasteries always obeyed the rule of effective implementation, once the territory was difficult to even and the necessity to have water access. In the case of Alcobaça, there are two rivers which originated the construction of the canalization system that not only supplied the Abbey with clear water, but also allowed the efficacy of toilets in Dormitories.

Due to military and economic difficulties in the Kingdom, the works on Alcobaça were rather slow. In 1195 the Muslim attacked the Monastery causing great damage and obliging the Monks to leave their work for a while. From the 16th century onwards, the monks dedicated their time to Arts and Letters. It was the time when the great work of art: The Death of St. Bernard had been created by the end of 17th century, The Reliquary Chapel in the Manueline Sacristy, and the Exile´s Chapel in the Myrtle Garden. The greatness of their estate and economic prosperity altered the simplicity of earlier times and the Abbot of Alcobaça became absolute Landlord of the surroundings. The life of the Monarchs also changed with the time. Substantial rents allowed for the carrying out of major works and reforms. Later on, one of the greatest libraries of the kingdom had been built and altars had been renovated according to the taste of the period. The Royal Pantheon had been inaugurated in 1786 by Maria I and the tombs, except of those of Ines and D. Pedro, had been placed there.

Fig. 1: St. Bernardo Death´s Scene
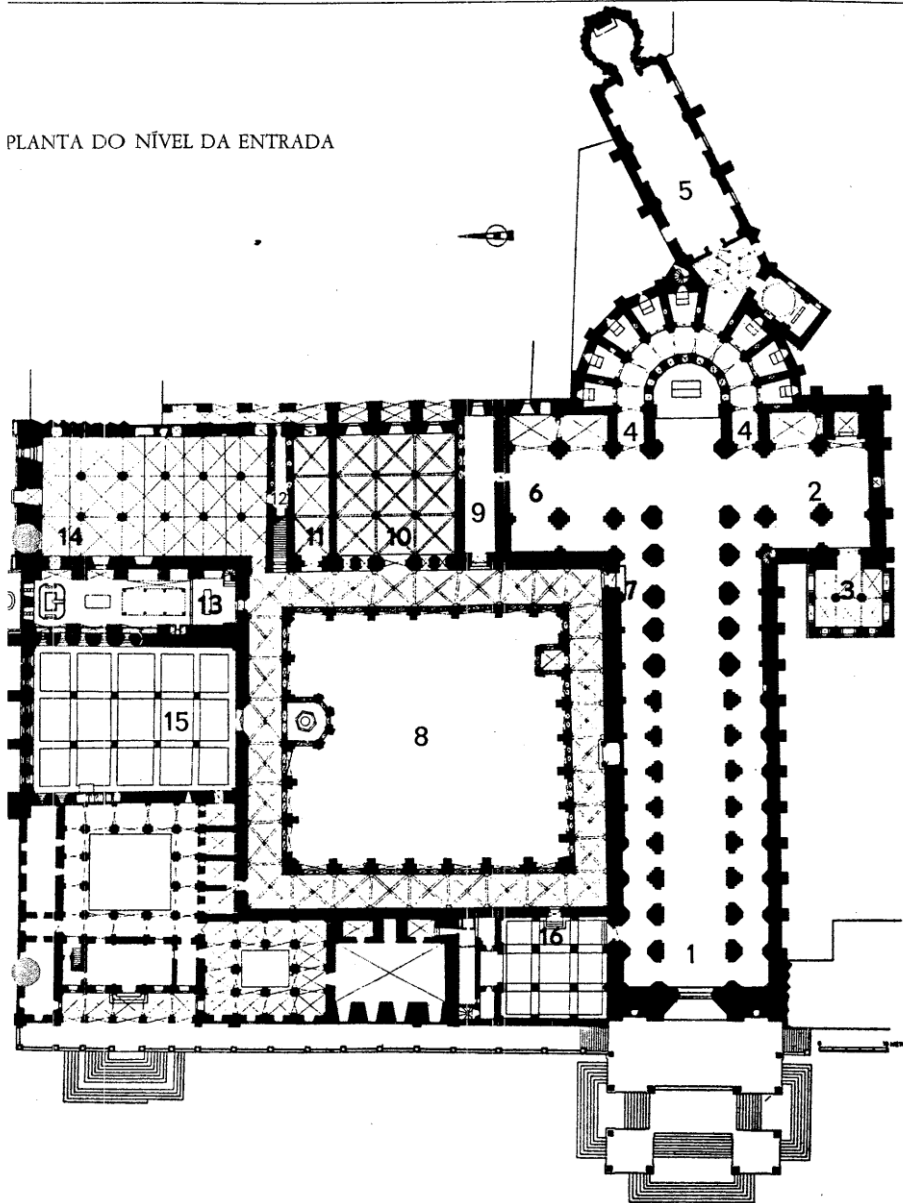
Fig. 2: The Plan of the Building

1. Church	7. Entrance to the Cloister	13. Kitchen
2. South Wing of the Transept	8. D. Dinis Cloister	14. Monk´s Room
3. Royal Pantheon	9. Old Sacristy	15. Refectory
4. Ambulatory	10. Chapter House	16. King´s Room
5. Manueline Sacristy	11. Parlour	
6. North Wing of the Transept	12. Stair Access to Dormitory	

The Church

Fig. 3 The main Nave of the Church
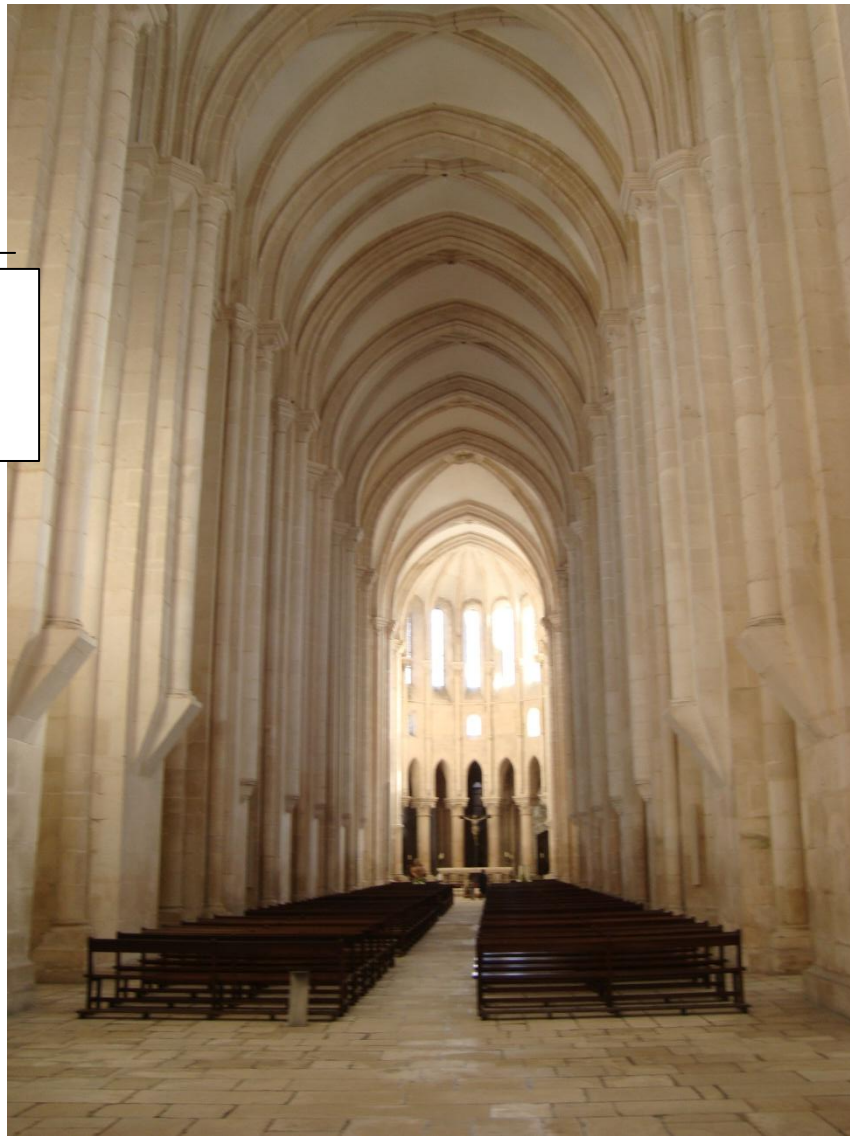
It appears that the construction of the Church was initiated in the head of the building, which was quite common procedure in Middle Ages, starting with the presbytery, then transept and the cross, and finally the body of the church with its three naves. The remaining parts of the building could be therefore just partially constructed in 1252, which is quite normal in such projects, and this would explain some construction abnormalities. We do not know exactly when the facade of the temple had been finished, which does not really stylistically correspond to the original parts, and therefore it is supposed it was following the Cistercian tradition of triangle facades. The actual one, concluded in 1725 following the plan of João Turriano, is much more baroque-like with its two central towers. The original elements are practically limited to its inferior plan with its ogival portal framing seven pairs of small columns with fine floral

decorations. Next to it two niches had been opened with set centrist Statutes of St. Bernard and St. Bento. The inter-medium plan of the facade preserves in the middle its original, yet totally redesigned and re-decorated Rose Window. Next to it, four baroque statutes representing the four virtues: Strength, Prudence, Justice and Patience, had been placed. Between the two towers, there is another central tower with niche containing Virgin Mary, and a cross on the top.

Fig. 4
The entrance to the Church

Fig 5.

The Facade

 The funeral functions of the church were transferred in 18th century to the Parthenon, which I will describe later. The tombs of D. Pedro and Ines de Castro are the only two exceptions. In fact, these two are the unique representatives of funeral art of 14th century. After the tragic death of his lover in 1355, Don Pedro ordered to make them. The body of Ines was transferred to Alcobaça on 2nd April, 1361. Don Pedro after his death on 25th January, 1367 was buried in the second tomb next to her. Placed in the south arm of the transept, this magnificent works of art had suffered various invasions throughout the centuries, starting In 1569 with Don Sebastian's (who criticized the unauthorized passion of the two lovers) order to open them, and finishing with the heavy damages made by Napoleon´s army in 1810. The mummified bodies had been destructed and the sculptures on the tombs had been irreversibly damaged. In 18th century the tombs were transferred to the new Pantheon, and only in 1956 they were placed back in the transept situated on the left (D. Pedro) and right (Ines) site of the altar.

Fig.6 and 7: The tomb of Ines de Castro

Fig. 8 and 9: The tomb of D. Pedro I

The sculpture and iconography on both tombs are the unique examples of detailed sculpturing, which are similar to those of French gothic style. The representation of the characters follows the current traditions: D. Pedro presented with a beard, fully armed with a spade in his hand. He is circled by the angels. In the bottom, the mastiff dog is presented, which can be interpreted as a symbol of fidelity and protection. The character of Ines is much more delicate. The small figure of the dog is also present there to protect her. The scenes sculptured on the arcs represent the life of St. Bartholomew and Jesus Christ. On the both sides of the tombs, there are two very significant Christian representation scenes: Wheel of Fortune on D. Pedro´s tomb and The Final Judgment on Ines´s one.

It is worth noticing that this Temple is the biggest and the most vertical one in Portugal. It could be compared with that of *Santa Maria da Vitoria in Batalha* from 14th century. What is the most unusual and amazing about this Church is that the lateral aisles of the nave are as high (20 meters) as the central one, with the relative slenderness of the church (17 meters) and large length (106 meters) conveying an impression of monumentality. The traditional rule of 2:1 proportions had been broken here. The church had been built on Latin-cross plan with previously referred transept and three aisles. Big monument´s influence, such as for example Roman ones in Borgonia, are also visible especially in the arrangement of the head of temple. The rose windows on the main façade and transept arms and rows of slim windows on the walls brightly illuminate the inside of the Church. There are hardly any decoration on the walls and columns, as it was required in Cistercian churches. The main chapel is surrounded by a gallery (ambulatory) and has a series of radiating chapels. The simple Gothic vaulting, which is an architectural term for an arched form used to provide a space with a ceiling or roof[7], cover the aisles. The sixth chapel had been adapted for the new sacristy. It was built in Manueline style in the early 16th century, but had to be rebuild after the 1755 earthquake and due to its growing liturgical necessities. Surprisingly enough, the portal to the sacristy had survived the earthquake. The current sacristy has richly worked ceiling in blue, gold and white painted stucco. It is framed by intertwined vegetal branches that carry the coat-of-arms of Portugal. In the new Sacristy one of the most extraordinary rooms in the whole Monastery is situated. The Chapel of Relic was created between 1669 and 1672. It is a small polygonal room illuminated by the central lantern covered with multi-coloured and golden vessel, where seven statutes and seventy reliquary busts are placed in the niches in the walls. In the centre the figure of Virgin Mary, dominating the Cistercian images, is placed.

The columns are supporting the temple and its three naves. Different typology of those columns had invoked some discussion among the specialists. One of

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[7]"Vault". Encyclopædia Britannica. http://concise.britannica.com/ebc/article-9381834/vaultRetrieved 2011-01-19.

the possible explanations is that the church had been built at various moments at different times.

St. Bernardo´s Death Scene Chapel in the southern arm of the transept is also worth analyzing. It is the creation of baroque artists of Alcobaça between 1702 and 1705. It had been severely damaged by the French soldiers and by humidity in 19th century. It was restored and, yet not perfectly, it was recovered.

The Cloister of King Dinis or of Silence

The Cloister of Silence is also called the heart and soul of the whole Monastery. It was called the Cloister of Silence due to Monks´ doctrine which required absolute silence, which could be broken just in Parlour. It is the unique and only one medieval cloister in Alcobaça and also one of the most interesting ones. It is also known as Cloister of King Denis, once it had been constructed during his reign. However, it was built by the money left by D. Afonso III in his will in 1271. The works on the Cloister had been started in 1308 and finished in 1311. Two extremely famous architects of that time worked here: Domingo Domingues and Master Diogo. In fact, we should not say "Cloister". The plural form "Cloisters" would be more correct, as its four aisles had been named and distinguished according to their function. Therefore, in the South, next to the Church, Reader´s Lectern is situated. The Chapter House is next to the fountain, while the Refectory Cloister is in the North. Parlour, where the Monks could speak, is in the remaining aisle.

The columns of the Cloister of Silence are decorated by capitals with animal and vegetal motifs. The very interesting detail which will allow us to better understand the construction of this building is archaism of some of its elements composed with other already from 14th century. Therefore, we can say for sure that the primitive Chapter House had been renewed while the construction of the Cloister of Silence started. It maintained its huge portal with four roman arcades, yet redecorated with vegetal motives. Between 1505 and 1519, D. Jorge ordered to build the superior gallery over this Cloister.

The great sculptor Nicolau from Chanterene developed his work in Monastery of Alcobaça. He sculptured the "Virgin of the Cloister", which is currently placed in the Reader´s Lectern. This work of art dates back to 16th century and is 1.73 meters high.

Fig. 12: Virgin of the Cloister sculptured by
Nicolau Chanterene

Chapter House

In the Chapter House all the important decisions about the abbey community life, administration, economics and politics had been talked upon and made. Here, for example, the election of the new Abbot, monks-professors´ lectures, confessions etc had been organized. Artistically, the Chapter House is clearly gothic in style. Despite this fact, some archaisms can also be seen here, especially on the construction of the entrance, which arcade is clearly Roman, while the decoration already Gothic. Quite interesting, and at the same time mysterious, is what is nowadays known as the Abbot´s Tomb placed on the floor in the entrance. Why he is there is the question which is very difficult to answer. There are two possibilities: it was a sign of warning for all the monks what happens to those who sin – all the others are allowed to step on him, or the price for being an example and therefore being buried in a public place.

Parlour

It was one out of few places in the Monastery where it was allowed to talk, yet for a very short period of time. Normally, the monks stayed there after the reunion in the Chapter House. It is a simple long and narrow room with a door

leading to the nursery, which was isolated from the rest of Monastery for preventive reasons.
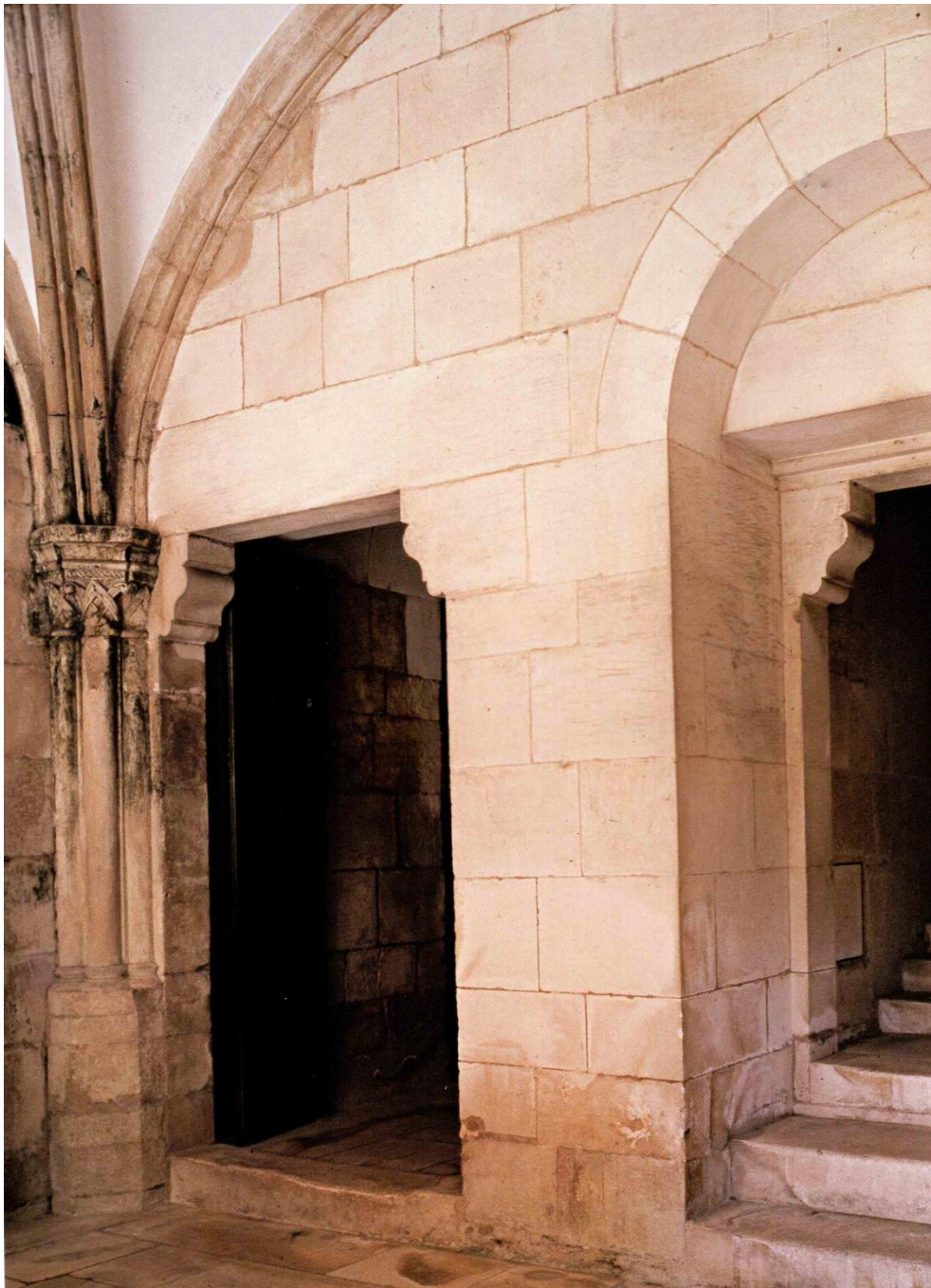
Monk´s Hall

Monk´s Hall functionality is not clearly defined, yet the division appears in many monasteries of white monks. Maur Cocheril´s theory says that the room was destined to shelter the novitiates in the medieval times. After the construction of the dormitory and Cloisters of Novitiates upstairs, the room was no longer needed for that purpose. Noteworthy are its monumental monolithic columns and a stepped floor that was designed to level out the ground.
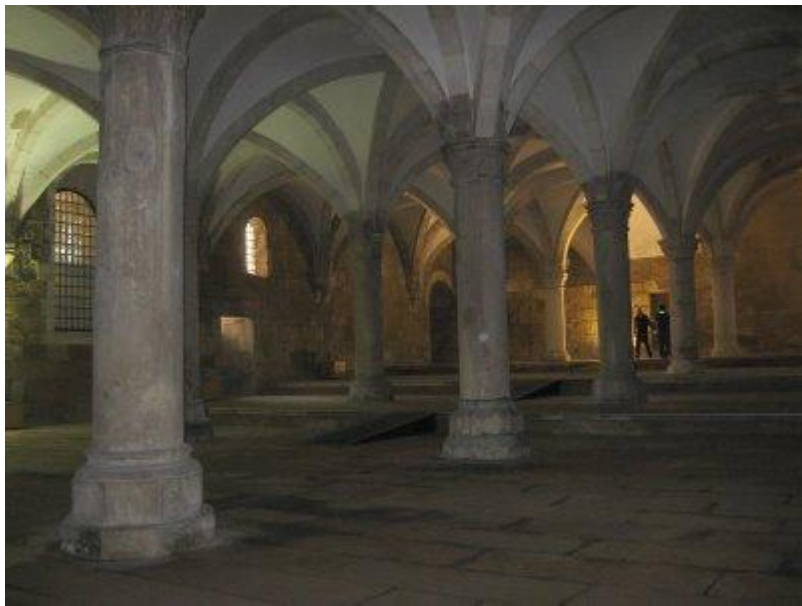
Fig. 16: The Monk´s Hall

The Kitchen

The primitive, medieval kitchen was situated next to the Refectory and it was probably destroyed in the second part of 17th century. Only the medieval door in roman style had remained from that time. However, some recent archaeological discoveries found other elements of the old kitchen such as the canalization system, which had been adapted for the new kitchen, and a curious series of rock supports.

The new kitchen situated on the opposite side between the Refectory and Monk´s Hall, is built in the place of antique calefactory. The huge tiled chimney in the middle dates back to 1752 and is almost 20 meters high. The structure is supported by eight columns and was made from cast iron – definitely the first known stove made from this material in Portugal. In the interior there is a huge tank which was used to wash and cook. As it was mentioned above, the water supply was one of the basic conditions while choosing the territory to build a monastery at that time.
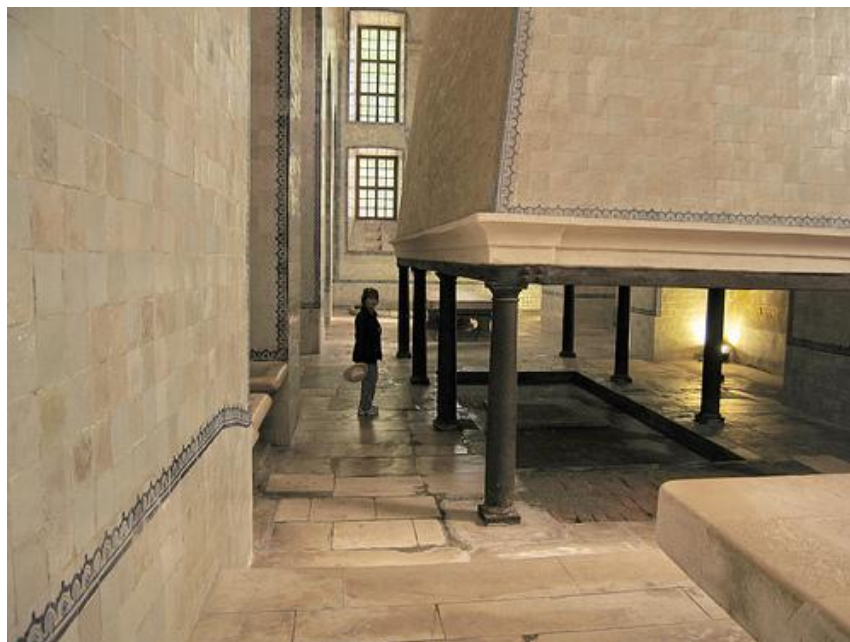
Fig .17 The New Kitchen

The Refectory
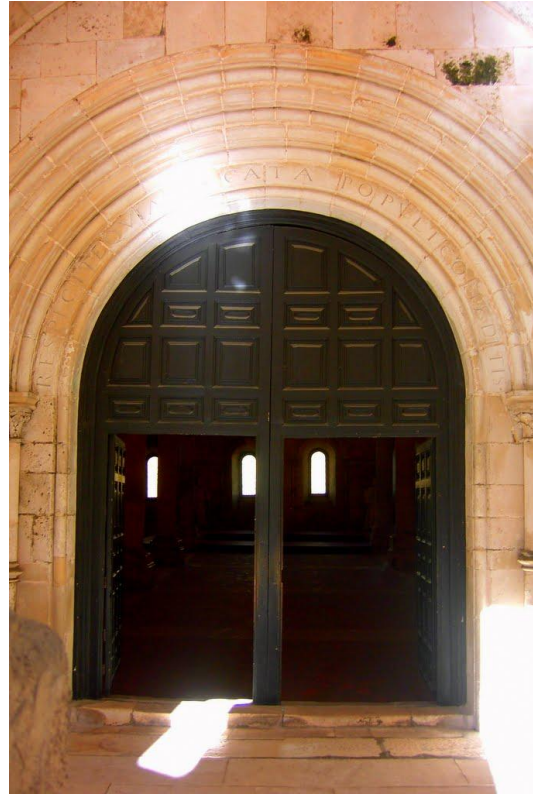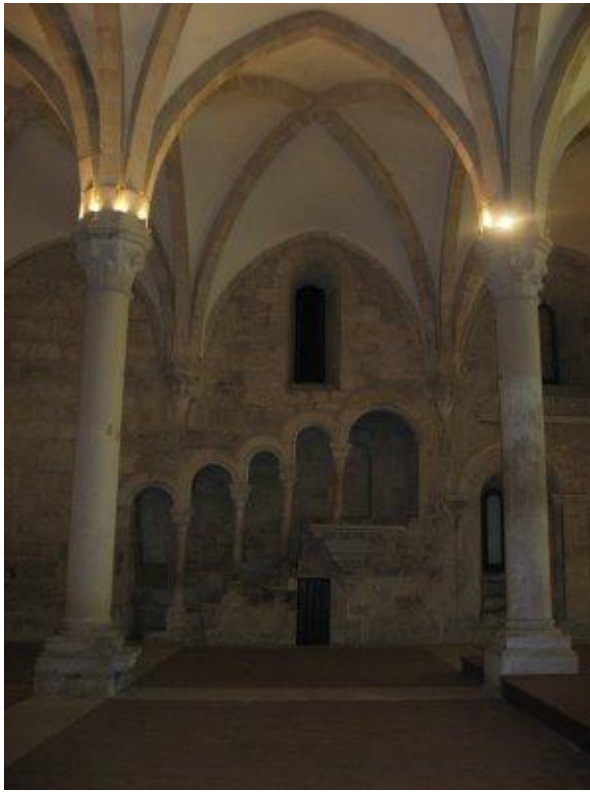
Fig.18: The Refectory and the Lector´s Pulpit

Fig. 19: The entrance to the Refectory with Latin Inscription

Situated next to the new Kitchen, the medieval Refectory is one of the most interesting constructions in the Monastery due to its dimensions, architectonical and decorative details and structural complexity. The following Latin inscription had been placed on the entrance:

RESPICITE QVIA PECCATA POPVLI COMEDITIS

(Recon that you eat peoples´ sins)

The Refectory is a harmonious structure with the same length as the Kitchen and the width of about 21 meters. This structure contains three naves with five aisles divided by two rows of four extremely elegant columns with eight-sided heads with high-quality floral decorations. They are narrower and higher from those at Monk´s Hall. Wide windows on the northern wall brightly illuminate the room.

The most interesting element of this room is, however, the famous pulpit embedded on one of the walls, from which one of the monks read aloud passages of the Bible while the others ate. The access to the pulpit is done

through an arched gallery with a staircase. The pulpit is one of the most harmonious architectural structures of the monastery.

Fig. 20

The "Fitness" Door

The amusing story is related with the "fitness" door in the Refectory. It was believed that monks who were not able to pass through it were too fat, and therefore committed the sin of overeating.

The Dormitory

The dormitory is a long room which occupies the whole first floor of the Chapter House. It is almost seven meters long. Moreover, it is divided into three naves with eleven aisles each. The supporting columns are similar to those from Monk´s Room – thick, eight-sided and decorated with the floral motives. The dormitory is a big gothic room where the monks slept together: only the abbot was allowed to have his own room. In the 16th century the space was divided into individual cells. In the 1930s the cell walls were demolished.

Fig. 21: The Dormitory

The Pantheon

The Pantheon, also known as the Chapter of Tombs, had been promoted by the abbot Manuel de Mendonça. Its construction had been finished in 1782. The main aim of its creation was to recollect all the tombs present in the transept, except of those of Ines and D. Pedro. The most important ones are those of: D. Urraca, D. Beatriz, and many children of Afonso II, D. Constança, Afonso III and probably Afonso IV.

The style of the tombs is clearly Roman, yet created already in 13th century. One ark is not identified – we do not know to whom it belonged. Medium sized, decorated with vegetal motives is in tune with Cistercian principles. The decorative steams are similar to those made in manuscripts produced by the scripts in monastery.

Another stone coffin is very small and that is why it is believed it belonged to one of the infants. It is decorated with arcade figures which is quite typical for roman funeral art.
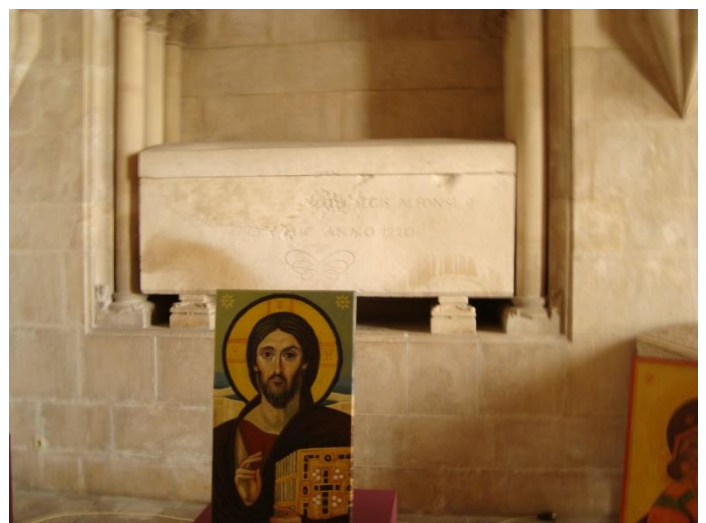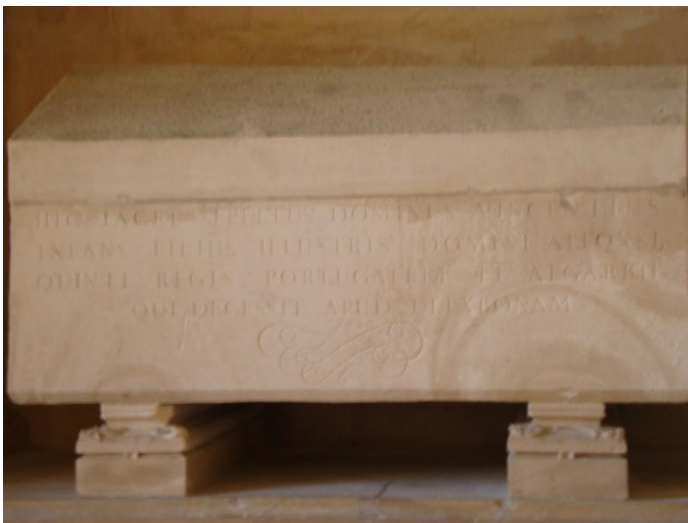
Fig. 22 and 23: Queen Urraca(?) Tomb

Finally, the most important one, according to Manuel Real, is the sarcophagus of D. Urraca, the wife of Afonso II and mother of Sancho II and Afonso III. However, José Custodio Vieira da Silva claims that the coffin belongs to D. Beatriz – the second wife of Afonso III. It is much more elaborated showing the

Queen is seen over the tomb, and the sides are decorated with the Apostles under round arched gallery. Other shows the King, surrounded by their children, mourning the Queen, as well as the image of Christ surrounded the symbols of the Four Evangelists presented in an unusual and slightly disproportional way.

Fig. 24: Small tomb decorated with different characters

Fig. 25: Queen Beatriz(?) Tomb

Guilherme Elsden, Anglo-German mercenary who came to Portugal before 1763 and appeared to be fine military engineer, constructed the Pantheon. Built in neo-gothic style, represents the earliest neo-gothic architectonic experience in Portugal.

Royal Hall

The Royal Hall is the most remarkable renovation of 1700s. Its architecture, classic style and rigorous theory of proportions, and renaissance modelling it is

truly worth analyzing. Rafael Moreira claims that its first function was to serve as an outside church sketched by Miguel de Arruda and constructed by Pero Gomes in the second half of 16th century. However, this hypothesis is difficult to confirm. Its tile panel´s decoration pictures the story of the foundation of the Monastery. It is very interesting way of interpreting once again Benedictine belief that the icon is the world for illiterate.

On the upper part of the wall, we can find a sculptured gallery of Portuguese Kings. Initially there were twenty-three statues. Actually there are only nineteen preserved, yet some of them partly destroyed due to Spanish governance of Portugal between 1580 and 1640 and attempt to diminish the importance of Portuguese Monarchy.

Fig. 26-32: The tile decoration telling the history of the foundation of the Monastery
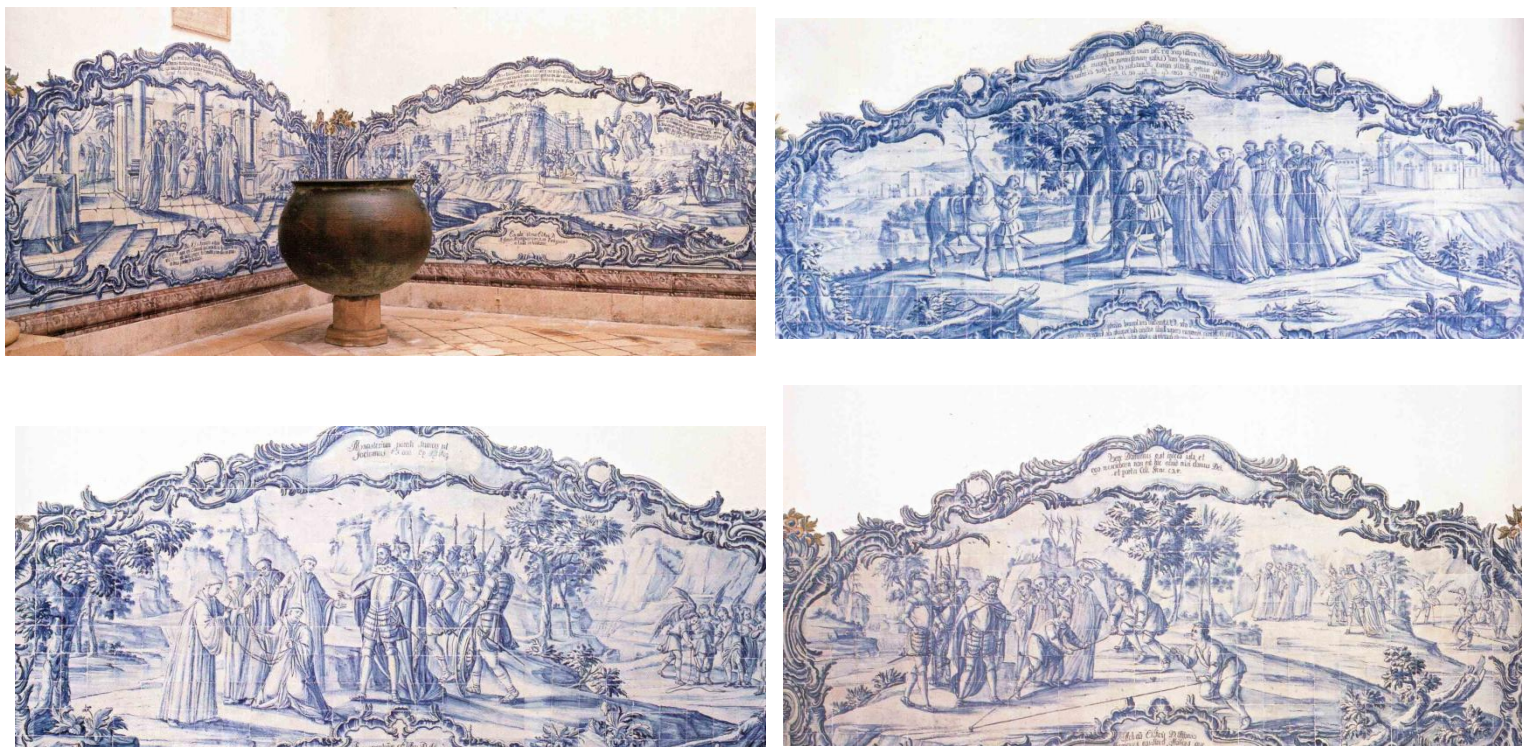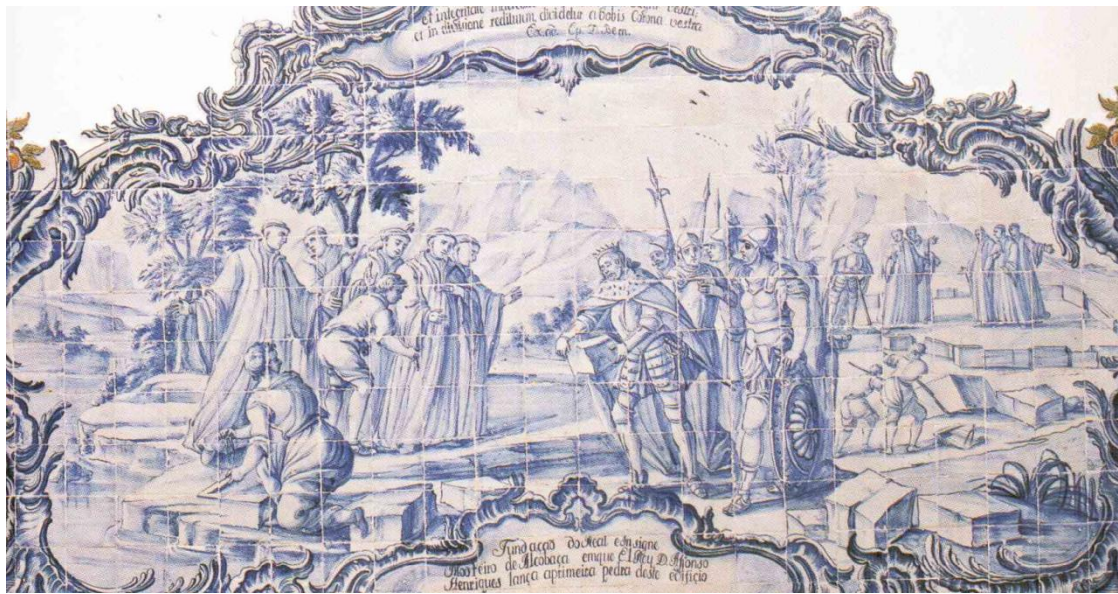
The newly constructed Wings

Two new wings almost symmetric ones with characteristic palatines had been constructed around 1651-53. Rafeal Moreira attributes the project to Fray Joao Turriano. There are huge facades, and rocky windows on the ground floor, as

balconies with ferry fences on the upper floor, which were really typical at 1600s palaces.

The southern part of the building is occupied by the College of Virgin of Immaculate Conception and by the remaining Abbots. The northern site contains the guesthouse and previously mentioned Cloister of King Afonso VI as well as the Conclusion Hall. Two Cloisters of small dimensions help to illuminate the inside of this building.

The first one known as the Prison Cloister is smaller and more functional. As it is opened by the huge arcs on the side and closed by the upper floor on the top, it joined the primitive King´s Room and the entrance to the Guest House.

The second cloister, which is bigger and called after Afonso IV, is situated in the area of the Guest House.

The Cardinal´s Cloister, also called as the Cloister of Novice, added the whole new series of building to the existing ones. The double name of this building is related to its history. It was named The Cardinal Cloister after D. Henrique, who was the administrator of Alcobaça Monastery between 1542 and 1582. On the other hand, it is also called The Cloister of Novice due to its practical functions, as, once its construction being finished, the novice had been transferred there.

Library or Rachadoiro Cloister

This huge library is one of the most interesting parts of the new wings. With almost 50 meters long and 13 width, it stored all the important documents and bibliographical and historical books.

Two rows of eleven wide windows facing south, as well as twenty-two small oval windows facing the south and the north. The original roof had collapsed due to lack of conservation and prevention of decay processes. Maur Cocheril described it as very rich and colourful with the representation of St. Bernardo in the middle surrounded by flowers and symbols.

Fig. 33: The Library

Analyzes of the Management and Maintenance Planning of Alcobaça Monastery

Legal Instruments/ Planning Process

According to the official statements and policies concerning the World Heritage Sites, The State Party of each country should be created in order to ensure that effective and active measures are taken for the protection, conservation and presentation of the cultural and natural heritage situated on its territory. The general policy should be adapted in order to give the cultural and natural heritage a function in the life of the community and to integrate the protection of that heritage into comprehensive planning programs.

Moreover, the services for conservation, protection and presentation with an appropriate staff should be created. The State Party should also be able to prevent and manage risks that endanger the heritage, as well as to have the appropriate legal, scientific, technical, administrative, and financial measures necessary for identification, protection, conservation, presentation a rehabilitation of this heritage. Finally, they the centres for training in protection, conservation of the cultural and natural heritage should be established and developed as well as scientific research in this field. [8]

The Monastery of Alcobaça, as well as other Monuments in Portugal placed on The World Heritage List such as the Monastery of Batalha, Archaeological Park of Vale do Coa, etc, are administered and governed by IGESPAR institution. Therefore, in Portugal the collective program of governance of the World Heritage Sites has been implemented, rather than individual one. Managing the Historic Monument is already complicated enough. IGESPAR is responsible for many of them. By analyzing different competences of this instrument, we are going to discover whether Alcobaça, as the individual Monument, gets enough attention.

The main objectives of IGESPAR I.P. is to manage, protect, conserve and valorise the heritage which historical, artistic, landscaping, scientific, social or technical value contributes to creation of architectonic and archaeological cultural heritage in Portugal.

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[8] Bernard M. Feilden and Jukka Jokilehto, "Management Guidelines for World Cultural Sites."

The IGESPAR I.P. (O Instituto de Gestão do Património Arquitectónico e Arqueológico) is a public institution integrated in the indirect state administration. The IGESPAR has been created on 30th March, 2007 being a result of a fusion between Portuguese Institute of Architectonical Heritage and Institute of archaeology. It also partially took over the responsibilities of General Division for National Buildings and Monuments. Regional Directions of Culture in North, Centre, Lisbon and Vale do Tejo, Alentejo and Algarve have also been created bearing part of the following tasks: protection, valorisation and publicizing the architectonical and archaeological heritage.

The main responsibilities of IGESPAR are:

- to propose the classification and inventorying of properties, which are architectonically and archeologically important for the society and the nation, and to establish the protected areas;
- to create plans, programs and projects of interventions in classified properties
- To assure that the cultural architectonical and archaeological heritage is managed correctly.
- To promote systematic and actualized inventorying in classified properties

The institution is also responsible for Human Resources on World Heritage Sites in Portugal, training and contracting.

The IGESPAR I.P. is constituted by central services and depending services. In fact, there are five departments and seven divisions. The IGESPAR departments are: The Department of Protection, The Department of Inventory, Investigation and Promotion, the Department of Projects and Works, The Legal Department, The Management Department. The services depending of IGESPAR are: Convento de Cristo, Monastery of Alcobaça, Monastery of Jeronims and Tower of Belem, Monastery of Batalha, National Pantheon at St. Engracia Church in Lisbon and St Cruz Church in Coimbra and Archeological Park of Vale do Coa.

IGESPAR I.P has already got 7 partners: City Council of Alcobaça, City Council of Batalha, City Council of Lisbon, City Council of Tomar, General Arts Direction, Portuguese Tourism Institution, Museums and Conservation Institute. IGESPAR is also related with the following investigation institutions: New University of Lisbon, Politechnic Institute of Tomar, Architectural Faculty of Technical University of Lisbon, University of Lusiada, the Association of Alcobaça Friends.

Staff and Budgeting

It is very significant to set up the legal instruments and regulations that respect the social and employment regulations of the State Party should be drafted including. An Act to establish the site as World Cultural Heritage and Site Commission, statutes for the Site Commission and rules governing financial procedures, staff regulations and conditions of employment, empowerment of the Site Commission must be created.

The world´s cultural property can be saved and properly maintained only if adequate numbers of properly trained personnel – starting at the highest political or administrative levels down to craftsperson, site supervisors, guardians and guides are available at the site.[9]

One of the main problems of Alcobaça recognized in its official report for World Heritage Governance is related with not sufficient number of workers. Some of the events over the last few years failed to be success because of the lack of founds and lack of personal. For example the action "Dinners at the Theatre" failed because[10] of inadequate number of employees such as receptionists, guards and lack of the financial support.

In Monastery of Alcobaça currently work 21 people. One of the main duties of the Facility Director is to manage Monument´s conservation, maintenance, valorisation, protection, promotion, financing, administration and human resources. Moreover, it is a responsibility of the Monastery of Alcobaça to create and Maintain the Educational Service, which would contribute to incensement of knowledge about the heritage and which would act especially in the schools, but also promote the heritage for the public in general. Another responsibility of Alcobaça is to open the Heritage for the community, create bonds between different generations and the history of the Monument. In Alcobaça there are one Facility Director, six technical experts all with the academic degree in history, eleven technical assistants, and four operational assistants. In the Central Departments of IGESPAR, there is one General Director, two Vice-Directors, 18 technical experts with various academic background from History, Architecture, Law, History/Art History, Languages, Anthropology, Management, Human Resources, Accounting, Tourism,

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[9] Bernard M. Feilden and Jukka Jokilehto, "Management Guidelines for World Cultural Sites."

[10] See Appendix 6

Archaeology, Geology etc. There is one technical coordinator and three technical assistants, as well as three operational assistants. To sum up, there are twenty five people taking care of the general management of the World Heritage in Portugal, and twenty one workers at the Monastery itself.

Training and qualifications improvement are also extremely important in improving the quality of service of the World Heritage Sites. In the last few years some training programs have been organized such as: the training in stock management, marketing techniques, customer service.[11]

All World Heritage Sites can benefit from World Heritage Found, which is financial assistance destined for various purposes. This can include assistance in training, in technical missions and equipment. The Found is provided only if the management plan of the site had been approved. The Alcobaça Monastery is financed by the founding provided by the State Budget, European Union Founding Program, extra founding through World Heritage Status, and partnerships.

In fact, in 2001 the extra found for protecting the Heritage had been created. In order to solve the problem which affects the heritage, the public found had been created to guarantee the protection of the national heritage. This found helps to solve the difficulties related to the protection of cultural properties, which are in an emergency situation, and also contributes to the necessity of rehabilitation, renovation, conservation of the cultural goods. This program articulates with other national founds. The Protection Found is destined for the national properties which are on the World Heritage List, as well as classified cultural goods of national and public value which are being destroyed or decaying. The protection Found functions upon the donations made by the National Budget. [12]

Type of Site/ Regional Plans and Urban Development

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[11] See Appendix 5
[12] Decreto-Lei n.º 138/2009, *Diário da República, 1.ª série — N.º 113 — 15 de Junho de 2009*

Cultural Heritage includes monuments, groups of buildings or sites are defined as: monuments, groups of buildings, sites. For the purpose of this work, Alcobaça Monastery which had been classified as a monument is going to be analyzed. The basic requirement of a site to be at the World Heritage List is to represent outstanding universal value.

Cultural significance is of course extremely important; however, its economic aspects cannot be forgotten.

In fact, the research promoted by the Municipality or Central Administration recognize Alcobaça Monastery as the central point of regional development. [13] Its strategic dimension which can be realized only by high investments is not always fully understood by the citizens. In order to show the economic value of Alcobaça Monastery (material, and non-material one) the following points should be considered: its non-use value related to the transmission of the heritage to the following generations, its sustainability and capability of use, its capacity to attract tourists, tourists´ eagerness to pay for it and to accept it.

In the Centre of Portugal there are three Great Monuments inscribed at World Heritage List of UNESCO. Nowadays, they are linked one to another by the project: "Network of Portuguese Monasteries of Human Heritage". This project has been started by IGESPAR in order to present the importance of heritage in people´s lives. The program had been integrated into Regional Planning Program of Centre Region. The strategic program is constructed by six main axes (Identity, attractively, receptivity, interactivity, visibility, continuity/quality) divided into 9 lines of intervention: 1. Qualification of public symbolic spaces;

2. Promotion of emblematic events and animation of cultural touristic poles;

3. Qualification of cultural equipments;

4. Creation of Touring routes and Territory Interpretation;

5. Welcoming the visitors;

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[13] Quarternaire Portugal: "Gestão Estrategica Urbana para a Cidade de Alcobaça" (Camara Municiapal de Alcobaça) – 2002- http://www.quarternaire.pt, 2011-01-19

6. Qualification of Touristic Services;

7. Digital touristic platform of cities network;

8. Marketing, promotion and communication and

9. Mission: World Heritage Monasteries of Portugal in inter-urban cooperation.

IGESPAR submitted its candidature for three different projects: annual cultural programming of network cities, namely the Monasteries, creation of visit programs and production of interpretative contents, realization of annual scientific meeting at each monastery. These three kinds of projects, in which different activities are going to be implemented, are framed within the strategic axes of the main project.

Different physical actions aiming at improvement of the conditions and reception and use, as well as the conservation, risk prevention and security such as interpretation spaces, re-modelling of shops, receptions, restaurants, illumination, extension of the visit circle, recovery of the coating and entrances, sculpture conservation. The candidature is a global investment of 12.778.127 Euros. [14]

Image and Marketing/ Promotion Program/ Relationship with Community

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[14] http://www.igespar.pt/pt/patrimonio/projectos/candidaturasqren/ 2011-01-19

World Heritage Sites are very important economic and cultural assets. That is why it is inevitable that they would be promoted and advertised. In this context, the Heritage Site should be treated as a product, which should be described correctly in order to attract visitors. I should present the real value of the site, but with no exaggeration. The attractions should be described according to the truth in order to avoid tourist´s disappointment.

It also should be remembered that the World Heritage Sites might attract a big number of visitors, which sometimes might be a little distractive for the local community. "Tourism should improve the quality of life of the local population, yet without compromising its indigenous culture".[15] If managed correctly, tourism at the World Heritage Sites might help to generate financial support for conservation, more jobs and income in general.

Different promotional actions and educational programs are taking place in Alcobaça. Many interesting activities for young as well as old are being organized in order to widen the interest groups and increase the tourism in Alcobaça. Some examples of the programs currently taking place are[16]:

Ana Maria Botelho – Retrospective of 50 years of career

Since 27th of November, the exposition has been available for the visitors of Alcobaça. Due to the number of visitors, it was decided by the IGESPAR and the Monastery to prolong it till 23rd January, 2011. There are over 100 paintings borrowed from various national museums, for example the Museum of José Malhoa, as well as from the private collections. Except of few private events, the public is being encouraged to come by free entrance.

Decoration of the Christmas Tree at Monastery.

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[15] Bernard M. Feilden and Jukka Jokilehto, "Management Guidelines for World Cultural Sites." P. 97

[16] Information taken from Monastery of Alcobaça website
http://www.mosteiroalcobaca.pt/pt/index.php 2011/01/19

The Program "Come and experience Christmas at the Alcobaça Monastery" had organized the Christmas Tree decoration at the monastery on 10th of December. Carefully planned by Educational Services of Alcobaça, the decorations represent marks and symbols of different architects and craftsmen, which can be seen on the walls of the Monument. The students of CEERIA took part in this activity.

Icons Paintings

Students of different schools, for example "Ninho" and School of Santa Casa da Misericórdia de Aljubarrota, took part in the workshop dedicated to iconography. The workshop started with visiting the exposition of "Icons – the Invisible Mirror" guided by its author Isabel Sales Henriques and by the Educational Services of the Monument. The students had the opportunity to mixture the ink and then try to paint their own icons.

Fig 34: Children painting Icons at the Workshop

The Icon – The Invisible Painting

The exposition placed in the Pantheon of Alcobaça Monastery authored by the painter Isabel Sales Heriques was inaugurated on 4th December. The word "icon" from Greek "eikon" dates back to early Christian times, while they were used in ritual Christian acts. Again, the entrance is free of charge, encouraging the visitors to come to the Monastery.

Fig. 35 The Icon representation of Virgin Mary

Puppets at Alcobaça

Between 15th and 17th of October the Monastery of Alcobaça was transformed into the stage for the S.A. Marionetas – Theatres and Puppets. In the North Wing of the Monastery, the play "Auto da Criação do Mundo" had been shown.

Fig. 36: The Poster advertising the Puppets Show at Alcobaça

12th International Display of Conventual Sweets and Liquors

Over 40 national and international participants came to Alcobaça between 18th and 21st November to participate in this event.

Baroque Music at World Heritage

The program "Network of World Heritage Monasteries in Portugal" promoted by IGESPAR, organized four concerts of baroque music conducted by Andrew Parrot. The entrance was free of charge.

Fig. 37 The poster announcing Baroque Music Concerts

European Journeys at 2010 Heritage: History Map

European Journeys at Heritage, the initiative of European Council and European Union, are realized once a year in September. The main objective of this even is to make the population aware of the importance of the protection of the World Heritage Sites.

The IGESPAR, national coordinator of the event, created a program: "Heritage – History Map" in order to highlight the direct relation of the heritage with Portuguese History. Our heritage helps us understand where we come from and where we belong. Various activities had been organized at World Heritage Sites in Portugal between 24th till 26th September.

Fig 38: Posters of Different European Journeys

Summer Activities at the Monastery

In order to reinforce children´s affection to Monastery, a variety of activities had been organized during July and August such as guided visits in Portuguese and English, and workshops.

More general actions and projects have been carried out by IGESPAR:

Radio Program – Getting to Know the Heritage

One of the biggest challenges of central and local administration is to integrate the cultural heritage into everyday life of the communities, as well as to define the policies related to cultural context, territory and environment planning.

To make the heritage more familiar for the people and make them aware of the problems and difficulties is the main objective of IGESPAR. Therefore, the partnership with TSF had been created to develop the programs related to the heritage. The program is being emitted on Saturdays between 12 and 13 pm. Various guests participate in the program talking about the most important aspects and peculiarity of the Monuments for over 50 minutes.

Learning with the Heritage

One of the main aims of IGESPAR is to promote the architectonical and archaeological heritage via coordination of various educational actions. It is an active process, which is more and more trans-disciplinary and developed. The educational offer of IGESPAR is varied and very attractive. In 2008, the number of participants taking part in the actions was of 318 914.

Some Educational Projects actually taking place:

- *Sundays from 10 to 13. With family … to museums and heritage sites*

In order to valorise more the activities organized by the educational services of museums and monuments, this project proposes the development of weekend activities directed at children and teenagers. It is also pretended to encourage the families to benefit from the activities organized.

- *Science and Heritage*

It is very important to recognize the role of science in conservation of the heritage. Researchers and specialists mark the appointment with the public at Monuments or Heritage sites and present the history and the new trends in science. The visits are normally organized in May and June at weekends. The entrance is free of charge.

Safety and Security

One of the main problems at any cultural heritage is vandalism and theft. In fact, all staff members and the public must be aware of their duty to hinder vandalism and theft and to report any incidents immediately. Training programs should be organized in order to sensibilities the employees for those problems. In Cultural Sites with not many employees, these two issues might become a huge problem. One of the possible techniques of dealing with them is for the staff to "be able to identify any potential vandals and approach them in a positive way, asking if they can explain anything of the interest in the site, so countering to blind ignorance and undirected energy that is often the cause of vandalism. In buildings vandalism and theft can be reduced or eliminated by the use of television cameras that can record under very low ambient light conditions using infra-red. Security is the responsibility of the site managers and should not be left only to hired guards who will merely cause security costs to escalate".[17]

In Alcobaça some traces of vandalism can be seen. Probably it has to do with the fact that there are a lot of school trips visiting the world heritage site. Children are complicated visitors – if they are not interested enough in what is going on at the place of visit, they start thinking of alternative "activities". Therefore, we can see some modern "sculptures" on the walls and columns, which really should not be there. In fact, it is the responsibility of the staff to be more aware of the social problems and of the management itself, which is not so much concerned with the carrying capacity of the place, and therefore allows the big numbers of visitors being at the Monument at the same time.

The situation is very sensitive, as the limited staff is not able to deal with those problems. The security cameras could solve the problem. However, being quite expensive and invasive investment, its implementation is complicated.

Fig. 39: The Picture of vandalized Column at the Cloister of Dinis

uidelines for World Cultural Sites."P. 44

Fire detection and protection are extremely important, as history itself has already shown us the examples of unbearable loss for human kind caused by the fire. One of the worst hazards is faulty electrical installation. The electrical installation should be tested at yearly intervals and will probably need renewal if it is over twenty years old; it may be possible to re-plan it in such a way that only essential services are kept live at night. As I explained in the previous sections, one of the plans of intervention that was not realized at Alcobaça was the improvement of the electric installations.

Fire-detection systems are set off by the presence of flame, smoke or heat. It is imperative that all staff receive basic training in fire prevention, fire-fighting and first aid, with regular drills in work hours to practice emergency procedures.

Use and Functionality

The proper integration of the World Heritage Sites into the Community is also extremely important. In fact, it is not enough for a place to simply exist. In this

case, the place would not be able to survive. Automatically, people do not feel emotionally attached to the places which they do not consider as "theirs". That is why, many different projects and promotion programs are being launched at Alcobaça Monastery in order to attract the visitors and make them feel like at "home".

The main use of Alcobaça Monastery according to the official report published at World Heritage Site, is the visitor attraction and religion use.

The Church – which is the main touristic attraction with the famous tombs of D. Pedro and Ines, is still used for Sunday´s messes. In fact, it is a very significant aspect for local community. Taking into consideration that majority of Portugal still remains Catholic and the Christian traditions and believes are still vivid among its people, the Monastery offered a religious shelter for its people in the past and still continues to do it now.

As a visitor attraction, the museum is organized in a very attractive way. By promotion and organization of different cultural events at Alcobaça, many people are encouraged to participate actively in the life of Monastery. Thematic workshops, music concerts, photography contests, educational services for children guarantee visitor´s interest in this World Heritage Treasure.

Conservation Policy/ Maintenance Program

According to the general World Heritage policies planning, programming and budgeting is a continuing process, which is extremely important for the World Heritage Site and that must be reviewed and updated at regular intervals.

State Party, which manages the World Heritage, Alcobaça Monastery is IGESPAR. It is important to realize that the organization is responsible for administration of more than one monument. Therefore, it should be analyzed if the proper individual attention is being given to each of the places.

The documentation should be made after and before any kind of intervention in the heritage sites. Recording and documentation is an outgoing activity throughout a conservation process.

Before any intervention, the most important key-point must be highlighted. It should be remembered that minimum intervention is the best form of intervention in the World Heritage sites. Programming and planning are very important in the establishment of the maintenance plan. The priorities should be established according to the following criteria: Immediate problems, urgent problems, necessary problems, and desirable items, keep watch, future liabilities. Various aspects should be analyzed related to plans for alternative use and their application, assessment of their feasibility and cost, as well as the control of electrical cables and other wires, signs, shop fronts and advertisements. World Heritage Site is no longer just a property of a country but it becomes an international cultural treasure and therefore it should be treated as one. One of the main characteristic of any World Heritage Site is authenticity – and the authenticity itself should be preserved by any cost. The priority must be given to conserving endangered buildings, rather than purchasing new equipment. Heritage resources should be systematically recorded using photographs and other suitable methods. Fire protection for documentation should be given priority and, if any type of natural disaster is a hazard, the risk should be assessed and suitable precautions taken, such as safe, off-side storage of duplicate copies.

What is more, the management should establish a regular annual review of the situation and receive a report from the person responsible for document preservation; this person could also be identified as the disaster response officer together with an alternate.

In order to prepare a well-documented maintenance plan, the work of many different experts such as engineers and art historians has to be coordinated and evaluated by an architect generalist, who should view the problems in the context of the whole.

Controlling the costs of conservation projects is critical. Much time and money is wasted, and damage caused to cultural buildings, due to lack of clear concepts of conservation policy, and firm control in execution.

As I mentioned above, prevention is the highest form of conservation and the minimum intervention is the best form of intervention. If causes of decay can be removed, or at least reduced, something worthwhile has been achieved. As stated in the official documents, successful maintenance strategy requires the involvement of responsible professionals who ware properly qualified to observe and diagnose causes of decay. The professionals should ensure that all signs of decay and items needing attention are reported by all those involved in the maintenance of the site, instruct craftsperson (conservation), hold regular meetings with supervisors and administration, meet the Site Commission , be prepared to meet the public and explain maintenance strategy, be involved in research projects.

Another very important issue is that any kind of treatments on World Heritage site should be reversible."(...)if technically possible, use materials whose effects can be reversed, not prejudice a future intervention whenever one may become necessary, not hinder the possibility of later access to all evidence incorporated in the object. They must maintain authenticity; allow the maximum amount of existing historical material to be retained (authenticity in material), ensure harmony with original design and workmanship (in colour, tone, texture, form and scale), do not allow new additions to dominate over the original fabric, but respect its archaeological potential, meet the test of authenticity in design, material, workmanship."[18]

Some main treatments approaches are: Protection, Preservation- to keep the site in its existing state, Conservation – keep in safety from destruction and change, Consolidation – physical addition or application of adhesive or

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[18] [18] Bernard M. Feilden and Jukka Jokilehto, "Management Guidelines for World Cultural Sites." P. 41

supportive materials, Restoration – to reveal the original state within the limits of still existing materials, Reconstruction – building anew.

After this brief theoretical review, let us focus on the case of Alcobaça and the main treatments and procedures that took place over the years. I am also going to analyze some future plans for the Monastery. The information and the statistical data is taken from the official website of IGESPAR, once I was not able to contact anybody who could present the maintenance program.

IPPC was the first organization responsible for the conservation and renovation of the World Heritage sites in Portugal. IPPAR and then IGESPAR took it over. During the last sixty years many actions and projects had been carried out. The main interventions realized at the Monastery of Alcobaça before being listed as the World Heritage Site, were:

1929 – Demolition of the Theatre in the Refectory

1930 – Dismount of Mor-Altar (by Alberto Aurelio)

1931 – Dismount of the Organs

1931 – Dismantling of the Altars – restorations

1935 – Renovation of the Entrance to Refectory

1937 – Demolition of the floor over the Dormitory and its walls

1938 – Reconstruction of Cardinal Cloister

1941 – Improvements in the King´s Chapter

1952 - Reparation of D. Afonso Henriques´s statute (by Alberto Aurelio)

Currently, the IGESPAR organization is responsible for any kind of maintenance projects at the World Heritage sites in Portugal. In the last published report from 2008, some projects are mentioned, which unfortunately failed to be realized because of the lack of money from PIDDAC. [19]Those projects included:

- Preservation of the Manueline Sacristy and Relicts Chapel
- Renovation of the liturgical vestments and coating

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[19] See Appendix 6

- Improvement of the viability of the electric systems
- Improvement of the customer services

According to the report all those activities had been realized in 0-15%, which resulted in delay of the actions.

Another projects realized by IGESPAR include:

- **Remodelling the Toilets –** Project by GB Architects supported by Falcão de Campos Architects, the sanitary facilities had been remodelled creating the new core at upper floor. The total cost of the project was equal to 113.498,84 Euros.

- **Requalification and valorisation of D. Dinis Cloister –** The Cloister of D. Dinis, which occupies an open area of over 1480 m2, had been recovered. The intervention improved the quality of the landscape through minimalistic mediation. It was intended to intervene as little as possible, which is in tune with the general policy of WHS. The project had been realized in 300 days, and its total cost amounts at 178.356,90 Euros.

- **Interpretative area of Monk´s Room –** The IGESPAR´s project recovered the Monk´s Room and improved its interpretative integration in the Monastery. The project took 90 days to be realized and the works took place in October and December. The total cost of the project: 116.991,82 Euros.

- **Improvement of the Illumination at Manueline Sacristy and Relicts Chapel –** By placing the artificial illumination, the conditions and quality of the space had been improved and its artistic and decorative values had been highlighted. The works took place in November and December and cost 59.983,92 Euros**.**

- **The Old Dormitory –** Interactive Platform for visualization of D. Pedro´s and Ines´s Tombs - The two tombs are in fact the main attraction of the Monastery.

The IGESPAR together with the support of researcher Luis Urbano Afonso, created the interactive touchpad platform, which allows the visitor to access the tombs in a personalized way going directly to the information which interest him/her most. The works took 180 days and cost 39.120 Euros.

Another general program for Portuguese Cultural Heritage is "SOS – Azulejo" (Saving Tiles). Portugal has a long tradition of using white and blue tiles as a decoration, an artistic expression, or a method to tell the story. Due to the decay process of Portuguese Historic Tiles the program had been launched in order to protect them against vandalism, lack of proper care and conservation. The series of seminars and protection programs is going to be organized in each World Heritage Cultural Sites in Portugal.

Types of Visitors/ Visitor Analyzes / Visitor Services

According to the Management Guidelines for the World Heritage Sites, the management plan for the heritage sites should state the visitor service objectives. The objectives will need to be discussed with the Site Commission,

local authorities and tourist bodies to ensure that there is no conflict. This plan will have to address such issues as income from entry charges, benefit of local tourist businesses, potential damage to the heritage resource, how to deal with disappointed visitors, congestion, reduction of visitors peak times and the mix of visitors.

Moreover, the attitude of staff towards visitors is the single most important factor in making their visit enjoyable.

In order to discover what types of tourists visit Alcobaça Monastery and other World Heritage Sites in Portugal, the survey has been carried out among the selected groups of tourists. [20] Four fundamental questions had been tried to be answered. First of all, it was very important to decide clearly who the client is. Then where is the client, and which values are important for them. Last but not least, the necessities of the clients/visitors are not fully satisfied and why.

The questionnaire has been created in four languages: Portuguese, Spanish, French and English for pre-established number of visitors. In order to obtain the objective sample, it was pretended to questionnaire national visitors as well as international ones, young visitors and seniors.

The general result of client´s satisfaction was quite good. All the monuments overcome 80% of satisfied and very satisfied clients.

Out of 16 questions, just 4 of them did not have really positive results, namely the signage, the toilets and the variety and price of the products at the shop.

Let us focus a little bit more on Alcobaça itself, the satisfaction and opinions of its visitors and the services and facilities that are available at this heritage site.

The general evaluation of the Monument itself was quite positive. Most of the visitors (almost 90%) were satisfied or very satisfied with the visit. They think positively of the route itself, the cleaning services, toilets, signing timetable and accessibility. However, almost 14% of the total amount of the visitors was not fully satisfied with the signs available at the Monument. In fact, I would fully agree with that. If the visit is made with no guide, it is quite difficult to discover where the visit should be started and where it should be finished. The signing is

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[20] See appendix 11

pretty pour, and it is quite easy to miss the important parts of the Monastery, which are simply not as visible as the others.

What is more, I believe that the cleaning services should be a little bit better. There were not many rubbish bins along the route, and this may constitute a serious problem with younger visitors such as school trips. Also better security system should be implemented, especially when many groups are inside at the same time. Some signs of vandalism can be visible, which is absolutely inacceptable at World Heritage site. The timetables and accessibility are very well-organized. The Monastery is opened seven days per week, which can suit all kinds of visitors.

The service was the second criteria to be evaluated. In fact, again the answers were quite positive. Almost 80% of the tourists responded positively to the service they were faced with and considered the level of the answers sufficient. However, there were some examples of the routine. As I explained before in the section "Staff and Budgeting," one of the biggest problems of Alcobaça Monastery is lack of employees. Therefore, the high-quality service cannot be provided. The increment of the qualifications and competences of the existing staff would help them to better develop their functionality. During my visit, I could not find anybody qualified enough to answer my questions concerning organization and maintenance of the heritage. Also, I did not see any single guard inside the Monument.

The Alcobaça Monastery has a shop which provides tourism with thematic books, guides in various languages and souvenirs. The general evaluation of the shop was positive as well, though not as positive as the other parts. Visitors were not fully satisfied with the general aspect of the shop, the attendance and the variety and price of the products. Almost 30% of the visitors believed that the variety and price should be improved as they did not correspond to their expectations and needs.

The price of the entrance has generally been considered as a little too expensive. 50% of the visitors found it accessible, while 15% were generally unhappy about it. The program of free entrance on Sundays in the mornings is one of the possible policies to increase customer´s satisfaction.

At the Monastery of Alcobaça, diversified educational services are being provided fulfilling the IGESPAR´s plan. The organized guided tours may be organized for schools, small groups or individuals in English or Portuguese. Moreover, the web-site of the Monastery makes various school materials and guides for individual visits available to the public. Despite all these facts, it is sometimes complicated to organize the guided tour at the same day. The visits should be previously scheduled in order to avoid these kinds of situations.

Interpretation Plan

"The world exists for the education of each man. There is no age, or state of society, or mode of action in history, to which there is not something corresponding in his own life"

The aims of interpretation of the heritage site need to be clearly established before work starts, and reviewed regularly in the light of experience and changing thinking. Some media used for interpretation are clearly written notices, didactic panels, plans, leaflets, guidebooks, souvenir books and reference books in various languages, human guides or teachers, museums, exhibitions, models, samples, dioramas, listening posts, portable type-player and films, television, video, tape, slide show, plays music etc. Human guides must be well-trained and knowledgeable, and either licensed by the state or employed by the heritage site management.

It is also very important to remember that there different types of interpretations depending on the public it is directed at. According to the dictionary definition the interpretation is: "an educational activity which aims to reveal meanings and relationships through the use of original objects, by firsthand experience, and by illustrative media, rather than simply to communicate factual information."[21] Freeman Tilden highlights that "(...) the visitor´s chief interest is in whatever touches his personality, his experiences, and his ideals."[22] Therefore, the main objective of the interpretation of the heritage is to make it more "ours". People identify themselves and take care of the thinks that they consider "theirs". While preparing the interpretation plan, it is very significant to remember who the public is. It cannot be forgotten that children respond differently to the information than adults or teenagers. Moreover, the time of their concentration is limited and they are quickly bored and tired. Written information should not be too long, as people generally are not used to read while standing. Moreover, telling the story to the very end is not a very good idea as "the purpose of the interpretation is to stimulate the reader or hearer toward a desire to widen his horizon of interest and knowledge, and to gain and understanding of the greater truths that lie behind any statements of fact."[23]

In Alcobaça different types of interpretation techniques are being implemented. One of them is the newly installed interactive platform. The interactive

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[21] Freeman Tilden, "Interpreting our Heritage" P. 33
[22] Freeman Tilden, "Interpreting our Heritage" P. 36
[23] Freeman Tilden, "Interpreting our Heritage" P. 59

methodology is more capturing especially for young generation keen on informatics techniques. Information is also written at the most strategic places of the Monastery explaining the most important facts about the monk´s life and monastery itself. Moreover, the guided visits are being provided for schools and groups as well as individuals, available after the pre-arrangement. Different thematic visits are also being organized due to visitor´s demand. The Shop-Library at the Monastery also provides guides in various languages. There are simpler ones for less advanced visitors, and more advanced for visitors-researches.

The web-page of the Monastery is also very well developed. The history of the Monument, the most important characters related to Alcobaça throughout the history, as well as the artists who took place in its construction, are described there. The educational worksheets for different levels of school education are provided as well.

Carrying Capacity and Access/ Moving travellers

Techniques for visitor management can ensure that the sheer number of visitors does not detract from general enjoyment of the site, prevent a proper appreciation of it or cause physical harm to historic resources. Peak loadings

can be reduced if there is a booking system for coach parties and a limit to the number of visitors admitted at any one time. Small changes in the times of arrival can greatly ease the pressures. It is useful to have alternative routes for visiting parties so that if several arrive at once they can be separated, or taken on routes of different lengths. A maximum capacity for visitors has to be established and not exceeded.

In fact, the total carrying capacity of the Monastery of Alcobaça has not been defined yet, or at least this information has not been made public.

It is known that the total amount of the visitors during the year is equal to 208,119 in 2008. According to the Educational Services of Alcobaça most of the visitors are domestic tourists, pilgrims who visit the Monastery of Alcobaça, Batalha and Fatima, and school organized trips. In fact, the tourists are intended to be moved in a way that they could take the best advantage of the Monument without feeling overcrowded. However, quite big number of visitors during the year, with some picks at summer and Christmas time, is very difficult to manage. All the employees are talking about one very important problem: Not sufficient number of workers.

The access to the Monastery is quite good. There are enough signs and touristic information about the Monastery and it is not difficult to find even for the international tourists who do not know the place very well. The parking spots seem to be sufficient as well and they are well integrated in the landscape in a way that they do not distract the general view and specific beauty of the place.

Again, the signing system could be much better. There is no much information available about the way the visit should be started and which places are the most important ones. Without a guide it is very easy to miss the important parts.

Conclusions and recommendations:

According the presented data, the Monastery has all the legal elements necessary to its well functioning. There is a State Party responsible for its maintenance and conservation, the interpretation and promotions programs have been set up, budget and extra found have been decided upon, the general maintenance plan is present.

However, as the IGESPAR is a collective management instrument, it is quite normal that the individual Monuments not always get all the attention they deserve to. Comparing different actions and maintenance at different Monuments and Cultural Sites depending on IGESPAR, it can be noticed that the distribution of founds and maintenance is not always equal. Obviously, the decision have to be made according to the general rules described above: the priorities must be given to urgent problems which can destroy or damage the Monument and therefore eliminate its uniqueness and economical and non-economical value. Some of the projects failed to be concluded because of lack of founds or lack of personnel. The main aim of IGESPAR, as the State Party responsible for good conservation of Portuguese World Heritage, is to prevent the decay processes and destruction of the Monuments. The good example of lack of care and proper conservation work could be seen in a cultural tragedy in Alcobaça. Today, we can see and admire the beautiful and absolutely unique roof of Alcobaça Library only through antique pictures. Because of the humidity and lack of proper care, the roof fell down and has never been reconstructed again. In order to prevent such losses, the proper management have to be applied. At the central level, the IGESPAR is organized by a group of specialists and experts for various areas such as art, history, archaeology, geography, etc. This certainly fulfils World Heritage Committee expectations and regulations about the staff policies.

However, the Alcobaça Monastery itself does not have a wide range of experts. According to the data analyzed earlier in the work, the employees working at Alcobaça are mainly historians, and just seven of them have got a higher degree. While gathering the data necessary for this work I also had to overcome some obstackles related to the staff and customer services. In fact, there were not enough informed and properly qualified people to answer the important questions about future plans for maintenance and management, visitor services and interpretation plans. I was not be able to talk to the director of the Alcobaça

Monastery himself. After talking to the administrative services at IGESPAR, I tried to contact the recommended by them person, however, with no result. Asked about specific information, the staff usually recommended visiting the Monastery website. Indeed, there is a lot of useful information there, and the IGESPAR site is packed with various documents, reports and projects. Despite this fact, nothing can substitute the direct conversation with somebody responsible for the building. The data I managed to get is from 2008 and 2009. No formal report had been placed at World Heritage Site, and the newest plans are not available yet.

Another quite significant issue, I would like to talk about is the question of security and safety. As explained before, some teenager´s graffiti and other forms of vandalism can be found on the walls of the monastery. I believe, the security system is not good enough at Alcobaça. In fact, the modern, more invasive, video-monitoring systems might be too drastic for the Monastery. Though, more guards and staff should be implemented especially during the organized trips while lots of people access the Monastery at the same time. In fact, it is not only the responsibility of the employees. The Management Direction is also responsible here for introducing new monitoring technologies, improving staff training and much more. It is also outraging that the total carrying capacity of the Monument had not been numbered yet. This is very important problem which should be dealt with as soon as possible. Too many visitors at the World Heritage Monuments at the same might not only endanger existing structures and works of arts, but also increase the level of theft and vandalism. If there are too many people, the employees themselves are unable to do anything. Various techniques of moving the visitors, especially at the peak months, should be applied really soon.

The interpretation plan of the Monastery seems to be a correct one. There is information about the most important places of the Monastery available. The shop allows more interested or advanced visitors to buy specialized guides, and the thematic guided visits might be organized during the week-time. However, the signing and marking the places should be improved. While visiting the place without a guide, it is relatively easy to miss important places and misinterpret their meanings. More training for the staff should be provided too. It would improve the quality of the service and attending.

The maintenance programme is very important. Previously, I described the main interventions throughout the years and some projects carried out by IGESPAR. It is very interesting, how the new technologies allowing the younger generations to interpret the heritage in their ways are being slowly introduced into the Monuments, slightly changing their history and use. The minimum intervention is the best intervention and the prevention is the best form of conservation. However, there are some current problems which should be resolved as quickly as possible. At the King´s Room, the marks of humidity can be seen on the walls. There are many possible causes – one of them might be related with too many people visiting it during a day. Another one may be related to liking pipes and canalization systems at the Monastery which should be improved or repaired. The World Heritage is too valuable for human kind. The decay process should be detected at the very beginning and quickly prevented in order to maintain the heritage for many more generations.

Another important issue is related with the accessibility of the site to the visitors. In fact, there are many valuable places which could increase the Monastery´s attractiveness, but they are not available for the visitors. For example the Manueline Sacristy with the Chapel of Relicts is one of the most beautiful places in the Monastery, but the visitors are unable to see it. There is a possibility to make a guided visit in 3D through the internet. However, it is not the same as to see it with our own eyes. The visits to those places should be limited, but allowed.

The general satisfaction of the customers is very positive. However, the attending and client services, as well as the cleaning and maintenance should be improved. The greatness and universal beauty of the Monument is unquestionable. As it truly represents the universal genius of human creation and witnessed the most important events in Portuguese history, its nomination for the World Heritage List is fully deserved. More attention should be paid to the educational services and the client attendance. The specific information should be given to the investigators and researches, as they contribute to increasing of public interest in the Heritage Sites. The conservation and preservation should be conducted in a more careful way in order to preserve the place as long as it is possible.

I started this work by highlighting how important our heritage is for the culture and history. What we as human being did, experienced, build, or created is an undeniable certificate of our creativeness and uniqueness. Everything possible should be done in order to preserve our heritage in the best state as possible in order to witness many more years of history.

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