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# Monumental Ensemble of Târgu Jiu (Romania) No 1473

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## Official name as proposed by the State Party

The Monumental Ensemble of Târgu Jiu

## Location

Municipality of Târgu Jiu

Gorj County

Romania

## Brief description

The nominated property is an ensemble of five interrelated sculptural installations aligned on a virtual 1.5-km-long axis superimposed on the Avenue of the Heroes in central Târgu Jiu. These sombre, contemplative, yet accessible architectural sculptures were created in 1937-1938 to commemorate the Romanian soldiers who died defending the city in 1916. Designed and executed by Constantin Brâncusi, an influential pioneer of abstract sculpture, the installations consist of the circular limestone *Table of Silence*, with 12 stone seats surrounding it; 30 limestone stools that line the *Alley of the Chairs*; the *Gate of the Kiss*, an austere travertine portal; two stone benches flanking this portal; and, almost 1.5 km to the east, the *Endless Column*, a slender 29.35-m-tall metal shaft.

## Category of property

In terms of categories of cultural property set out in Article I of the 1972 World Heritage Convention, this is a serial nomination of two groupings of 5 *monuments*.

## 1 Basic data

### Included in the Tentative List

1 March 1991

### International Assistance from the World Heritage Fund for preparing the Nomination

None

### Date received by the World Heritage Centre

27 January 2014

## Background

This is a new nomination.

## Consultations

ICOMOS consulted its International Scientific Committee on 20<sup>th</sup> century Heritage and several independent experts.

## Technical Evaluation Mission

An ICOMOS technical evaluation mission visited the property from 2 to 6 October 2014.

## Additional information received by ICOMOS

A letter was sent by ICOMOS to the State Party on 12 September 2014 to request further information about the nature of the “conceptual” axis that is superimposed on the Avenue of the Heroes; the selection of the proposed boundaries for the nominated serial property and the buffer zone; the criteria chosen for the nominated property; the techniques used in restoring the monuments; development pressures in the buffer zone; legal and planning mechanisms; the sources and level of funding available; the implications of a possible increase in the number of visitors to the nominated property; and community involvement in the preparation of the nomination dossier and the management plan.

The State Party replied on 24 October 2014, sending additional documentation which has been taken into account in this evaluation.

On 16 January 2015, ICOMOS sent a letter to the State Party informing it that the nominated property does not fulfil the requirements set out in the *Operational Guidelines for the Implementation of the World Heritage Convention*, and therefore ICOMOS will recommend to the World Heritage Committee that the nominated property not be inscribed on the World Heritage List.

## Date of ICOMOS approval of this report

12 March 2015

## 2 The property

### Description

The nominated serial property, which covers 1.0 hectare, is located in the municipality of Târgu Jiu in south-western Romania. The ensemble of five sculptural installations that comprise the nominated serial property are situated in two urban parks that are almost 1.5 km apart: Constantin Brâncusi Park (the former Public Garden) bordering the river Jiu; and Park of the Endless Column. The two parks are not visible from each other. The sculptures are aligned along a conceptual west-east axis that is superimposed on the Avenue of the Heroes, a narrow thoroughfare that links the two parks. The ensemble created by Constantin Brâncusi in 1937-1938 to honour the Romanian soldiers who fell in battle near the river during the First World War is considered the symbolic nucleus of Târgu Jiu. The sculptures all invite interaction and contemplation.

The nominated serial property consists of five elements sited in two components. From west to east, they are:

Within Constantin Brâncusi Park

The *Table of Silence* is a sculptural installation comprised of a low, circular limestone table about 2 m in diameter surrounded by 12 hourglass-shaped limestone seats. Intended to evoke the traditional place of family gathering (or The Last Supper), it stands on an elliptical plot of land approximately 19 m wide by 15 m long. The *Alley of the Chairs* is comprised of 30 limestone stools arranged in five

groups of three on each side of a 10 m wide by 70 m long stretch of the main pathway, which links the *Table of Silence* with the *Gate of the Kiss*. The latter is a travertine portal or arch about 6.5 m wide, 5 m high, and 1.7 m deep, carved on-site by the artist with the intent of distilling his concept of “The Kiss” to its essence and rendering it as a gateway. The portal and two stone benches flanking it stand within an approximately 10-m-square polygon. The three plots of land in Constantin Brâncuși Park are contiguous.

#### Within Park of the Endless Column

The *Endless Column* (or *Column of the Infinite*) is a metal structure with a highly pronounced verticality intended to evoke infinity. Its 15 identical octahedral cast-iron modules and 2 half-modules (base and top), stacked on a hidden steel pillar, are plated with a gold-coloured brass coating. The *Endless Column* stands on a circular plot of land approximately 42 m in diameter.

The 1.5-km-long conceptual axis along which all the sculptures are aligned is also included in the nomination.

The nominated serial property is “buffered” by a single irregular 59.13-ha zone that follows existing property lines. It is comprised of the entirety of the two parks in which are located the *Table of Silence*, *Alley of the Chairs*, *Gate of the Kiss*, and *Endless Column*, with an adjacent area that extends to the lower boundaries of the first row of properties found around Park of the Endless Column and on the west bank of the river Jiu (a segment of the river is also included). The buffer zone also includes the Avenue of the Heroes and the properties along it that have direct access to this street, as well as the segment of Constantin Brâncuși Boulevard and the properties along this segment that face Constantin Brâncuși Park.

#### History and development

Through the efforts of Aretia Tătărașcu, president of the National Women's League of Gorj and wife of the prime minister, the celebrated Paris-based Romanian sculptor Constantin Brâncuși was asked in 1934 to design a monument in memory of the Romanians who fell near the river Jiu during the First World War. Brâncuși initially envisioned a very tall metal “endless” column, a motif he had already been exploring for about two decades. Enthusiasm expressed by Brâncuși's compatriots led him to broaden the project to include an ensemble of sculptures to more fully express homage to the fallen. He decided to locate the *Endless Column* outside the riverfront park and to place there instead three stone installations: the *Table of Silence*, *Alley of the Chairs*, and *Gate of the Kiss*. The column's planned location was revised to a hill about 1.5 km distant, but along the same alignment as the stone installations.

In the fall of 1937, landscape architect Frederic Rebhuhn prepared a plan for the riverfront park to place the stone elements of the ensemble according to Brâncuși's concept. In November, Rebhuhn landscaped the hill on which the *Endless Column* was being erected under

engineer Ștefan Georgescu-Gorjan's direction. The municipality decided to complete a complementary redevelopment project whereby a memorial avenue was inserted into the existing urban street pattern between the two parks. Once completed, this west-east axis, named Calea Eroilor (Avenue of the Heroes), connected the works of Brâncuși and integrated them into the urban structure of the city. The derelict 18<sup>th</sup>-century Saint Apostles Peter and Paul Church, located on the same axis, was reconstructed with Brâncuși's full acceptance.

The *Endless Column* and *Gate of the Kiss* were repaired in 1965-1966, when the column's metal modules were sandblasted and their surfaces re-plated with zinc, copper, and silicone, and some of the stone portal's damaged travertine elements were replaced and repaired and lead sheeting and scuppers were installed atop its lintel. The column was again re-plated ten years later. A 21-cm deviation from the vertical at the top of the column was discovered in 1983-1984, due possibly to a failed attempt by the government to pull it down in 1950.

The *Endless Column* was placed on the World Monuments Watch List of 100 Most Endangered Sites in 1996 to draw attention to the poor state of conservation of the monumental ensemble and their parks. The column was disassembled to investigate the condition of its modules, supporting pillar, and foundation. After an intense debate among international experts over methodology, consensus was reached in 1998 and full restorations of the *Endless Column* and of the stone sculptures were undertaken between 2000 and 2004 by the Government of Romania, World Monuments Fund, World Bank, UNESCO, and other institutions and experts working in partnership. The two parks were re-landscaped between 2004 and 2006.

### 3 Justification for inscription, integrity and authenticity

#### Comparative analysis

The State Party has inferred rather than demonstrated that there is scope in the World Heritage List for the inclusion of the nominated property; and, with respect to the body of similar properties within the defined geo-cultural area (the modern world), has implied that there are no other similar properties that could be nominated.

The State Party's comparative analysis is based on the three frameworks outlined in *The World Heritage List: Filling the Gaps* (ICOMOS, 2005). The State Party pays particular attention to properties illustrating the Modern Movement in architecture that are currently on the World Heritage List. Seven are compared in some depth: the Fagus Factory in Alfeld (Germany, 2011, (ii), (iv)); Rietveld Schröderhuis (Rietveld Schröder House) (Netherlands, 2000, (i), (ii)); Skogskyrkogården (Sweden, 1994, (ii), (iv)); Sydney Opera House (Australia, 2007, (i)); Tugendhat Villa in Brno (Czech Republic, 2001, (ii), (iv)); and Luis Barragán House and Studio (Mexico, 2004, (i), (ii)). ICOMOS believes that the

relevance of these iconic properties to the ensemble of sculptures at Târgu Jiu is at best superficial: the World Heritage List does not yet contain a wide enough range of built heritage of the modern era to allow a relevant typological comparison with the nominated property.

Comparisons are also made to 14 inscribed properties that the State Party believes potentially exhibit the symbolism and spirituality of the ensemble in Târgu Jiu. The properties chosen for detailed comparisons are categorized by the State Party as *megalithic sanctuaries*, such as Stonehenge, Avebury and Associated Sites (United Kingdom, 1986, (i), (ii), (iii)); *monumental tombs*, such as the Mausoleum of the First Qin Emperor (China, 1987, (i), (iii), (iv), (vi)); *ancient sanctuaries*, such as the Acropolis, Athens (Greece, 1987, (i), (ii), (iii), (iv), (vi)); *memorial and burial sites*, such as the Taj Mahal (India, 1983, (i)); and *sites of memory*, such as the Hiroshima Peace Memorial (Genbaku Dome) (Japan, 1996, (vi)). The relevance of these comparisons is likewise cursory: the basis for the symbolism and spirituality of these properties is remote from the symbolic/spiritual basis that underpins the Monumental Ensemble of Târgu Jiu.

The nominated property is further compared to two works of monumental sculpture already inscribed on the World Heritage List: the Statue of Liberty (United States of America, 1984, (i), (vi)) and the Holy Trinity Column in Olomouc (Czech Republic, 2000, (i), (iv)) – neither of which ICOMOS considers to be wholly comparable.

Comparisons with properties on the Tentative Lists of other States Parties (Sites mégalithiques de Carnac (France), for example) suffer the same shortfall: fully comparable properties have generally not yet attracted the attention of States Parties, vis-à-vis World Heritage. One exception is the ensemble of First World War Funerary and Memorial Sites, on Belgium's Tentative List. While significantly different in scope and built form, this serial property's components have a similar *raison d'être* and were created in the same time period and geo-cultural context as the ensemble at Târgu Jiu.

The State Party's final comparative analysis addresses this gap in the World Heritage inventory by assessing monumental memorials erected during the interwar period in Belgium, France, Italy, Serbia, and Romania, and after the Second World War in Eastern Europe (Romania, Hungary, and Soviet Union). This limited group of comparatives excludes some key memorials erected outside the European fields of combat, most notably in the United States of America and Australia. ICOMOS considers that the comparative analysis would have been stronger if it had taken into consideration monuments such as the Liberty Memorial in Kansas City, United States of America (1921-1926) and the ANZAC War Memorial in Sydney, Australia (1929-1934).

In Europe, the Canadian National Vimy Memorial in France (1925-1936) and the Island of Ireland Peace Park in Belgium (1998) are not fully compared in the nomination dossier. *The Grieving Parents* (1924-1932) in

Belgium's Vladslo German war cemetery is a notable Expressionist sculptural installation that would seem to warrant comparison. The extraordinary abstract war memorials of the former Yugoslavia may also be relevant in a comparative context. More recent sculptural installations such as the Jatiyo Smriti Soudho in Bangladesh (1978-1982) and the Mandurah War Memorial in Australia (2004-2005) may have relevance as evidence of an interchange over time of the values expressed in the Târgu Jiu prototype of symbol-laden, axially planned, abstracted architectural memorials.

ICOMOS considers that the values of the nominated serial property reside both in its sculptural forms and in the symbolism of the ensemble. The comparatives selected by the State Party do not fully address the attributes that express these values, such as their sculptural qualities, their interrelationships with their sites, their evocation of sacrifice and other moments fundamental to human existence, and their symbolic expression of basic values of humanity.

The nominated serial property includes the complete ensemble of sculptural installations by Constantin Brâncuși, and therefore could justify the selection of the elements to form the nominated series. If the proposed Outstanding Universal Value is associated with the overall memorial scheme in Târgu Jiu, however, the nominated serial property excludes the physical manifestation of the Avenue of the Heroes and the Saint Apostles Peter and Paul Church, both of which are important components of that scheme.

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ICOMOS considers that the comparative analysis does not justify consideration of this serial property for the World Heritage List at this time.

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#### **Justification of Outstanding Universal Value**

The nominated property is considered by the State Party to be of Outstanding Universal Value as a cultural property for the following reasons:

- The Monumental Ensemble of Târgu Jiu, a unique creation, is a masterpiece of the creative genius of the sculptor Constantin Brâncuși as well as a work illustrative of the creative genius of humankind, as demonstrated by the sophisticated humanist significance of its interpretation of the supreme sacrifice; its vision that brings together, in perfect composition, symbols and ideals that belong to the cultures of ancient civilizations and that address the entire world; and the novelty of its language and design, all of which mark this sculptural and architectural work as a turning point in the evolution of the history of modern art.
- The Monumental Ensemble of Târgu Jiu, the epitome of the artistic pursuits of Brâncuși, opens a new perspective of a technical and semantic nature in the works of modern statuary art and confirms, in terms of a visual arts manifesto, a revolutionary method of expression.

- This ensemble is the most sophisticated expression of Brâncuși's minimalist artistic vocabulary – which was devised throughout his entire oeuvre and was characterized by the pursuit of perfection, formal purity, and the dominant power of the material – by which Brâncuși gave modern sculpture awareness of pure form and thus marked its further development.

ICOMOS considers that this justification is for the most part appropriate, in that the Monumental Ensemble of Târgu Jiu is a notable example of 20<sup>th</sup>-century public sculpture and undoubtedly represents a high point in the artistic pursuits of Constantin Brâncuși, who is widely acknowledged as one of the most influential sculptors of the 20<sup>th</sup> century. However, the interchange and diffusion of the values and concepts expressed in the ensemble at Târgu Jiu have not been fully and causally linked to subsequent commemorative monumental ensembles or other relevant works of the modern era.

### Integrity and authenticity

#### Integrity

The State Party has assessed the integrity of the nominated property as sculptural works of art. In this context, the key features and attributes of the nominated property that carry potential Outstanding Universal Value may be considered to be whole and intact, and none are threatened by development, deterioration or neglect. The physical fabric of the property's significant features is in good condition, having undergone a thorough and respectful restoration in 2000-2004. The State Party has also expressed the importance of preserving the integrity of the monumental ensemble's conceptual axis – though it has not assessed the current (or future) integrity of this intangible component.

The State Party has not assessed the nominated property's integrity as a memorial, however. ICOMOS notes that a number of contextual changes have been made at the riverfront – including construction of a flood control embankment – and elsewhere. In addition, elements relevant to the memorial purpose have been left outside the nominated area without explanation (see the discussion in "Boundaries of the nominated property and buffer zone" below), and a logical and scientific basis for the selection of the nominated area has not been provided, nor has it been demonstrated that the 1.0-ha nominated property ensures the complete representation of the features and processes that convey its significance.

#### Authenticity

ICOMOS considers that, as sculptural works of art, the nominated property is authentic in terms of the location and setting, forms and designs, materials and substances, use and function, and spirit and feeling of the individual installations. Recent interventions have been carried out with respect for the original design intent and physical fabric of these works of art, and accepted international standards for such outdoor installations have been followed. However, the authenticity of the nominated

property related to its memorial function has not been demonstrated.

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In conclusion, ICOMOS considers that the conditions of authenticity and integrity for the whole series as a memorial have not been met.

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### Criteria under which inscription is proposed

The property is nominated on the basis of cultural criteria (i) and (ii).

Criterion (i): *represent a masterpiece of human creative genius;*

This criterion is justified by the State Party on the grounds that, as a masterpiece of the creative genius of the Romanian sculptor Constantin Brâncuși, as well as a work illustrative of the creative genius of humankind, the Monumental Ensemble of Târgu Jiu, erected in memory of the heroes of Gorj who fell during the First World War, is a unique creation of Outstanding Universal Value. By the sophisticated humanist significance of the interpretation of the supreme sacrifice, by its vision that brings together, in perfect composition, symbols and ideals that belong to the cultures of ancient civilizations and that address the entire world, as well as the novelty of the language and design, this sculptural and architectural work by Brâncuși marks a turning point in the evolution of the history of modern art.

ICOMOS observes that the *Endless Column* is acknowledged by a number of experts to be among the notable monumental public sculptures of the 20<sup>th</sup> century. It can also be considered a masterpiece in the oeuvre of Constantin Brâncuși, along with his much smaller studio-sized works such as *The Kiss* series, *Bird in Space* series, and ovoid-shaped series, none of which can be considered as works of monumental sculpture under Article I of the World Heritage Convention. The other sculptural installations that comprise the Monumental Ensemble of Târgu Jiu are much less widely renowned, either as works of monumental sculpture or as memorials.

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ICOMOS considers that this criterion has not been justified for the whole series, but could possibly be justified if the nomination is focused on the *Endless Column* as an individual work of monumental sculpture.

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Criterion (ii): *exhibit an important interchange of human values, over a span of time or within a cultural area of the world, on developments in architecture or technology, monumental arts, town-planning or landscape design;*

This criterion is justified by the State Party on the grounds that the Monumental Ensemble of Târgu Jiu, the epitome of the artistic pursuits of the Romanian sculptor Constantin Brâncuși, opens a new perspective of a technical and semantic nature in the works of modern statuary art and confirms, in terms of a visual arts manifesto, a revolutionary method of expression.

Throughout his entire oeuvre, Brâncuși devised a minimalist artistic vocabulary that was characterized by the pursuit of perfection, formal purity, and the dominant power of the material. The Târgu Jiu ensemble is the most sophisticated expression of these concepts by which Brâncuși gave modern sculpture awareness of pure form and thus marked its further development.

ICOMOS considers that specific, physical evidence of subsequent monumental public sculpture that demonstrates an important interchange of human values over a span of time or within a cultural area of the world directly related to the nominated property has not been provided. Moreover, ICOMOS considers that the description of Brâncuși's artistic vocabulary and expression fits more comfortably under criterion (i).

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ICOMOS considers that this criterion has not been justified at this stage.

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ICOMOS considers that the serial approach has not been justified and that the choice of the components has not been fully demonstrated.

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In conclusion, ICOMOS does not consider that the criteria have been justified for the nominated property as a whole, but criterion (i) and perhaps criterion (ii) could possibly be justified if the nomination is focused on the *Endless Column* as an individual work of monumental sculpture; and that the conditions of authenticity and integrity for the whole series as a memorial have not been met.

#### 4 Factors affecting the property

The nomination dossier does not identify any developmental, environmental or natural threats to the potential Outstanding Universal Value of the nominated property. It notes that there is a possible danger from broken trees; that the city can be affected by earthquakes; that the concentration of air pollutants is generally within legislated limits; and that climate change is not an issue. Visitation to the monumental ensemble is difficult to measure: there is no charge to visit, and there is no system to count visitors.

The nomination dossier does not identify developmental, environmental or natural threats to, or pressures on, the buffer zone. Instead, it briefly summarizes the actions that are allowed and prohibited under legislation. ICOMOS considers that any threats to the buffer zone that have previously been raised, or that may reasonably be predicted or expected, must be identified.

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ICOMOS considers that there are no significant threats to the nominated property. Known or potential threats to the buffer zone remain to be identified.

## 5 Protection, conservation and management

### Boundaries of the nominated property and buffer zone

The nominated serial property is a 1.0-hectare area comprised of two tangible components: a plot of land approximately 95 m long by 10 m wide in Parc Constantin Brâncuși; and a circular plot of land about 42 m diameter in Park of the Endless Column, almost 1.5 km distant. The boundaries tightly circumscribe the five individual sculptural installations, excluding, for example, the majority of the two urban parks in which they are located. The nomination dossier does not provide an explicit rationale or justification for these proposed boundaries.

The nominated property also includes an intangible component, an axis superimposed on the Avenue of the Heroes along which the sculptural ensemble is aligned. The axis as defined by the State Party is conceptual, and has no physical area. According to the State Party, the ensemble's components (including the conceptual axis) are the result of a unitary concept, and no part of the ensemble can be separated from the rest without the ensemble's significance being altered: as a philosophical message and artistic design, the whole cannot be understood except in its entirety. The State Party therefore contends that the conceptual axis is part of the nominated property, which consequently cannot be considered a serial nomination.

There is no discussion of alternative boundaries that would physically include the Avenue of the Heroes or the Saint Apostles Peter and Paul Church, which is located on the same axis and is likewise conceptually and physically part of the same overall memorial scheme – even if not designed by Brâncuși. Both the avenue and the church are within the proposed buffer zone. ICOMOS observes that properties are required to demonstrate Outstanding Universal Value through their physical attributes.

The nomination does not include an explicit rationale or explanation for the chosen 59.13-ha buffer zone boundary, nor does it explain how this boundary relates to the protection, conservation, and management of the features and attributes that sustain the potential Outstanding Universal Value of the nominated property. The boundary appears to have been drawn on the basis of current property ownership, which may or may not be adequate as an added layer of protection for the potential Outstanding Universal Value of the nominated property.

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ICOMOS considers that the boundaries of the nominated property and of its buffer zone have not been adequately explained or justified.

### Ownership

The nominated property is owned by the municipality of Târgu Jiu.

## Protection

The Monumental Ensemble of Târgu Jiu (which first came under the protection of the Romanian State in 1955 when the works of Brâncuși were listed as “monuments of sculptural art”) and its buffer zone are afforded the highest degree of legal protection at the regional and national levels, in conformity with the List of Historical Monuments published in Official Journal No. 670bis/2010. Legal protection is assured by Law No. 422/2001 for the protection of historical monuments and Law No. 564/2001 concerning measures for protecting historical monuments inscribed on the World Heritage List.

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ICOMOS considers that the legal protection in place is adequate.

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## Conservation

The nominated property has been documented and described as part of the restorations undertaken in 2000-2004 and as part of the nomination process. Its present state of conservation is good, and the components are subject to regular and appropriate maintenance by persons with the appropriate level of skill and expertise – though this work relies upon experts from outside Târgu Jiu. No urgent measures are known to exist. The north pillar on the west side of *Gate of the Kiss* has a crack that is being monitored.

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ICOMOS considers that the state of conservation of the property is good, and that the conservation measures adopted are effective. ICOMOS also considers that a programme to improve local capacities in the fields of maintenance, architectural conservation, and urban control would be highly advantageous.

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## Management

Management structures and processes, including traditional management processes

Management of the monumental ensemble is currently conducted by a team led by the mayor and deputy mayor and including representatives of the Constantin Brâncuși Municipal Cultural Centre, Investment Services, Urbanism Services, and Municipal Management Services.

The State Party advises that inscription of the nominated property on the World Heritage List would trigger implementation of an overall management framework – the Management Programme for UNESCO Monuments – for all components, in accordance with Government Decision 1268 of 2010 (as amended by Decision 1102 of 2011), Program for the Protection and Management of Historic Monuments on the UNESCO World Heritage List. This Government Decision also requires the county council to appoint a coordinator for each monument inscribed on the World Heritage List.

The proposed management system will likewise be made operational three months after the property is inscribed on the World Heritage List. This system will include a UNESCO Organization Committee comprised of

representatives from the municipal, county, and national levels, which will assume an executive role in coordinating the protection and enhancement of the monuments. It also will include a Management Plan Implementation Unit to manage the investment projects included in the management plan and to monitor their implementation.

Policy framework: management plans and arrangements, including visitor management and presentation

A protection and management plan for the sculptural ensemble was approved in 2014 by the Târgu Jiu Local Council under Decision No. 3/01.10.2014. The plan describes the property and its value, integrity, and authenticity, and outlines key management issues and objectives related to management, protection, development, promotion, and tourism. An action plan is included to guide the implementation of conservation and enhancement projects.

In the course of developing and updating urban planning documents, a new plan for the Calea Eroilor Monumental Ensemble urban planning zone (PUZ) was drafted in 2013 and is currently in the process of being approved. It delimits the monumental ensemble and its buffer zone, establishes regulations for urban interventions, and proposes solutions for the re-instatement of the historic prospect where it has been altered, as well as the potential for an underground tourist facility in Park of the Endless Column. Public and private investment in the protection zone is achieved by applying Local Development Regulations. Maintenance, conservation, restoration, enhancement, and use of the two parks in which the monuments are located are also regulated.

The General Inspectorate for Emergency Situations carries out risk management for earthquakes and floods, the risks from which, the State Party notes, are minor. Risks of vandalism are managed by the local police. An integrated county program for air quality management is in the implementation phase.

Permanent funding provided through local, central, and European sources will be used for the protection, enhancement, and promotion of the nominated property and to monitor its state of conservation. Restoration, conservation, and enhancement take place in collaboration with specialists from the Ministry of Culture, which also contributes financially to support this work.

Involvement of the local communities

The State Party indicates that development of the management plan was participatory, involving all the major players. The Constantin Brâncuși Municipal Cultural Centre has undertaken an extensive media campaign for inscription of the Târgu Jiu ensemble. Concerning visitor management, local authorities are in the process of developing a plan to promote cultural tourism in the medium term (2014-2020). Two associations were created in 2014 to develop and implement programs promoting sustainable cultural tourism. ICOMOS considers that any

tourism plan should explicitly have as its first objective the protection, conservation, and management of potential Outstanding Universal Value.

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In conclusion, ICOMOS considers that the management system for the property is adequate. Furthermore, ICOMOS recommends that any tourism plan commit above all to protect, conserve, and manage potential Outstanding Universal Value.

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## 6 Monitoring

For ongoing monitoring, the State Party advises that a conservator of historical monuments will be called upon to visit the monumental ensemble each spring and fall, and that a relevant specialist (structural engineer, geologist, biologist, etc.) will be summoned if changes are observed in the state of conservation. The obligations and responsibilities for long-term monitoring, as established by the National Institute for Research and Development in Buildings, are currently managed by the Constantin Brâncuși Municipal Cultural Centre. Future responsibility is unclear in the nomination dossier.

The nomination dossier includes eight key indicators, as well as their periodicity. One indicator relates to security and the remainder relate to potential harms to the physical condition of the ensemble (atmospheric acidity, biological attacks, etc.). ICOMOS considers that these key indicators, which focus almost exclusively on the physical condition of the sculptures, are not fully representative of all the important aspects of the nominated property and do not relate as closely as is desirable to all the attributes that convey potential Outstanding Universal Value. None of the key indicators express a benchmark indicating a desired state of conservation.

Concerning the results of previous reporting exercises on the state of conservation of the nominated property, the State Party has indicated that this section of the nomination dossier is not applicable. ICOMOS considers that such reports are vital tools in support of a property's ongoing protection, conservation, and management.

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ICOMOS considers that the future responsibility for long-term monitoring needs to be clarified, and that the proposed key indicators should relate more closely to the full range of attributes that convey potential Outstanding Universal Value.

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## 7 Conclusions

The Monumental Ensemble of Târgu Jiu has been well researched and is adequately protected and managed. The nominated serial property includes one of the notable works of monumental public sculpture of the 20<sup>th</sup> century, the *Endless Column*. However, the stone sculptural installations in Constantin Brâncuși Park are much less widely renowned, both as works of

monumental sculpture and as memorials. Moreover, the interchange and diffusion of the values and concepts expressed in the ensemble are not fully and causally linked to subsequent works. A logical and scientific basis for the selection of the nominated area has not been demonstrated, nor has the chosen buffer zone boundary been supported by an explicit rationale or explanation of how it relates to the protection, conservation, and management of the nominated property. The monitoring system also needs to be strengthened and provided with a wider scope that addresses the memorial purpose of the ensemble, not just limited to material conservation issues.

The conditions of authenticity of the nominated serial property related to its memorial function have not been demonstrated, and despite the State Party expressing the importance of preserving the integrity of the monumental ensemble's conceptual axis, the conditions of integrity of this intangible component have not been assessed. Elements relevant to the memorial purpose have been left outside the nominated area, and contextual changes have been made. The conditions of authenticity and integrity for the whole series as a memorial have thus not been met.

A nomination could possibly be justified if focused on the *Endless Column* only, as a work of monumental sculpture. In such case, the boundaries of the nominated area and buffer zone would need to be revised accordingly, and the name of the nominated property changed.

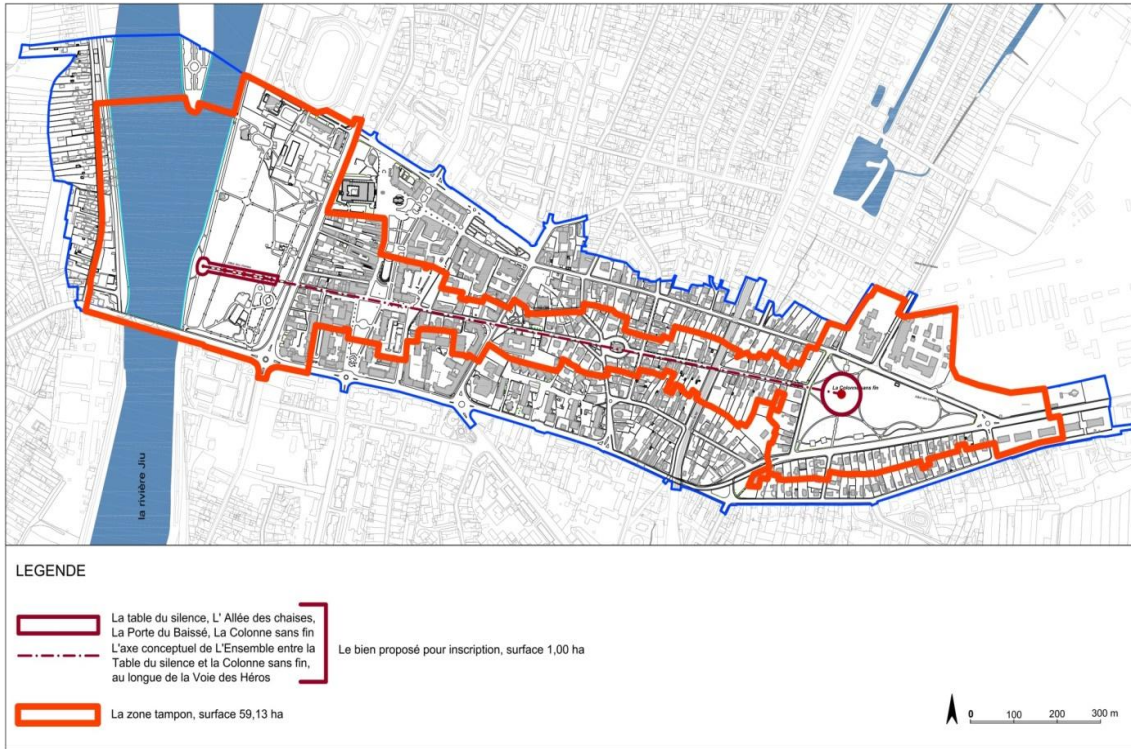
## 8 Recommendations

### Recommendations with respect to inscription

ICOMOS recommends that The Monumental Ensemble of Târgu Jiu, Romania, should **not be inscribed** on the World Heritage List.







Map showing the boundaries of the nominated property



The Endless Column



View of the conceptual axis, "the Alley of the Chairs" and the "Gate of the Kiss"



The Alley of the Chairs



Aerial view of the conceptual axis with "Table of Silence"