

# A Survey on the Visibility of Mosaic Heritage on the UNESCO World Heritage List

## Mozaik Mirasının UNESCO Dünya Miras Listesinde Görünürlüğü Üzerine Bir İnceleme

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### Abstract

*World Heritage Programme was launched under the auspices of UNESCO by adopting the Convention concerning the Protection of the World Cultural and Natural Heritage in 1972. 1223 cultural, natural, and mixed properties have been inscribed on the World Heritage List (WHL) from 1978 to 2024 to ensure international consideration and assistance in their preservation as patrimony of humanity. This paper offers an insight into the visibility of mosaic heritage in this corpus through a survey of references to mosaics in the Statements of Outstanding Universal Value (OUV) on the homepages of World Heritage properties at UNESCO's website. After an introduction on the requirements for inscription on WHL, distribution of mosaics in World Heritage properties is surveyed in reference to their category, location on the globe, and setting within the property to highlight over- and under-representations, with inspiration from the current strategy of achieving a balanced representation of heritage types, chronologies-regions, and themes on WHL. Then selected "exceptions" in terms of mosaic types, locations, and periods are presented to contribute in increasing their visibility, followed by "highlights" in whose Statements of OUV the word "mosaic" is most repeated. Adopting the wholistic approach recommended in the World Heritage Programme, both sections aim to contextualise the selected examples in the overall corpus and mosaic heritage as an element forming and representing their attributes of OUV. After observing the thus exemplified variety in the mosaic heritage so far inscribed on WHL, concluding remarks highlight areas of further research to deepen the presented visibility analysis.*

**Keywords:** UNESCO World Heritage Programme, requirements for World Heritage List inscriptions, mosaic heritage, visibility survey, global distribution.

### Öz

*Dünya Miras Programı, UNESCO çatısı altında Dünya Kültürel ve Doğal Mirasın Korunması Sözleşmesinin 1972 yılında yürürlüğe girmesiyle başlatıldı. İnsanlığın mirası olarak korunmalarına uluslararası dikkat ve destek sağlamak amacıyla, 1978'den 2024'ye kadar 1223 kültürel, doğal ve karma varlık Dünya Miras Listesi'ne (DML) kaydedildi. Bu yazı, DML'ye kayıtlı varlıkların UNESCO'nun Dünya Mirası Sözleşmesi internet sitesindeki ana sayfalarında yayınlanan Üstün Evrensel Değer (ÜED) Beyanlarında mozaiklere yapılan referansların incelenmesi yoluyla, mozaik mirasının bu külliyattaki görünürlüğüne ilişkin bir fikir sunmayı amaçlıyor. DML'ye başvuru şartları üzerine bir girişin ardından; miras türleri, dönemleri-bölgeleri ve temalarının DML'de dengeli temsiline yönelik güncel stratejiden ilhamla, fazla ve az temsillere işaret etmek üzere; Dünya Mirası varlıklarda yer alan mozaiklerin türlerine, dünya üzerindeki yerlerine ve varlık içindeki konumlarına göre dağılımı inceleniyor. Ardından, görünürlüklerini artırmaya katkı sağlamak amacıyla, mozaik*

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*türleri, konumları ve dönemlerine göre “istisnalar”, ardından da ÜED Beyanlarında “mozaik” sözcüğünün en çok tekrarı ile “öne çıkanlar” sunuluyor. Dünya Mirası Programında önerilen bütüncül yaklaşımın benimsendiği her iki bölüm, seçilmiş örnekleri genel külliyat içinde ve mozaik miraslarını ÜED özniteliklerini oluşturan ve temsil eden bir unsur olarak bağlamsallaştırmayı amaçlıyor. Sonuç bölümü, şimdiye kadar DML’ye kaydedilen mozaik mirasının bu şekilde örneklenen çeşitliliği gözlemledikten sonra, sunulan görünürlük analizinin daha kapsamlı araştırmalar yoluyla nasıl derinleştirilebileceğine odaklanıyor.*

**Anahtar Kelimeler:** UNESCO Dünya Mirası Programı, Dünya Miras Listesine kayıt şartları, mozaik mirası, görünürlük taraması, küresel dağılım.

## Introduction: Requirements for Inscription on the UNESCO World Heritage List

World Heritage Programme is among the flagship programmes of UNESCO that enable intercultural dialogue among the Member States based on shared values for contributing to the building of a culture of peace, eradication of poverty, and sustainable development around the globe. Initiated by the 1972 “Convention concerning the Protection of the World Cultural and Natural Heritage”, the programme came into force in 1975 with the Convention’s ratification by the first twenty Member States that also created a List of World Heritage in Danger and a World Heritage Fund to draw attention to properties in need of international consideration and assistance. In 1978, the World Heritage Committee prescribed Selection Criteria for including such properties on a World Heritage List (WHL), inscribing also the first twelve properties. As of February 2025, the list consists of 1223 cultural (952), natural (231), and mixed (40) properties in 168 of the 196 States Parties to the Convention.

For nominating cultural properties to WHL, their Outstanding Universal Value (OUV) should be justified with respect to at least one of the following Criteria and in a comparative analysis with similar properties, to demonstrate their being or representing:

- (i) a masterpiece of human creative genius;
- (ii) an important interchange of human values in architecture or technology, monumental arts, town-planning or landscape design;
- (iii) a (living or dead) cultural tradition or civilization;
- (iv) a type of building, architectural or technological ensemble or landscape illustrating (a) significant stage(s) in human history;
- (v) a traditional human settlement, land-use, or sea-use exemplifying vulnerable human interaction with the environment;
- (vi) associated events or living traditions, ideas or beliefs, artistic and literary works. (preferable use in conjunction with other criteria)

As defined in the “Operational Guidelines for the Implementation of the World Heritage Convention” (UNESCO 2025), additional requirements for justifying OUV are authenticity, corresponding to the credibility of the evidence for meeting the inscription criteria by way of being an authentic representation of the historical record, and integrity in the sense of intact survival of this authentic evidence. Reference in these three requirements are the attributes of the nominated properties’ OUV and the elements forming and representing these attributes individually and collectively. These can be both tangible (including the physical aspects of a property such as historic buildings and archaeological remains) and intangible (like the concept of large-scale industrial production). Attributes may relate to location and setting, form and design, materials and

substance, use and function; traditions, techniques and management systems; language, and other forms of intangible heritage; and spirit and feeling (UNESCO 2025, Paragraph 82). Depending on the nomination theme, selected attributes and elements forming and representing the nominated property's OUV may exclude some periods or significance of the property and its elements for the scientific community.

This paper surveys the current visibility, on WHL, of mosaics, among elements forming and representing the inscribed properties' attributes of OUV, to highlight weakly and strongly represented types, chronologies-regions, and themes as a reference for possible future nominations to seek better protection for this heritage type in the framework of the World Heritage Programme. In general, World Heritage status increases possibilities of technical and financial assistance for many properties in danger, which would contribute to better preservation of their mosaic heritage, ensuring protection of their authenticity and integrity while increasing their visibility. UNESCO's World Heritage Programme also aims to raise awareness for protecting heritage under various forms of threat, including armed conflict, natural disasters, and large-scale investments.

For inscribing a property on WHL, the Convention requires guaranteeing perpetuity of its OUV through an integral system that primarily targets protection and management of the attributes of OUV. For this purpose, a management plan is a requirement alongside a nomination dossier in WHL nominations. State of Conservation (SOC) of the properties inscribed on WHL is regularly reported based on the indices specified in these management plans and discussed at the annual World Heritage Committee (WHC) Sessions especially in cases of serious threats that may lead to the properties' inscription on the List of World Heritage in Danger. Nomination dossiers and management plans are evaluated by Advisory Body (AB) experts (from ICOMOS for cultural and IUCN for natural properties) who prepare a draft decision for the evaluation of the 21 WHC Member States who collectively decide on the inscription, referral, deferral, or non-inscription of the nominated properties, also taking into consideration their own experts' assessments and the nominating State Party arguments. For the inscribed properties, the nominating State Parties prepare Statements of OUV that give very short property descriptions and Brief Syntheses with inscription Criteria, followed by Integrity, Authenticity, and Protection and Management Requirements. These statements are published on the homepage of each property in UNESCO's World Heritage Convention website and, thus, rank as the most visible official information on World Heritage properties. All other documents (including nomination dossiers and management plans, AB evaluations, Committee decisions, etc) are shared in the same website but in pdf format often without OCR, which prevents their popping up in basic searches. Especially for earlier inscriptions, these documents may often be missing, and contents of existing ones may not match the comprehensiveness of more recent ones.

For these reasons, the survey conducted for this paper has been on references to mosaics in States Parties' Statements of OUV, as a key methodological limitation of the study. In the presentation of information on examples of weakly and strongly represented types, chronologies-regions, and themes, their attributes of OUV in justification of selected Criteria have been summarized since all elements (including mosaics) are required to form and represent them individually and collectively, as mentioned above. The aim is to contribute to a perception and assessment of mosaic heritage as part of a larger whole with established outstanding universal significance instead of isolated works of

artistic and scientific interest. Limited external references are mostly publications on mosaic conservation projects and on some key characteristics that are not mentioned in the corresponding Statements of OUV.

### Distribution: Locations of Mosaics on the UNESCO World Heritage List

A balanced representation of heritage types, chronologies-regions, and themes has become a strategic concern as nominations for inscribing properties on WHL have increased exponentially especially since heritage tourism has started to be globally considered a sustainable industry for economic development. This balanced representation strategy was adopted after observing over-representations in WHL, as highlighted in an ICOMOS action plan that is being revised at the time of writing this essay (ICOMOS 2005). Accordingly, Europe was over-represented among regions, historic towns and religious buildings among property types, Christianity among religions, historical periods over prehistory and the twentieth century, and “elitist” over vernacular architecture while all living cultures (especially the “traditional” ones) were underrepresented despite their wealth and diverse relationships with the environment.

As of February 2025, a search with the keyword “mosaic” in UNESCO’s World Heritage Convention website reveals its use in the Statements of OUV for 91 properties that are inscribed on WHL from 59 States Parties. Six of these are transboundary properties that are inscribed from more than one States Parties, two of which are of cultural and four are of natural category. Among these 91 Statements of OUV, “mosaic” is used to describe landscape phenomena in 37 natural, 7 mixed, and 6 cultural properties. These cultural properties are “cultural landscapes”—a heritage type specified in relation to the World Heritage Convention in 1992 as representing the “combined works of nature and of man” in a diversity of manifestations. An example is the “Bassari Country: Bassari, Fula and Bedik Cultural Landscapes” in Senegal, consisting of an alluvial plain and a peneplain to the north and mountains to the south, the former of which is described as exhibiting “a mosaic of cultivated patches, pastures, bushes, the latter, relatively high and sheer, are dotted with several natural caves...”<sup>1</sup>, in line with the generic use of the term “mosaic” outside of built environments.

These 50 properties are distributed around the five regions based on which the World Heritage Programme is organised: 17 properties are in “Latin America and the Caribbean”, 12 in “Asia and Pacific”, 11 in “Europe and North America” (5 being “cultural landscapes” in Europe), 9 in “Africa”, and 1 in “Arab States”. The underrepresentation of “Arab States” reflects the current distribution in the region where out of 96 inscribed properties only 6 are natural and 3 are mixed. This proportion is far below that of 231 natural and 40 mixed properties to the 952 cultural properties inscribed on WHL as of February 2025. This may be due to the comparative scarcity of authentic and integral cultural and natural landscapes with OUV and/or the related States Parties’ disinterest in nominating this type of properties, exemplifying intrinsic imbalances in the global distribution of heritage with OUV.

Of the remaining 39 cultural and 2 mixed properties in whose Statements of OUV the word “mosaic” has been used to describe cultural heritage of various types, 24 are in “Europe and North America”, 11 in “Arab States”, 4 in “Latin

<sup>1</sup> UNESCO WHC, “Bassari Country: Bassari, Fula and Bedik Cultural Landscapes”, <https://whc.unesco.org/en/list/1407>.

America and the Caribbean”, and 2 in “Asia and Pacific”—a very different distribution than the above one (Table 1). Location of more than half in “Europe and North America” reflects the earlier-mentioned over-representation of this region on WHL, possibly due to an intrinsic imbalance in the distribution of mosaic heritage around the globe. Likewise, Africa’s not being represented on WHL in terms of mosaic heritage may also be due to the relative absence of this heritage type in the south of Mediterranean North Africa within the “Arab States”. This offers an important insight for grasping such intrinsic differences among and within the physical and cultural regions of our globe for success in the present quest for a balanced representation of heritage types, chronologies-regions, and themes on WHL.

Among the States Parties to the Convention, Italy is the most visible with eight properties (including “Le Colline del Prosecco di Conegliano e Valdobbiadene”<sup>2</sup>, inscribed in 2019 in the earlier-mentioned category of cultural landscapes, as the latest inscription from Italy), with “Historic Centre of Rome, the Properties of the Holy See in that City Enjoying Extraterritorial Rights and San Paolo Fuori le Mura”<sup>3</sup> being a transboundary property inscribed in 1980 with the Holy See as the earliest inscription from Italy. Greece follows with five, and Algeria and Turkey with three properties. So, three of the four most visible States Parties in terms of the mention of mosaics in their World Heritage cultural properties’ Statements of OUV are also located in Europe. The Mediterranean basin (covering also sites with mosaic heritage from Albania, Bulgaria, Croatia, Cyprus, and North Macedonia from “Europe and North America”, and Algeria, Egypt, Jordan, Lebanon, Morocco, and State of Palestine from “Arab States”) comes to the fore as *the* “mosaic zone” with 29 cultural and mixed properties in whose Statements of OUV the word “mosaic” refers to a cultural heritage type.

In the OUV Statement of “Rock-Hewn Churches of Ivanovo”<sup>4</sup> in Bulgaria, a reference is made to Khora monastery mosaics (Kariye Mosque) in Istanbul under Brief Synthesis to mark posteriority of the property’s frescoes which are then argued to surpass any other historical monuments discovered by their very expressiveness, as a characteristic of the Palaeologan style that is named after the last and longest-ruling Byzantine dynasty (1259-1453). Additionally, in the cultural category as well, “mosaic” has been used on two occasions to describe the intangible value of cultural artefacts: “Archaeological Sites of Bat, Al-Khutm and Al-Ayn”<sup>5</sup> in Oman is described as representing “a mosaic of intact, authentic monuments of great antiquity” under Authenticity, and the upper part of building façades in the “Pre-Hispanic Town of Uxmal”<sup>6</sup> in Mexico are described as richly decorated in symbolic motifs, with individual blocks constituting “a form of mosaic” as a main attribute of Puuc architecture (Fig. 1 left). These properties have, therefore, been excluded from the following survey outcomes.

Criterion (ix) for “Ancient Maya City and Protected Tropical Forests of Calakmul, Campeche”<sup>7</sup>, also in Mexico, refers to “a complex mosaic of tropical

2 UNESCO WHC, “Le Colline del Prosecco di Conegliano e Valdobbiadene”, <https://whc.unesco.org/en/list/1571>.

3 UNESCO WHC, “Historic Centre of Rome, the Properties of the Holy See in that City Enjoying Extraterritorial Rights and San Paolo Fuori le Mura”, <https://whc.unesco.org/en/list/91>.

4 UNESCO WHC, “Rock-Hewn Churches of Ivanovo”, <https://whc.unesco.org/en/list/45>.

5 UNESCO WHC, “Archaeological Sites of Bat, Al-Khutm and Al-Ayn”, <https://whc.unesco.org/en/list/434>.

6 UNESCO WHC, “Pre-Hispanic Town of Uxmal”, <https://whc.unesco.org/en/list/791>.

7 UNESCO WHC, “Ancient Maya City and Protected Tropical Forests of Calakmul, Campeche”, <https://whc.unesco.org/en/list/1061>.

forests communities” as allowing complex ecological and trophic networks, in justification of the OUV of the mixed property’s natural component. Yet, this property is included in the survey outcomes as one of the three examples of exterior mosaics. In the OUV justification of the property’s cultural component in reference to Criterion (iv), stone mosaic decoration of façades is listed among characteristics of the Rio Bec style which represents a Late Classic development dating to ca. 600-900 (Fig. 1 right). The second property that has mosaics as exterior elements is “Ciudad Universitaria de Caracas”<sup>8</sup> in the capital of the Bolivarian Republic of Venezuela in whose Statement of OUV, the “detachment of surface materials such as mosaics on some building façades” is listed among problems under Integrity (Fig. 2). The third and last exterior mosaic is likewise mentioned in relation to the need for replacing the “mosaic paving” along Copacabana and Flamengo Park in Brazil’s “Rio de Janeiro: Carioca Landscapes between the Mountain and the Sea” (Fig. 3)<sup>9</sup>. In all other cultural properties, the referenced mosaic heritage is or was located indoors or inside premises that have in time deteriorated and inscribed on WHL as archaeological sites.

Figure 1

Left: Richly decorated building façade with symbolic motifs of Puuc architecture wherein individual blocks constitute “a form of mosaic” in Uxmal, Mexico. (2008, ©M & G Therin-Weise, [whc.unesco.org/en/documents/111640](https://whc.unesco.org/en/documents/111640)).

Right: Stone mosaic façade decoration characteristics of the Late Classic Mayan Rio Bec style (ca. 600-900) from Calakmul, Mexico. (nomination dossier, <https://whc.unesco.org/en/documents/114617>).



Figure 2

Left: Clock tower by the Rectory Plaza (left) and mosaic panels (right) in Ciudad Universitaria de Caracas, Venezuela. (©Ko Hon Chiu Vincent, left: [whc.unesco.org/en/documents/132457](https://whc.unesco.org/en/documents/132457); right: [whc.unesco.org/en/documents/132458](https://whc.unesco.org/en/documents/132458)).

8 UNESCO WHC, “Ciudad Universitaria de Caracas”, <https://whc.unesco.org/en/list/986>.

9 UNESCO WHC, “Rio de Janeiro: Carioca Landscapes between the Mountain and the Sea”, <https://whc.unesco.org/en/list/1100>.

Figure 3

Mosaic paving along Copacabana in Rio de Janeiro, Brazil (2012 ©Ko Hon Chiu Vincent, [whc.unesco.org/en/documents/136931](http://whc.unesco.org/en/documents/136931)).



With regards to their position within the properties, out of the 21 properties for which the positions of the mosaics are specified, 14 have mosaic floors, pavements, and pavings followed by two apsis, two dome, two façade (i.e. the above-mentioned Calakmul and Caracas), and one wall mosaics. Mosaic “decorations” mentioned in the OUV Statement of one other property (“Villa Romana del Casale”<sup>10</sup>, Italy; Fig. 4) refer to floor while those in five others (“Castel del Monte”<sup>11</sup>, Italy; “Early Christian Monuments of Ravenna”<sup>12</sup>, Italy; “Fort and Shalamar Gardens in Lahore”<sup>13</sup>, Pakistan; “Historic Areas of Istanbul”<sup>14</sup>, Turkey; “Kyiv: Saint-Sophia Cathedral and Related Monastic Buildings, Kyiv-Pechersk Lavra”<sup>15</sup>, Ukraine) and “tesserae mosaics” in one (“Arab-Norman Palermo and

Figure 4

Floor mosaics of “Villa Romana del Casale”, Italy (2014 ©Ko Hon Chiu Vincent, [whc.unesco.org/en/documents/159602](http://whc.unesco.org/en/documents/159602)).



10 UNESCO WHC, “Villa Romana del Casale”, <https://whc.unesco.org/en/list/832>.

11 UNESCO WHC, “Castel del Monte”, <https://whc.unesco.org/en/list/398>.

12 UNESCO WHC, “Early Christian Monuments of Ravenna”, <https://whc.unesco.org/en/list/788>.

13 UNESCO WHC, “Fort and Shalamar Gardens in Lahore”, <https://whc.unesco.org/en/list/171>.

14 UNESCO WHC, “Historic Areas of Istanbul”, <https://whc.unesco.org/en/list/356>.

15 UNESCO WHC, “Kyiv: Saint-Sophia Cathedral and Related Monastic Buildings, Kyiv-Pechersk

the Cathedral Churches of Cefalú and Monreale”<sup>16</sup>, Italy; Fig. 5) to interior wall mosaics. Therefore, a conclusive observation on the distribution of mosaics by their positions within World Heritage properties would require considering the remaining 14 properties, which may change the overwhelming dominance of floor mosaics as suggested by their mention in Statements of OUV.



15 out of 31 settings of mosaics that are specified in the corresponding Statements of OUV are religious sites and buildings, with four more referring to religious components among others including palaces and mausolea, followed by upper-class housing in nine properties. This would parallel the earlier-mentioned overrepresentation of religious buildings and “elite” architecture among property types as would references to mosaics in baptisteries, basilicas, cathedrals and churches, monasteries, and Early and Byzantine religious complexes in 17 properties to that of Christianity among religions. Two exceptional properties with mosaic-decorated mosques are in “Meidan Emam, Esfahan”<sup>17</sup> in the Islamic Republic of Iran and “Fort and Shalamar Gardens in Lahore” in Pakistan, among early inscriptions respectively in 1979 and 1981.

### Exceptions: Rare Mosaic Types and Periods in World Heritage Properties

Meidan Emam is an early seventeenth century complex consisting of an immense public square at the centre of Esfahan that was earlier known as “Naghsh-e Jahan” (Image of the World) and is bordered on all sides by four monumental buildings, two being mosques, linked together by two-storey high arcades, in testimony to the high level of social and cultural life in Safavid Persia’s capital under Shah Abbas I (1571-1629), as celebrated both inside and outside Persia (Criterion i). Its exceptionality as an open public space in a geography that is characterized by tightly laid-out urban texture of settlements reveals its vulnerability as a

Figure 5  
“Tesserae mosaics” in Zisa Palace in Palermo, Italy (2015 ©CRICD, [whc.unesco.org/en/documents/137444](https://whc.unesco.org/en/documents/137444)).

Lavra”, <https://whc.unesco.org/en/list/527>.

<sup>16</sup> UNESCO WHC, “Arab-Norman Palermo and the Cathedral Churches of Cefalú and Monreale”, <https://whc.unesco.org/en/list/1487>.

<sup>17</sup> UNESCO WHC, “Meidan Emam, Esfahan”, <https://whc.unesco.org/en/list/115/>.

form of urban architecture threatened by pressures of economic development in Esfahan's urban centre (Criterion v), despite its being a preeminent monumental representation of Persian socio-cultural life during the Safavid dynasty (Criterion vi). In Sheikh Lotfollah Mosque, seven-colour enamelled tiles on courtyard walls change into enamelled faience mosaics to continue up to the interior upper part of the dome in the form of Quranic verses in Sols line (Sobouti - Ebadei 2016: 627), as a rare example of a connection between exterior and interior decorations (Fig. 6). "Mosaic work includes putting together the pieces cut from tile which are carved from different designs and colors in large pieces and are attached to the background." (Sobouti - Ebadei 2016: 627) Enamelled faience mosaics covering the interior of the half-dome topping the sixteenth-eighteenth century Royal (Imam or Shah) Mosque, on the other hand, is among the attributes that are listed in justification of the property's OUV in reference to Criterion (i). In terms of form and design (which also include elaborate geometric patterns) as well as of materials and substance, these mosaics are unique among World Heritage properties with references to mosaic heritage in their Statements of OUV, as are those in Shish Mahal palace in "Fort and Shalamar Gardens in Lahore".

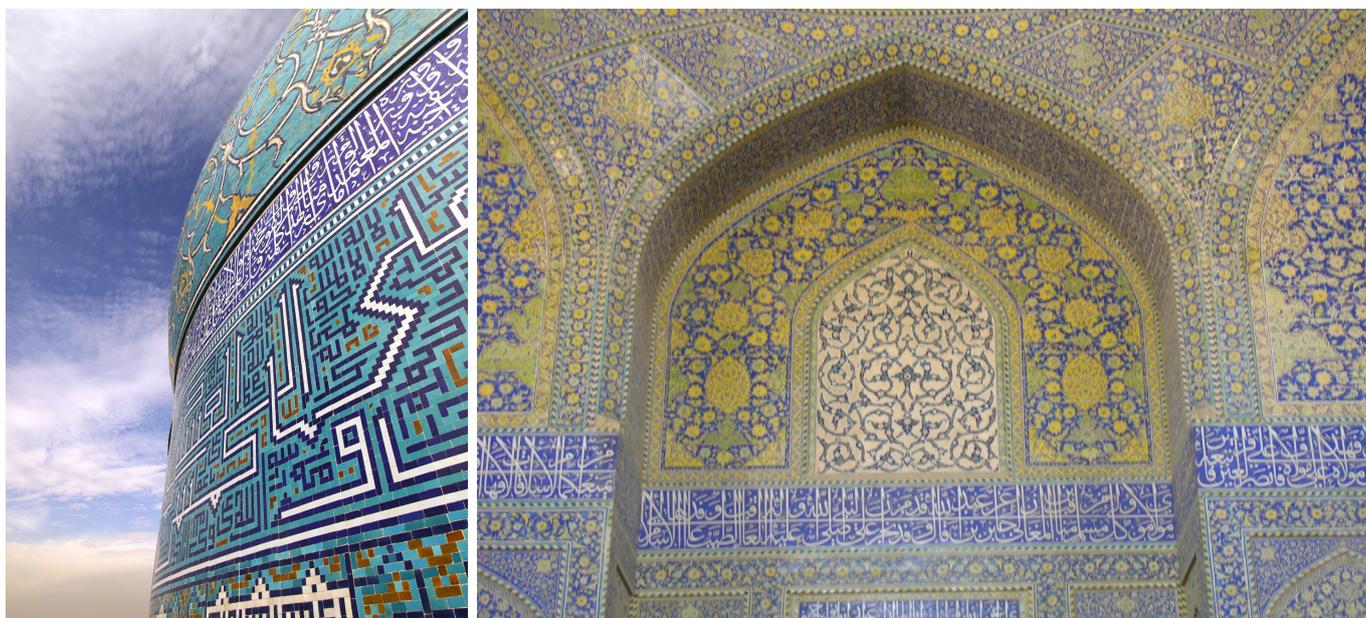


Figure 6  
Enamelled exterior tiles (left) and faience interior mosaics (right) of Meidan Mosque in Meidan Square of Esfahan, Iran. (left: ©OUR PLACE The World Heritage Collection, [whc.unesco.org/en/documents/130014](http://whc.unesco.org/en/documents/130014); right: 2006, Francesco Bandarin, CC BY-SA 3.0).

The two masterpieces of the Mughal civilization in this property are characterized respectively by monumental architecture and extensive water gardens that represent its artistic and aesthetic height during mid-sixteenth to mid-seventeenth centuries (Criteria i, iii) under the influence of design innovations in other royal Mughal enclaves and exerting its influence in subsequent centuries on the development of artistic and aesthetic expression throughout the Indian subcontinent (Criterion ii), fusing Islamic, Persian, Hindu and Mongol artistic traditions. The period of Shah Jahan (1627-58), who also ordered "Taj Mahal" World Heritage property that was inscribed on WHL in 1983 based on Criterion (i)<sup>18</sup>, is characterized by precious material and mosaic inlays alongside luxurious marbles within exuberant decorative motifs of Persian origins. From his period dates the exceptional Shish Mahal palace in the building complex around the Court of Shah Jahan in Lahore. The monument is known as the

18 UNESCO WHC, "Taj Mahal", <https://whc.unesco.org/en/list/252>.

“Palace of Mirrors” due to its sparkling mosaics of glass (*ayina kari*), gilt, semi-precious stones, and marble screening, among attributes of the property’s OUV mentioned under Brief Synthesis (Fig. 7). Consolidation and preservation of this extraordinary mosaic decoration has been continuing for over a century now, through assessments and interventions on earlier implementations (Kamran - Awan - Gulzar 2016: 127).

Figure 7  
Mosaic decorations of the Shish Mahal palace in Lahore Fort complex, Pakistan. (left: ©Zishan Sheikh, [whc.unesco.org/en/documents/122520](https://whc.unesco.org/en/documents/122520); right: 2015, Wikimedia Commons, CC BY-SA 4.0).



A third and last equally impressive but typologically very different example from Islamic contexts is the mosaic floors of the well-preserved eighth-century desert castle “Quseir Amra” in Jordan which was inscribed on WHL in 1985. Serving both as a fortress with a garrison and a residence of the Umayyad caliphs, the most outstanding features of this “pleasure palace” are the figurative murals decorating the reception hall and the bath (*hammam*) that reflected the secular art of their times (Fig. 8). Alongside extensive fresco paintings, surviving geometric mosaic floors provide new insights into early Islamic art and its derivation from Classical and Byzantine predecessors [in Anatolia, Cyprus, Greece, and elsewhere outside of the region (Nassar 2015: 414, 419)], the former with zodiac figures, human portraits, and game depictions that are not encountered in later periods (Criterion ii) and, as such, bears exceptional testimony to a pre-Islamic secular visual culture imbued in the Umayyad civilization (Criterion iii) in a desert establishment that has been exceptionally preserved *in situ* (Criterion iv)<sup>19</sup>. These three examples remind the comparative thinness of publications<sup>20</sup> and international scientific activities on mosaic heritage from Islamic contexts. As is mentioned above on the possible reasons for Africa’s underrepresentation on WHL with its mosaic heritage, this may be partly due to the relative scarcity of this heritage type. A similar argument would be plausible also for the underrepresentation of pre-Roman and modern periods on WHL, which parallels the above-mentioned observation on the over-representation of historic periods over prehistory and the twentieth century.

Earlier-mentioned “Ciudad Universitaria de Caracas” and “Rio de Janeiro” with exterior mosaics constitute two of the three modern sites featuring mosaics,

<sup>19</sup> UNESCO WHC, “Quseir Amra”, <https://whc.unesco.org/en/list/327>; for a detailed photographic documentation and modelling, panoramas and VR tours of the interior space, see: “Qasr Amra”, Columbia University (in the City of New York) Department of Art History and Archaeology, Media Center for Art History, <https://mcid.mcah.columbia.edu/art-atlas/art-and-archaeology-jordan/qasr-amra>.

<sup>20</sup> As an example, at the time of drafting this paper, a search with the word “Islamic” in this journal’s contents reveals only three publications: Greenhalgh 2008: 55-81; Friedman 2015: 17-31; Erbudak 2023: 145-156.



Figure 8

Top: Quseir Amra Umayyad fortress-palace, Jordan from outside (2014 ©Ko Hon Chiu Vincent, <https://whc.unesco.org/en/documents/132502>) and Early Islamic frescoes (bottom left) and a mosaic floor (bottom right) of Quseir Amra, Jordan. (left: ©Federica Leone, <https://whc.unesco.org/en/documents/110386>; right: ©Gerhard Haupt & Pat Binder).

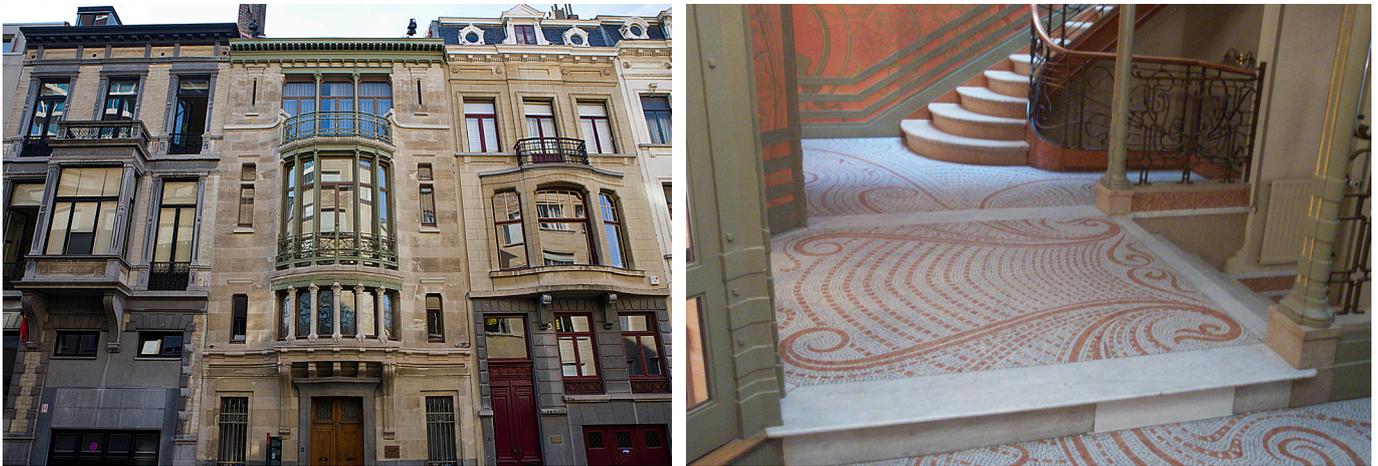


the latter also being the only park as a heritage type among World Heritage properties whose Statements of OUV refer to mosaic heritage. Inscribed on WHL in 2000, the former was initially established in the colonial period by Simon Bolivar (1783-1830) and designed by the Venezuelan architect Carlos Raúl Villanueva (1900-1975) in collaboration with a group of avant-garde artists between 1940 and 1960. The clearly articulated building ensemble in the 164,203-hectare campus area is an outstanding example of the Modern Movement in urban planning, architecture, and arts (Criterion i)<sup>21</sup>. The open and dynamic campus space combines the spirit and technological development of the times in the use of reinforced concrete with a modern interpretation of urban and architectural concepts and traditions (such as patios and latticed windows) in response to the tropical environment. Art works, including mosaic façades and free-standing panels among exposed concrete surfaces (Fig. 2), are an essential part of the inhabited place, thus constituting “an outstanding example of the coherent realization of the urban, architectural, and artistic ideals of the early

21 “The recovery experience of the Ciudad Universitaria de Caracas” was shared with the participants through an exhibition and presentation at a side event during the 46th World Heritage Committee Session held in Riyadh, Saudi Arabia (2023).

20<sup>th</sup> century”<sup>22</sup> (Criterion iv). The abstract mosaic panels are made of small coloured-glass pieces in imitation of precious stones, marble, and gold coatings encountered in Greek, Roman, and Byzantine enclosures. In addition to climatic and soil conditions, lack of awareness about their heritage value has its share in the detachment of mosaics on some building façades, occasionally due to human aggression (González 2013). This points to the importance, in mosaic studies, of research on the conservation and restoration of contemporary works of mosaic art exposed outdoors.

The third property featuring modern mosaic heritage is “Major Town Houses of the Architect Victor Horta (Brussels)” which is a serial property of four components—Hôtel Tassel (1893, Fig. 9), Hôtel Solvay (1894), Hôtel van Eetvelde (1895), and Maison & Atelier Horta—that were inscribed on WHL in 2000. As one of the earliest initiators of Art Nouveau, Horta’s pioneering architectural works represent a stylistic revolution that is characterised by their open plan, diffusion of light, brilliant joining of curved decoration lines with buildings’ structure, use of new building materials (steel and glass), and the introduction of modern technical utilities that heralded the modern movement of Art Nouveau architecture (Criterion i), marking a decisive stage in the evolution of architecture in the West (Criterion ii), and brilliantly illustrating the transition from the nineteenth to the twentieth century in art, thought and society (Criterion iv). Reviving the nineteenth-century town house and private mansion tradition, the selected four works combine residential and representational functions in a subtle spatial organization of a double house scheme connected by a glass-covered circulation area (Fig. 9 right). These circulation spaces of the house-workshops were arranged particularly elegantly, through a smooth flow of motives from the mosaic floor to the painted walls, the wrought iron work, and



custom furniture (Tsihlias 1996: 109, 111), creating “a remarkable sense of unity with meticulous attention to the smallest detail of the building, from the door handle or bell to the least piece of furniture”<sup>23</sup>. Although mosaics are not directly referenced under the Criteria in these two modern examples’ Statements of OUV, these justification texts hint at their integrity with the other elements forming and representing the properties’ attributes of OUV, highlighting incommensurability of assessing the significance and value of mosaics or any other element in isolation from others, encouraging instead a wholistic approach as recommended and adopted in the World Heritage Programme.

Figure 9  
Front façade (left) and Art Nouveau interior floor mosaics (right) of Victor Horta’s Hôtel Tassel in Brussels, Belgium. (left: 2008 ©Ko Hon Chiu Vincent, [whc.unesco.org/en/documents/122440](https://whc.unesco.org/en/documents/122440); right: 2002, Henry Townsend – Wikimedia Commons).

<sup>22</sup> UNESCO WHC, “Ciudad Universitaria de Caracas”, <https://whc.unesco.org/en/list/986/>.

<sup>23</sup> UNESCO WHC, “Major Town Houses of the Architect Victor Horta (Brussels)”, <https://whc.unesco.org/en/list/1005/>.

At the other end of the chronological scale is the pebble mosaics from “Gordion”<sup>24</sup> in Turkey which was inscribed on WHL in 2023 based on Criterion (iii) as the political and cultural centre currently best representing the Iron Age Phrygian civilisation of Anatolia that excelled in timber construction, woodcarving, and metalwork. Among the elements mentioned under Brief Synthesis as testifying to the property’s OUV are elite buildings within a citadel which feature the earliest known coloured floor mosaics out of pebbles (Fig. 10). These mosaics feature simple but effective geometric patterns, mostly in checkerboard design, out of pale blue and white natural pebbles while dark red and dark blue appear with exceptional yellow and grey in extensive floors that have a scatter of geometric patterns often with curvilinear lines that have no perceivable overall design, all embedded in a now lost but possibly organic binding (Young 1965: 7, 9-10, 12). This is the earliest-dating mosaic heritage corpus mentioned in the OUV Statement of a World Heritage property which also is unique with regards to its materials and substance.

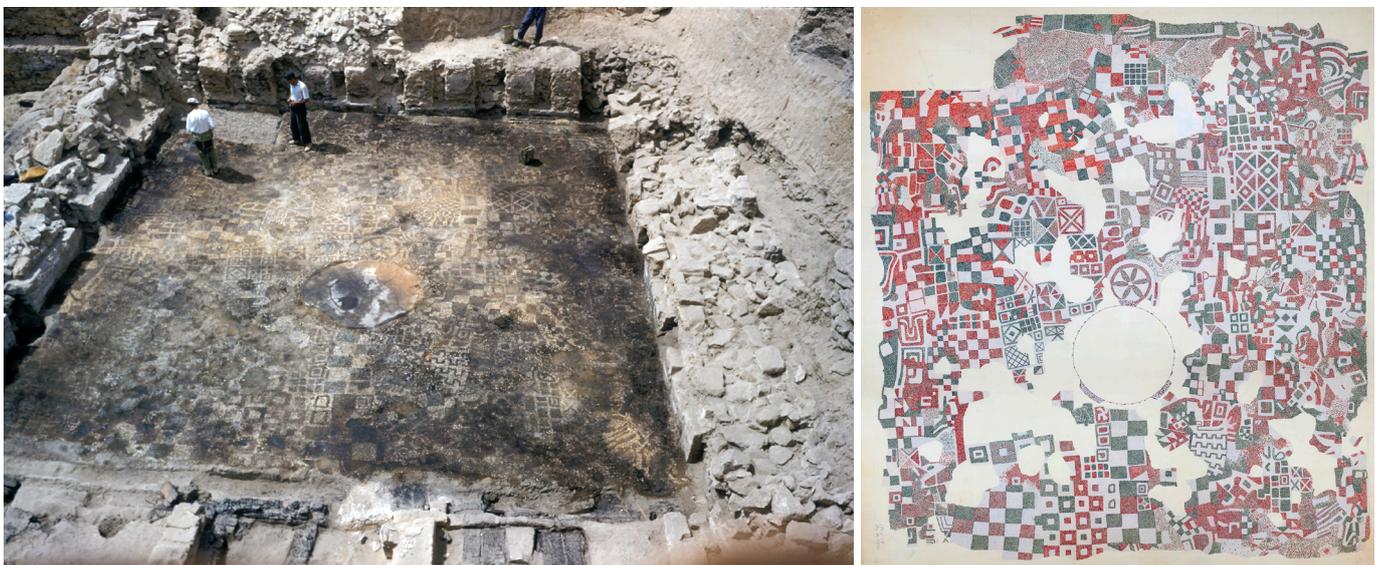


Figure 10  
The polychrome pebble mosaic in the main room of Megaron 2 (left) and its watercolour reconstruction by Joseph S. Last (right) from “Gordion”, Turkey (1956, Courtesy of Penn Museum, Gordion Archive).

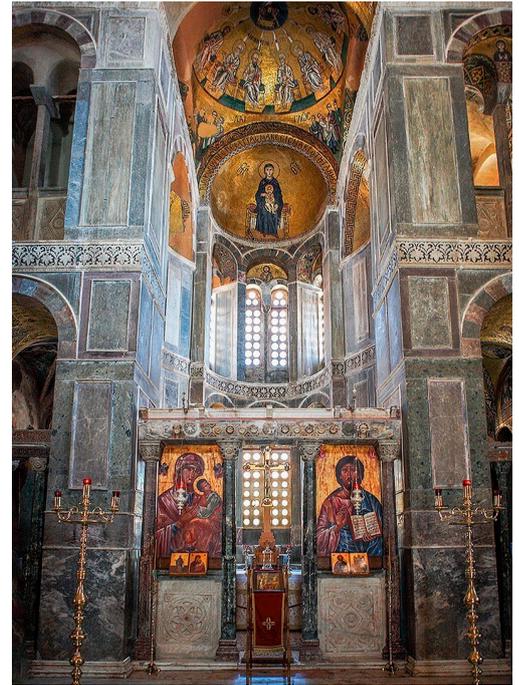
### Highlights: Mosaics as an Attribute of OUV for World Heritage Properties

In the vast majority of the surveyed Statements of OUV, no technical information is provided on the mosaics except hints like the mention of a gold background “characteristic of the ‘second golden age of Byzantine art’” on the eleventh- and twelfth-century wall mosaics in “Monasteries of Daphni, Hosios Loukas and Nea Moni of Chios” in Greece (Fig. 11) or the “tesserae mosaics” among attributes of the multicultural Western-Islamic-Byzantine syncretism characterizing the twelfth-century Norman kingdom of Sicily in “Arab-Norman Palermo and the Cathedral Churches of Cefalú and Monreale”, Italy (Fig. 5). The most detailed description of mosaics comes from the OUV Statement for “Early Christian Monuments of Ravenna” in Italy, through the highest use of the word “mosaic” with 19 times, followed by “Um er-Rasas (Kastrom Mefa’a)”<sup>25</sup> in Jordan with 11, “Monasteries of Daphni, Hosios Loukas and Nea Moni of Chios” in Greece with 10, and “Paphos”<sup>26</sup> in Cyprus with 9 times. These four are among the 15 properties in whose “Statements of OUV” mosaics are mentioned

24 UNESCO WHC, “Gordion”, <https://whc.unesco.org/en/list/1669/>.

25 UNESCO WHC, “Um er-Rasas (Kastrom Mefa’a)”, <https://whc.unesco.org/en/list/1093>.

26 UNESCO WHC, “Paphos”, <https://whc.unesco.org/en/list/79>.



among elements forming and representing the attributes presented as justifying the selected Criteria. In the OUV Statements of 21 properties (including three of these 15—namely, “Historic Centre of Rome”, “Meidan Emam”, and “Ephesus” in Turkey), the word “mosaic” is used only once, in 12 of them (excluding the mentioned three for which mosaics are among attributes justifying the selected inscription Criteria) under Brief Synthesis. This reveals the exceptionality of the upper four as “highlights” on WHL in terms of their visibility through mosaic heritage or vice versa.

Inscribed in 1996 as a serial property of eight buildings, “Early Christian Monuments of Ravenna” date to Ravenna’s becoming the Western Roman Empire’s capital in AD 402. The series consists of two baptisteries, two basilicas, a chapel, a church, and two mausolea decorated with precious marbles, stucco, and mosaics that are described as displaying an exceptional blend of Graeco-Roman tradition, Christian iconography, and oriental and Western styles (Fig. 12)<sup>27</sup>. The outstanding significance of this mosaic art, among the best surviving examples in Europe and as a blend of western and eastern motifs and techniques, constitutes an attribute of the property’s OUV (Criterion i). Mosaics are also listed among the elements by which the property provides unparalleled evidence of artistic and religious relationships and contacts at an important period of European cultural history, in their blending of eastern and western motives and techniques (Criterion ii). The great artistic skill they display include “a wonderful blend of Greco-Roman tradition, Christian iconography and oriental and western styles typifying the culture of the later Roman Empire” (Criterion iii) and, as such, contributed in the property’s constituting “an epitome of religious and funerary art and architecture during the 6<sup>th</sup> century AD” (Criterion iv)<sup>28</sup>. In the justification of the first two of these Criteria, attributes of Ravenna’s mosaic heritage are directly cited, as an example of how mosaic heritage may contribute to demonstrating the OUV of World Heritage properties.

Figure 11  
Mosaics on a gold background characteristic of the “second golden age of Byzantine art” in the Monastery of Hosios Loukas, Greece (left: C messier CC BY-SA 4.0, <https://commons.wikimedia.org/w/index.php?curid=154278689>; right: 2005 ©Ko Hon Chiu Vincent, <https://whc.unesco.org/en/documents/159179>).

27 Opera di Religione della Diocesi di Ravenna, “The Most Beautiful Mosaics in the World”, <https://www.ravennamosaici.it/en/>.

28 UNESCO WHC, “Early Christian Monuments of Ravenna”, <https://whc.unesco.org/en/list/788/>.



Figure 12  
Basilica of Sant'Apollinare Nuovo (left) with "The Palace of Theodoric" mosaic in Ravenna, Italy (©Luigi Tazzari, left: [whc.unesco.org/en/documents/111561](https://whc.unesco.org/en/documents/111561); right: [whc.unesco.org/en/documents/111564](https://whc.unesco.org/en/documents/111564)).

As a measure for the scale of this contribution, the word "mosaic" was used once in the short description of the serial property, seven times under Brief Synthesis, twice in the justification of Criteria (i) and (ii), once under Integrity, twice under Authenticity, thrice under Protection and Management Requirements, and thrice in the links to "Ravenna Mosaics" Instagram and Facebook pages, and the "Religious work of the Diocese of Ravenna" website. A similar even distribution throughout the Statement of OUV with references to mosaics under all headings is observed also in that of "Monasteries of Daphni, Hosios Loukas and Nea Moni of Chios" which also has a link to a YouTube video in Greek language on "Monasteries of Daphni and mosaics"<sup>29</sup>, and "Paphos" except in external links. Outside the UNESCO WHC website, webpages and videos of mosaic art and restoration as well as a mosaic restoration school established in 1984 under the Superintendence for Architectural and Landscape Heritage of Ravenna and an international centre for the documentation of mosaics (CIDM – Centro Internazionale di Documentazione sul Mosaico in MAR – Museo d'Arte della città di Ravenna) further increase the visibility of mosaic heritage in this serial World Heritage property. Among the four "highlights" presented in this section, only in the OUV Statement of "Um er-Rasas (Kastrom Mefa'a)" in Jordan<sup>30</sup>, "mosaics" are not mentioned under Protection and Management Requirements and also no external links are provided for multimedia on the property's mosaic heritage.

"Um er-Rasas (Kastrom Mefa'a)" was inscribed in 2004 as an example for continuous habitation of outstanding significance since a Roman camp that developed in time into a town with remains from the Roman, Byzantine and Early Muslim periods (end of 3<sup>rd</sup> to 9<sup>th</sup> centuries AD) in a relic agricultural landscape with cultivation infrastructure. Among these elements, those forming and representing the property's attributes of OUV belong to the extensive settlement of the Byzantine/Umayyad period of seventh-eighth centuries, evidencing toleration of Christianity and spread of monotheistic beliefs in the region. This evidence includes sixteen churches some of which have well-preserved mosaic floors of great artistic value, including one in the Church of St Stephen representing several Egyptian and Palestine towns in the region (Fig. 13), in justification of Criterion (i). Other mosaic church floors depict birds and animals, fishermen and hunters incorporated into extensive geometric mosaic carpets. Other components are a fourteen-meter-high stone tower in the centre

29 "Monasteries of Daphni and mosaics" (accessible from: [https://www.youtube.com/watch?v=ap\\_6VgO4ETg](https://www.youtube.com/watch?v=ap_6VgO4ETg), Accessed February 13, 2025).

30 UNESCO WHC, "Um er-Rasas (Kastrom Mefa'a)", <https://whc.unesco.org/en/list/1093/>.



of a courtyard by a small church which has the living quarters of stylite monks at its top, in justification of Criterion (iv). As such, the property is strongly associated with monasticism and with the spread of monotheism in the region, including Islam (Criterion vi). Although mosaics are not mentioned under Protection and Management Requirements, as noted above, vulnerability of the excavated mosaics to general weathering processes and poor drainage is noted under Integrity, and the property’s Authenticity is noted to have been impaired by incorrect repair and maintenance techniques used in the protection of mosaic floors. Design of a new shelter over St. Stephen’s mosaic floor was among the measures taken against these conservation problems after systematic data collection with help from the European Commission (Ha’obsh 2008). Although the above-mentioned descriptions give an idea about the form and design of the sheltered mosaic floors at “Um er-Rasas (Kastrom Mefa’a)”, no information is provided in the property’s Statement of OUV on the involved techniques, also against the conservation problems.

The OUV Statement of “Monasteries of Daphni, Hosios Loukas and Nea Moni of Chios” in Greece, on the other hand, provides more details in this respect.

Figure 13 Mosaic floor of the Church of St Stephen in “Um er-Rasas (Kastrom Mefa’a)” representing several Egyptian and Palestine towns in the region (©Karim Hendili, left: <https://whc.unesco.org/en/documents/114807>; right: <https://whc.unesco.org/en/documents/114818>).

Inscribed in 1990, the serial property consists of three geographically distant monasteries in Attica, Phocida, and Chios Island near Anatolia which belong to the same typology and display the same characteristics of the middle period of Byzantine religious architecture in the eleventh and twelfth centuries including very well-preserved mosaics (Criterion iv). The three monasteries decorated with “superb marble work” and “mosaics on a gold background”, among other characteristics of the “second golden age of Byzantine art” (Fig. 11), are presented as unique artistic achievements in justification of the serial property’s and of its individual components’ OUV in reference to Criterion (i). For this reason, special care was given to the restoration of the mosaics which was continuing when Daphni Monastery was partially reopened to the public in 2008. Although not mentioned in the serial property’s Statement of OUV, archaeometric research has revealed the use of plant ash-based glass tesserae displaying variations based on presence of opacifiers and colourants in the mosaics decorating Daphni and Hosios Loukas Monasteries on the mainland, among characteristics distinguishing the tesserae of the original decorations from those of other periods (Arletti – Fiori - Vandini 2010: 796). Mention of this aspect in the property’s Statement of OUV would have contributed to increased visibility of the variety in the materials, substance, and techniques employed in the broad category of figural mosaics from Christian religious contexts.

This brief survey is concluding with a World Heritage property that offers an overview of such variety through time in a single site. Inscribed on WHL in 1980 as a series of three components at two sites (Kato Paphos and Kouklia) in a 291-hectare property, “Paphos” in Cyprus was established as a place of worship to fertility deities since Neolithic times (sixth millennium BC) and is presented in its Statement of OUV as the legendary birthplace of Aphrodite. Remains from Aphrodite’s sacred city, Nea Paphos, are in Kato Paphos alongside royal tombs while Aphrodite’s sanctuary, with remains from a temple dating to the twelfth century BC and used up to the Roman period in a multi-layered area dating back to one of the earliest Mycenaean settlements (Palaepaphos), is in Kouklia village. Based on this evidence, wide recognition and celebration of Greek Aphrodite and Roman Venus cults are presented as representing the religious and cultural importance of the local fertility goddess of Paphos in justification of the property’s OUV under Criterion (vi).

The exceptional corpus of mosaics mainly in villas of Nea Paphos are described in the property’s Statement of OUV as “among the most beautiful in the world” without specifying the corresponding attributes, as currently required in the nomination process described at the introduction of this essay, possibly due to the property’s early inscription date. In terms of their themes, the villa floor mosaics are noted under Brief Synthesis to “constitute an illuminated album of ancient Greek mythology, with representation of Greek gods, goddesses and heroes, as well as activities of everyday life.” There is no mention of the mosaics known and studied in other types of buildings, including the Greco-Roman Theatre (Lindbergh 2017). Additionally, the villa mosaics are noted to “cover the Hellenistic period to the Byzantine period” under Criterion (iii). There exists no other reference to the Byzantine period in the Statement of OUV although Christianity has been a major reference in the interpretation of the property’s mosaic heritage. An example is iconographic sequence in the “House of Aion” mosaic programme which owes its fame partly to controversial interpretations since its discovery in 1983 (Fig. 14). These have a wide range from observing in it “allegorical messages concerning the fate of the human soul, the victory of cosmic order over nature, or a neo-Platonic process of apotheosis” to perceiving



it as mirroring “in exact order, key scenes from the life of Jesus as depicted in the canonical Christian Gospels”—namely, “the Annunciation to the Virgin Mary, the Visitation of the Magi, the Triumphal Entry into Jerusalem, and the Condemnation before Pilate”; to the extreme of “seeing it as an anti-Christian polemical piece, commissioned by a wealthy pagan to discredit the ascendant religion.” (Ladouceur 2018: 49-50). These few points would suffice to highlight some major limitations in the property’s Statement of OUV as published in UNESCO’s World Heritage Convention website in representing the significance of “Paphos” mosaics for the academic community and humanity alike. This observation may be a good starting point for concluding remarks on future research on the visibility of mosaic heritage on WHL.

Figure 14  
 “Theseus and the Minotaur” mosaic floor in the “House of Aion” in Nea Paphos, Cyprus. (left: 2011, Wolfgang Sauber GFDL | CC-BY-SA-3.0,2.5,2.0,1.0).

### In Conclusion: Future Research on Mosaic Heritage in World Heritage Properties

This essay has been intended as a preliminary survey on the visibility of mosaic heritage on UNESCO’s website for World Heritage properties based on the published Statements of OUV. The first group of observations have been on the distribution of World Heritage properties with mosaics mentioned in their Statements of OUV by their heritage category, location on the globe, and position of the mosaics within the property to note conformity of the first two with the general trends of over- and under-representations on WHL. As to the third variable, information on the setting of the mosaics within the property is missing both in terms of mosaic (i.e. floor, wall, etc) and building types in the OUV Statement of several properties (Table 1). As a line of future research, this missing information may be collected from the nomination dossiers if shared on the same website and/or from external sources to grasp the actual distribution beyond what is represented by the present Statements of OUV. While drafting the OUV Statements for future World Heritage properties with mosaics, and revising the existing ones whenever possible, attention may be given to specifying these aspects as well as the form and design, materials and substance, and techniques of mosaics among attributes forming and representing the inscribed property’s OUV. This would increase the potential of these Statements of OUV to collectively represent the variety in the mosaic heritage inscribed on WHL.

In the presentation of selected examples, this essay has focused on “exceptions”, both in terms of the rarity of the mosaics in reference to their types and periods and of the frequency by which the word “mosaic” is mentioned in their

Statements of OUV. Within the physical limitations of this paper, this strategy has enabled a brief presentation only of ten examples, which corresponds to a quarter of the 39 cultural and 2 mixed properties in whose Statements of OUV the word “mosaic” has been used to describe cultural heritage of various types excluding the three properties that have not been included in this present survey results due to describing other cultural phenomena with the analogy of mosaics. A focus on the wide range between these extremes may produce observations and analyses that would apply to a larger sample of World Heritage properties in whose Statements of OUV mosaics are mentioned. This may be followed by a similar survey on the properties currently inscribed on States Parties’ Tentative Lists of World Heritage to observe the distribution of possible future WHL candidates in view of proposing possible missing properties with exceptional mosaic heritage among attributes of OUV, in line with the ongoing strategy of achieving a balanced representation on WHL of heritage types, chronologies-regions, and themes.

State	Region	Property (bold are mentioned in the text)	Inscription Date	Property Category	Interior / Exterior	Mosaic Setting	Mosaic Position	Mosaic Period	Inscription Criteria	Mentions of Mosaics	Reference Link
Albania	Europe & North America	Butrint	1992	C / site	I	baptistry	floor	paleo-Christian	(iii)	[1] Brief Synthesis	<a href="https://whc.unesco.org/en/list/570">https://whc.unesco.org/en/list/570</a>
Albania & North Macedonia	Europe & North America	Natural and Cultural Heritage of the Ohrid region	1979	M / site	I	basilicas	floor	Early Christian	(i) (iii) (iv) (vii)	[2] Brief Synthesis [1] Criterion (iii)	<a href="https://whc.unesco.org/en/list/99">https://whc.unesco.org/en/list/99</a>
Algeria	Arab States	Djemila	1982	C / site	I	aristocratic residence	pavement	Roman	(iii) (iv)	[1] Brief Synthesis [1] Integrity [3] Authenticity [1] Protection and Management Requirements	<a href="https://whc.unesco.org/en/list/191">https://whc.unesco.org/en/list/191</a>
Algeria	Arab States	Timgad	1982	C / site	I	house	-	Roman	(ii) (iii) (iv)	[1] Brief Synthesis	<a href="https://whc.unesco.org/en/list/194">https://whc.unesco.org/en/list/194</a>
Algeria	Arab States	Tipasa	1982	C / site	I	religious buildings	pavement	Early Christian	(iii) (iv)	[1] Brief Synthesis	<a href="https://whc.unesco.org/en/list/193">https://whc.unesco.org/en/list/193</a>
Belgium	Europe & North America	Major Town Houses of the Architect Victor Horta (Brussels)	2000	C / serial	I	house	floor	Art Nouveau	(i) (ii) (iv)	[1] Brief Synthesis	<a href="https://whc.unesco.org/en/list/1005">https://whc.unesco.org/en/list/1005</a>
Brazil	Latin America & the Caribbean	Rio de Janeiro: Carioca Landscapes between the Mountain and the Sea	2012	C / serial	E	park	pavings	modern	(v) (vi)	[1] Authenticity	<a href="https://whc.unesco.org/en/list/1100">https://whc.unesco.org/en/list/1100</a>
Croatia	Europe & North America	Episcopal Complex of the Euphrasian Basilica in the Historic Centre of Poreč	1997	C / group of buildings	I	basilicas	apsis around windows	Early Christian	(ii) (iii) (iv)	[1] Brief Synthesis	<a href="https://whc.unesco.org/en/list/809">https://whc.unesco.org/en/list/809</a>
Cyprus	Europe & North America	Paphos	1980	C / site	I	villa	floors	from Hellenistic to Byzantine	(iii) (vi)	[1] Short Description [2] Brief Synthesis [1] Criterion (iii) [3] Integrity [1] Authenticity [1] Protection and Management Requirements	<a href="https://whc.unesco.org/en/list/79">https://whc.unesco.org/en/list/79</a>
Egypt	Arab States	Abu Mena	1979	C / site	I	religious	-	Early Christian	(iv)	[1] Brief Synthesis	<a href="https://whc.unesco.org/en/list/90">https://whc.unesco.org/en/list/90</a>
Georgia	Europe & North America	Gelati Monastery	1994	C / site	I	monastery	apsis	12 <sup>th</sup> c.	(iv)	[3] Brief Synthesis	<a href="https://whc.unesco.org/en/list/710">https://whc.unesco.org/en/list/710</a>
Germany	Europe & North America	Aachen Cathedral	1978	C / monument	I	cathedral	dome	8 <sup>th</sup> c.	(i) (ii) (iv) (vi)	[2] Brief Synthesis [1] Criterion (i)	<a href="https://whc.unesco.org/en/list/3">https://whc.unesco.org/en/list/3</a>
Greece	Europe & North America	Paleochristian and Byzantine Monuments of Thessalonika	1988	C / group of buildings	I	religious	-	Early Christian to Palaeologan Renaissance	(i) (ii) (iv)	[1] Short Description [2] Brief Synthesis [1] Criterion (i) [1] Protection and Management Requirements	<a href="https://whc.unesco.org/en/list/456">https://whc.unesco.org/en/list/456</a>
Greece	Europe & North America	Delos	1990	C / site	I	merchant houses	floors	after 167 BC	(ii) (iii) (iv) (vi)	[1] Brief Synthesis	<a href="https://whc.unesco.org/en/list/530">https://whc.unesco.org/en/list/530</a>
Greece	Europe & North America	Monasteries of Daphni, Hosios Loukas and Nea Moni of Chios	1990	C / serial ???	I	churches & monasteris	walls	11 <sup>th</sup> - 12 <sup>th</sup> c.	(i) (iv)	[1] Short Description [1] Brief Synthesis [1] Criterion (i) [1] Criterion (iv) [1] Integrity [2] Authenticity [3] Protection and Management Requirements [1] Links	<a href="https://whc.unesco.org/en/list/537/">https://whc.unesco.org/en/list/537/</a> YouTube video - Monasteries of Daphni and mosaics (in Greek only) <a href="https://youtu.be/6VgO4E1g2sI">https://youtu.be/6VgO4E1g2sI</a> <a href="https://www.youtube.com/watch?v=6VgO4E1g2sI">https://www.youtube.com/watch?v=6VgO4E1g2sI</a>
Greece	Europe & North America	Archaeological Site of Aigai (modern name Vergina)	1996	C / site	I	palaces	-	Hellenistic / Macedonian	(i) (iii)	[1] Short Description	<a href="https://whc.unesco.org/en/list/780">https://whc.unesco.org/en/list/780</a>
Greece	Europe & North America	Archaeological Site of Philippi	2016	C / site	I	-	floors	Hellenistic / Macedonian	(iii) (iv)	[1] Authenticity	<a href="https://whc.unesco.org/en/list/1517">https://whc.unesco.org/en/list/1517</a>
Holy See & Italy	Europe & North America	Historic Centre of Rome, the Properties of the Holy See in that City Enjoying Extraterritorial Rights and San Paolo Fuori le Mura	1980	C / serial ???	I	palaces & basilicas & churches	-	over three millennia	(i) (ii) (iii) (iv) (vi)	[1] Criterion (i)	<a href="https://whc.unesco.org/en/list/91">https://whc.unesco.org/en/list/91</a>

Iran	Asia & Pacific	<b>Meidan Emam, Esfahan</b>	1979	C / site	I	mosque	dome	16 <sup>th</sup> -18 <sup>th</sup> c.	<b>(i) (v) (vi)</b>	<b>[1] Criterion (i)</b> <a href="https://whc.unesco.org/en/list/115">https://whc.unesco.org/en/list/115</a>
Iraq	Arab States	Samarra Archaeological City	2007	C / site	I	-	-	836-892	<b>(ii) (iii) (iv)</b>	<b>[1] Brief Synthesis</b> <a href="https://whc.unesco.org/en/list/276">https://whc.unesco.org/en/list/276</a>
Italy	Europe & North America	Piazza del Duomo, Pisa	1987	C / site	I	cathedral	-	Medieval	<b>(i) (ii) (iv) (vi)</b>	<b>[1] Brief Synthesis</b> <b>[1] Criterion (i)</b> <a href="https://whc.unesco.org/en/list/395">https://whc.unesco.org/en/list/395</a>
Italy	Europe & North America	Castel del Monte	1996	C / monument	I	-	decoration	Medieval	<b>(i) (ii) (iii)</b>	<b>[1] Integrity</b> <b>[1] Authenticity</b> <a href="https://whc.unesco.org/en/list/398">https://whc.unesco.org/en/list/398</a>
Italy	Europe & North America	Early Christian Monuments of Ravenna	1996	C / group of buildings	I	baptistry, basilica, mausoleum	wall & cuppola decoration	Early Christian	<b>(i) (ii) (iii) (iv)</b>	<b>[1] Short Description</b> <b>[7] Brief Synthesis</b> <b>[1] Criterion (i)</b> <b>[1] Criterion (ii)</b> <b>[1] Integrity</b> <b>[2] Authenticity</b> <b>[3] Protection and Management Requirements</b> <b>[3] Links</b> <a href="https://whc.unesco.org/en/list/788">https://whc.unesco.org/en/list/788</a> Ravenna Mosaics - Instagram page <a href="https://www.instagram.com/ravennamosaic/">https://www.instagram.com/ravennamosaic/</a> Ravenna Mosaics - Facebook page <a href="https://www.facebook.com/RavennaMosaiciMosaics">https://www.facebook.com/RavennaMosaiciMosaics</a> Ravenna Mosaics - Religious work of the Diocese of Ravenna <a href="https://www.ravennamosaic.it/en/">https://www.ravennamosaic.it/en/</a>
Italy	Europe & North America	Villa Romana del Casale	1997	C / site	I	villa	decoration	Roman	<b>(i) (ii) (iii)</b>	<b>[2] Short Description</b> <b>[1] Justification for Inscription</b> <a href="https://whc.unesco.org/en/list/832">https://whc.unesco.org/en/list/832</a>
Italy	Europe & North America	Archaeological Area and the Patriarchal Basilica of Aquileia	1998	C / site	I	basilicas	floor	Early Christian - rebuilt as Romanesque / Gothic	<b>(iii) (iv) (vi)</b>	<b>[1] Short Description</b> <b>[2] Brief Synthesis</b> <b>[1] Authenticity</b> <a href="https://whc.unesco.org/en/list/825">https://whc.unesco.org/en/list/825</a>
Italy	Europe & North America	Arab-Norman Palermo and the Cathedral Churches of Cefalù and Monreale	2015	C / site	I	-	tesserae mosaics	12 <sup>th</sup> c. Norman	<b>(ii) (iv)</b>	<b>[1] Brief Synthesis</b> <b>[2] Authenticity</b> <a href="https://whc.unesco.org/en/list/1487">https://whc.unesco.org/en/list/1487</a>
Jordan	Arab States	Quseir Amra	1985	C / monument	I	palace	floor	Islamic / 8 <sup>th</sup> c. Umayyad	<b>(i) (iii) (iv)</b>	<b>[1] Criterion (iv)</b> <b>[1] Authenticity (2010)</b> <a href="https://whc.unesco.org/en/list/327">https://whc.unesco.org/en/list/327</a>
Jordan	Arab States	Um er-Rasas (Kastrom Mefa'a)	2004	C / site	I	church	floors	7 <sup>th</sup> -8 <sup>th</sup> c.	<b>(i) (iv) (vi)</b>	<b>[2] Short Description</b> <b>[6] Brief Synthesis</b> <b>[1] Criterion (i)</b> <b>[1] Integrity</b> <b>[1] Authenticity</b> <a href="https://whc.unesco.org/en/list/1093">https://whc.unesco.org/en/list/1093</a>
Lebanon	Arab States	Byblos	1984	C / site	-	-	-	Phoenician	<b>(iii) (iv) (vi)</b>	<b>[1] Authenticity</b> <a href="https://whc.unesco.org/en/list/292">https://whc.unesco.org/en/list/292</a>
Mexico	Latin America & the Caribbean	Ancient Maya City and Protected Tropical Forests of Calakmul, Campeche	2002	M / site	E	-	façades	Late Classic Maya (ca. A.D. 600-900)	<b>(i) (ii) (iii) (iv) (ix) (x)</b>	<b>[1] Brief Synthesis</b> <b>[1] Criterion (iv)</b> <b>[1] Criterion (ix)</b> <a href="https://whc.unesco.org/en/list/1061/">https://whc.unesco.org/en/list/1061/</a>
Morocco	Arab States	Archaeological Site of Volubilis	1996	C / site	-	-	artistic material	3 <sup>rd</sup> c. BC Roman	<b>(ii) (iii) (iv) (vi)</b>	<b>[1] Brief Synthesis</b> <a href="https://whc.unesco.org/en/list/836">https://whc.unesco.org/en/list/836</a>
Pakistan	Asia & Pacific	Fort and Shalimar Gardens in Lahore	1981	C / site	I	palaces & mosques	decoration	17 <sup>th</sup> c. Mughal	<b>(i) (ii) (iii)</b>	<b>[1] Short Description</b> <b>[2] Brief Synthesis</b> <a href="https://whc.unesco.org/en/list/171">https://whc.unesco.org/en/list/171</a>
State of Palestine	Arab States	Birthplace of Jesus: Church of the Nativity and the Pilgrimage Route, Bethlehem	2012	C / group of buildings	I	church	floor	Early Christian	<b>(iv) (vi)</b>	<b>[1] Short Description</b> <a href="https://whc.unesco.org/en/list/1433">https://whc.unesco.org/en/list/1433</a>
Türkiye	Europe & North America	Historic Areas of Istanbul	1985	C / serial	I	palace & church	decoration	14 <sup>th</sup> -15 <sup>th</sup> c.	<b>(i) (ii) (iii) (iv)</b>	<b>[1] Brief Synthesis</b> <b>[1] Criterion (ii)</b> <b>[1] Criterion (iii)</b> <a href="https://whc.unesco.org/en/list/356">https://whc.unesco.org/en/list/356</a>
Türkiye	Europe & North America	Ephesus	2015	C / serial	I	houses	-	Imperial Roman	<b>(iii) (iv) (vi)</b>	<b>[1] Criterion (iii)</b> <a href="https://whc.unesco.org/en/list/1018">https://whc.unesco.org/en/list/1018</a>
Türkiye	Europe & North America	Gordion	2023	C / serial	I	elite buildings	floor	Iron Age	<b>(iii)</b>	<b>[1] Brief Synthesis</b> <a href="https://whc.unesco.org/en/list/1669">https://whc.unesco.org/en/list/1669</a>
Ukraine	Europe & North America	Kyiv: Saint-Sophia Cathedral and Related Monastic Buildings, Kyiv-Pechersk Lavra	1990	C / group of buildings	I	cathedral	decoration	11 <sup>th</sup> c.	<b>(i) (ii) (iii) (iv)</b>	<b>[1] Brief Synthesis</b> <b>[1] Criterion (i)</b> <a href="https://whc.unesco.org/en/list/527">https://whc.unesco.org/en/list/527</a>
Venezuela	Latin America & the Caribbean	Ciudad Universitaria de Caracas	2000	C / group of buildings	E	university buildings	façades	modern	<b>(i) (iv)</b>	<b>[1] Integrity</b> <a href="https://whc.unesco.org/en/list/986">https://whc.unesco.org/en/list/986</a>

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