

Programme

Monday 25 november 2019 | 15,00 > 18,00

Aula Basile, Dipartimento di Architettura, Edificio 8, Viale delle Scienze, Palermo

- **The Arab-Norman Itinerary within the UNESCO World Heritage List (Prof. Ignazio Vinci)**

Palazzo Reale, Piazza Indipendenza, Palermo

- **Digital representation of cultural and architectural heritage: “Castrum Superius. The Palace of the Norman Kings” (Visit to the exhibition with Prof. Fabrizio Agnello, curator)**

Tuesday 26 november 2019 | 15,00 > 18,00

Aula Basile, Dipartimento di Architettura, Edificio 8, Viale delle Scienze, Palermo

- **The Norman monuments within the UNESCO Itinerary (Prof. Sofia Di Fede)**
- **The Palatine Chapel: historic and constructive details (Prof. Tiziana Campisi)**
- **Digital representation of cultural and architectural heritage: techniques and tools (Prof. Francesco Di Paola)**



The Arab-Norman Itinerary within the UNESCO World Heritage List


PALERMO ARABO-NORMANNA
E LE CATTEDRALI DI CEFALÙ
E MONREALE



Organizzazione
delle Nazioni Unite
per l'Educazione,
la Scienza e la Cultura



Palermo arabo-normanna
e le Cattedrali di Cefalù e Monreale
iscritto nella Lista
del Patrimonio Mondiale nel 2019



UNIVERSITÀ
DEGLI STUDI
DI PALERMO

Prof. Ignazio Vinci

University of Palermo | Department of Architecture

The genesis of the UNESCO World Heritage List

1945

Creation of UNESCO – United Nations Educational, Scientific and Cultural Organization –, after the signature of the Constitution by **37 countries**. In 2019 the belonging countries were 193.

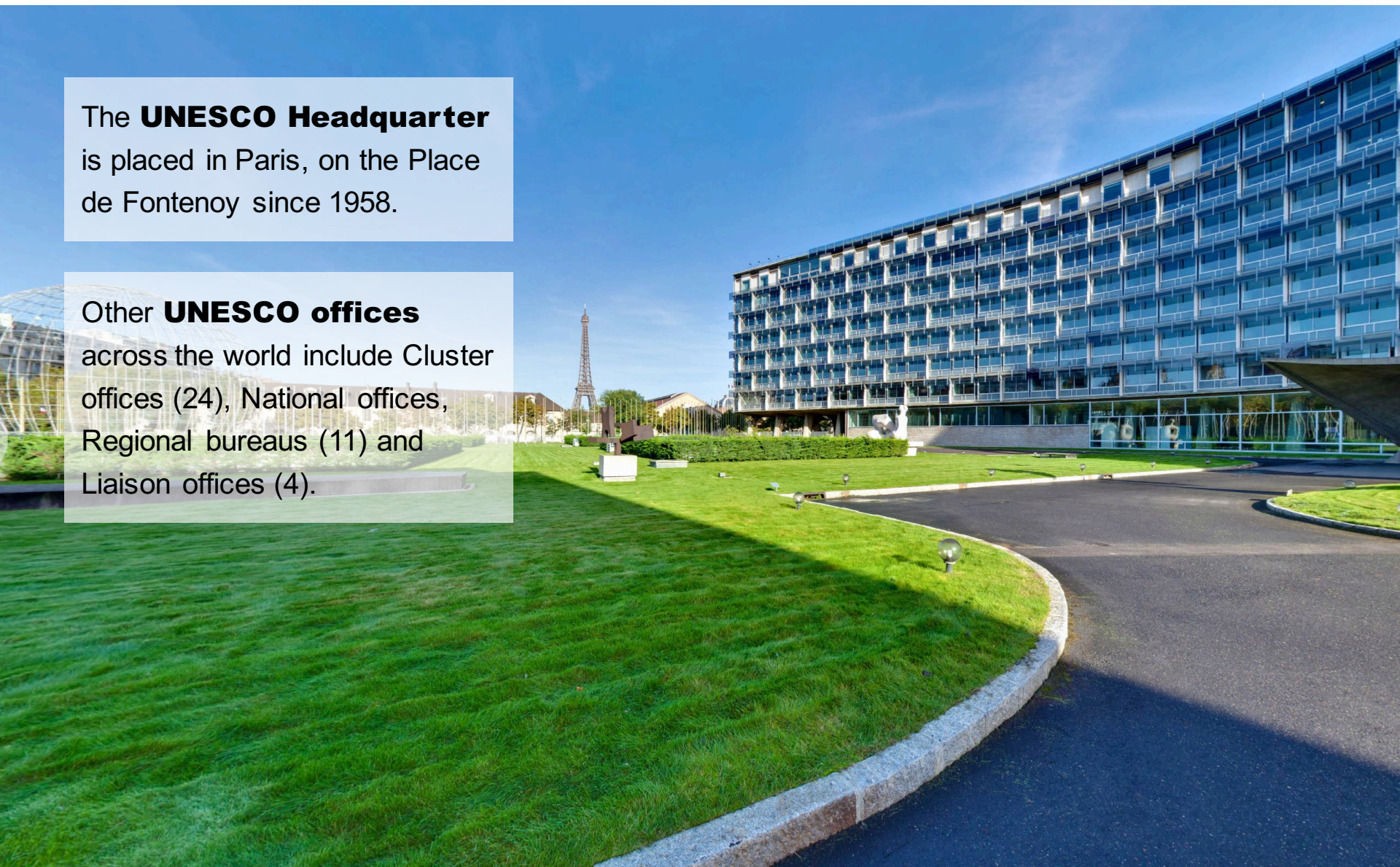
1972

Creation of UNESCO World Heritage List, after the *Convention Concerning the Protection of the World's Cultural and Natural Heritage*, adopted by the General Conference on 16 November 1972 held in Paris.

UNESCO Headquarter and organisation

The **UNESCO Headquarter** is placed in Paris, on the Place de Fontenoy since 1958.

Other **UNESCO offices** across the world include Cluster offices (24), National offices, Regional bureaus (11) and Liaison offices (4).



UNESCO mandate and mission

UNESCO aims at promoting **cooperation between the states in the cultural, educational and scientific fields**, contributing to stimulate respect for justice, human rights and fundamental freedoms without distinction of race, creed, gender and language, in order to achieve a more balanced development for different civilizations.

The specific activities of UNESCO are divided into **5 macro-areas**, including:

- **Education**
- **Natural sciences**
- **Humanities and Social Sciences**
- **Culture**
- **Communication and information.**

UNESCO and the protection of cultural heritage

One of the distinguishing activities of UNESCO was the **attention towards the environmental and landscape values, culture, art and its history.**

The activity in safeguarding the cultural and natural heritage was further enhanced after the States agreed to sign a **Convention on the protection of the world, cultural and natural heritage**, approved in Paris on 16 November 1972.

Article 4 of the Convention requires the member States:

«to guarantee the identification, protection, conservation, enhancement and transmission to future generations of the cultural and natural heritage located in their territory».

The World Heritage List: principles

The Committee, on the basis of data provided by each participating State, is responsible for setting up, updating and disseminating a **list of world heritage assets** deemed to be of exceptional universal value and whose safeguard is of international interest: the **World Heritage List** (WHL)

The concept of “**Common Heritage of Mankind**” or “**World Heritage Property**” refers to the fact that every culture has equal dignity and value and is an **integral part of the culture of all the peoples of the world**.

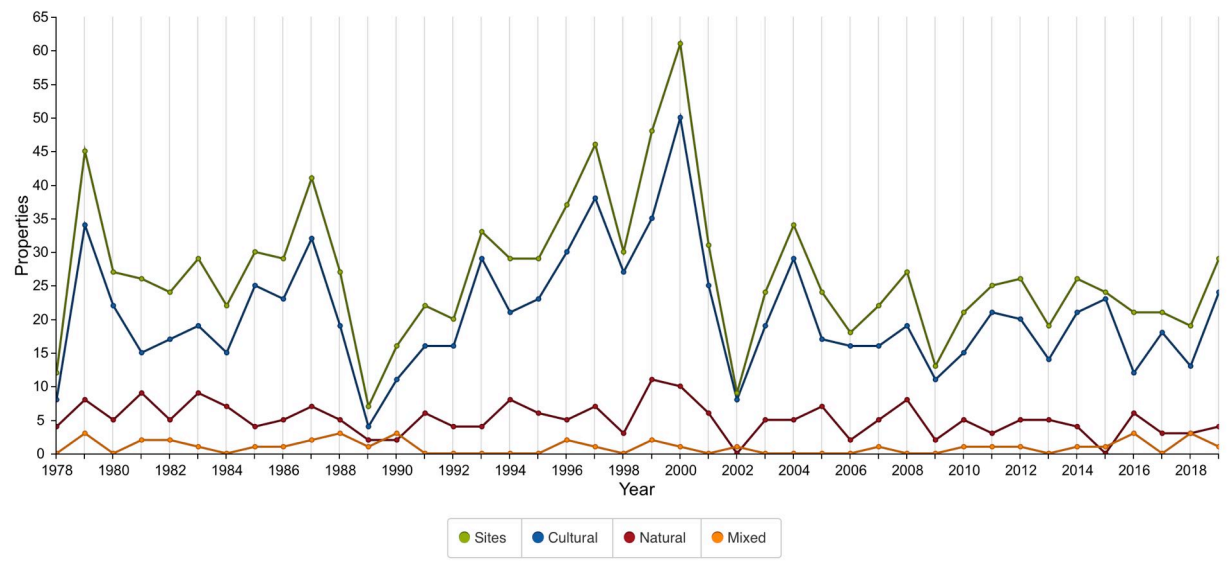
UNESCO’s protection does not extend to all cultural heritage, but only to those considered to be of “**exceptional universal value**”: this value is the difference that distinguishes a world heritage site from a national one.

The World Heritage List

1978



2019



1.121

SITES

869

CULTURAL

213

NATURAL

39

MIXED

The World Heritage List: distribution among the countries

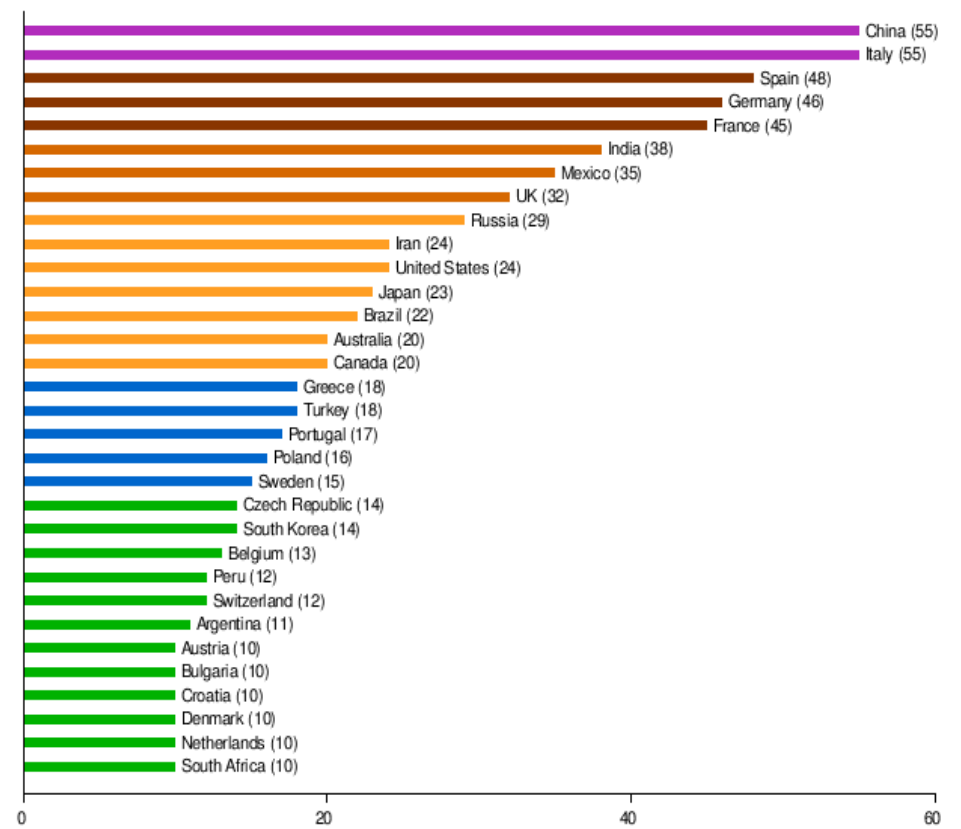


COUNTRIES

CHINA

ITALY

SPAIN



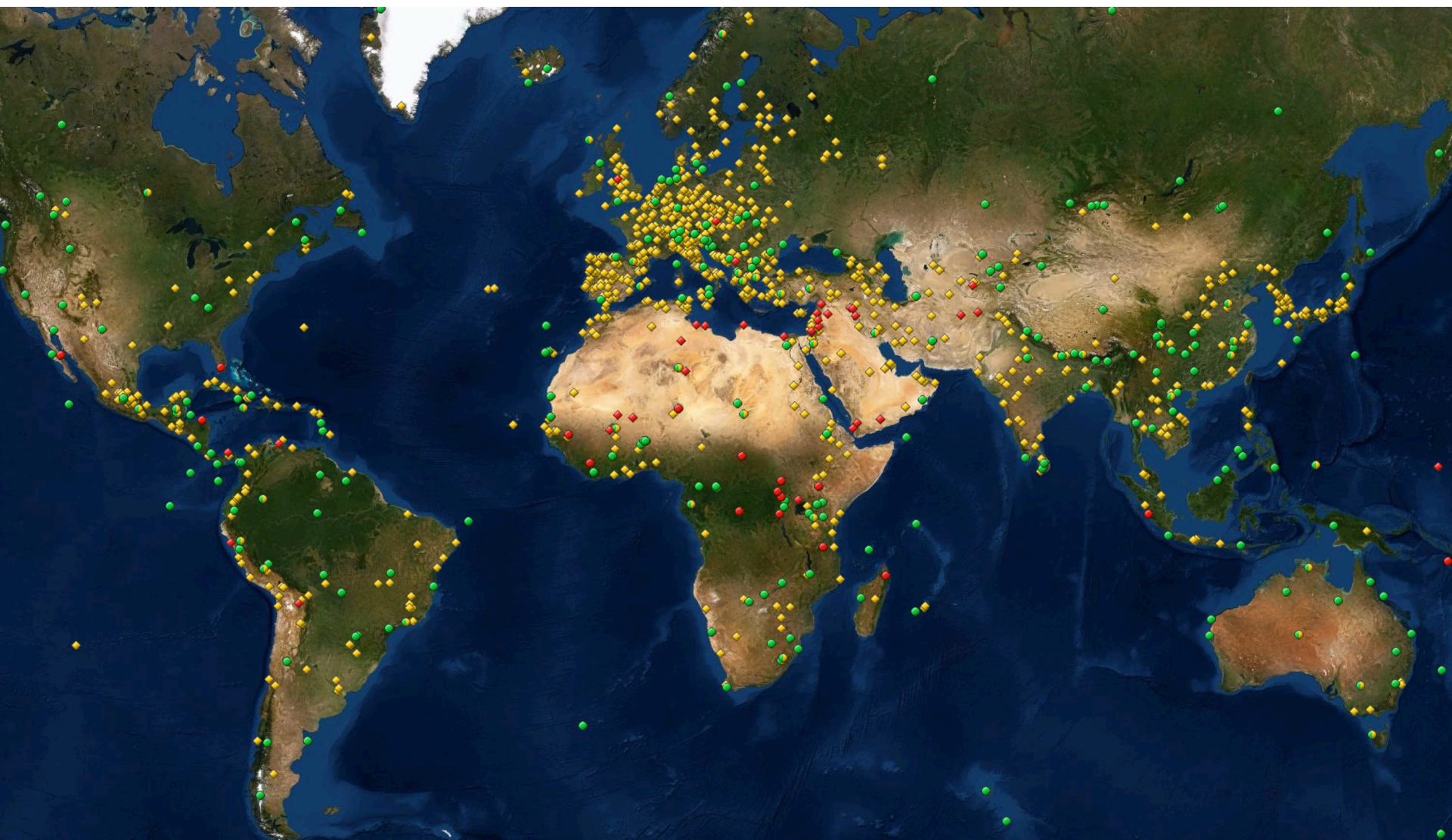
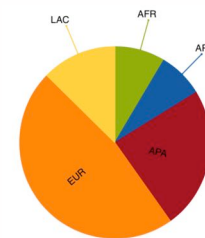
WHL global distribution

Category of site

- ◆ Cultural site
- Natural site
- Mixed site

World Heritage in Danger

- ◆ Cultural site
- Natural site
- Mixed site



Recognition in the World Heritage List: criteria for selection

10 CRITERIA

Cultural

1. "represents a **masterpiece of human creative genius** and cultural significance"
2. "exhibits 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"
3. "to bear a unique or at least exceptional **testimony to a cultural tradition** or to a civilization which is living or which has disappeared"
4. "is an **outstanding example of a type of building**, architectural, or technological ensemble or landscape which illustrates a significant stage in human history"
5. "is an **outstanding example of a traditional human settlement**, land-use, or sea-use which is representative of a culture, or human interaction with the environment especially when it has become vulnerable under the impact of irreversible change"
6. "is directly or tangibly associated with **events or living traditions**, with ideas, or with beliefs, with artistic and literary works of outstanding universal significance"

Natural

4. "contains superlative natural phenomena or **areas of exceptional natural beauty** and esthetic importance"
5. "is an outstanding example representing **major stages of Earth's history**, including the record of life, significant on-going geological processes in the development of landforms, or significant geomorphic or physiographic features"
6. "is an outstanding example representing **significant on-going ecological and biological processes** in the evolution and development of terrestrial, fresh water, coastal and marine ecosystems, and communities of plants and animals"
7. "contains the most important and significant **natural habitats for in-situ conservation of biological diversity**, including those containing threatened species of outstanding universal value from the point of view of science or conservation"

World Heritage List: selection process

TENTATIVE LIST

Prepared by States after consultation with local authorities, NGOs, stakeholders.

NOMINATION SUBMISSION

To the World Heritage Centre by States including a management plan.

WORLD HERITAGE COMMITTEE

Decision taken at the WHC annual meeting (Rejected, Deferred, Included)

1

2

3

4

5

6

NOMINATION DOCUMENT

Document prepared by States with the support of UNESCO advisors

EVALUATION OF NOMINATION

Carried out by an expert panel considering criteria and management aspects

INSCRIPTION IN THE WHL

on request of the World Heritage Committee

Recognition in the World Heritage List

The responsible institution for the recognition is the **World Heritage Committee**, which has also the responsibility **protect the properties** of the List by **distributing the resources** of the WH Fund and determining the technical to be distributed to the various properties.

The Committee is made up of **representatives from 21 Member States**, elected by the General Assembly every six years.



The Arab-Norman Itinerary

2009 >

Different proposals for admission at national level from the municipality

2014

Formal candidature to UNESCO after the selection at the Country level

2015

Recognition from the World Heritage Committee held in Bonn on July 3rd 2015

WHL sites in the Palermo urban area



CATTEDRALE DI
MONREALE

PALAZZO REALE E
CAPPELLA PALATINA
CATTEDRALE DI PALERMO
SAN GIOVANNI DEGLI
EREMITI

PALAZZO DELLA
ZISA

PONTE
DELL'AMMIRAGLIO

CHIESA DI SANTA MARIA
DELL'AMMIRAGLIO
CHIESA DI SAN CATALDO



ARAB-NORMAN PALERMO AND THE CATHEDRAL CHURCHES OF CEFALÙ AND MONREALE



Download the app from the website
www.unescoarabnormanna.it



Palermo arabo-normanna e le Cattedrali di Cefalù e Monreale



UNESCO Sicily Heritage Foundation
(Operational Structure)
www.unescosicilia.it
staff@unescosicilia.it

Descriptor of Nomination
for Inscriptions on World Heritage List
of the serial property "Arab-norman Palermo
and the Cathedral Churches
of Cefalù and Monreale" (December 2016).
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Photo of the Regional Centre
for the inventory, cataloguing and
documentation of Sicilian Heritage.
Committee of Cultural Heritage
and Sicilian Identity Department
of Cultural Heritage and Sicilian Identity.
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On July 3rd, 2015, during the 39th session of the World Heritage Committee held in Bonn, the property "Arab-norman Palermo and the Cathedral Churches of Cefalù and Monreale" was inscribed on the World Heritage List UNESCO. The UNESCO criteria under which the nine monuments were inscribed in the WHL.

CRITERION (II): "To 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."

CRITERION (IV): "To be an outstanding example of a type of building, architectural or technological ensemble or landscape which illustrates (a) significant stage(s) in human history."

JUSTIFICATION VALUE OF OUTSTANDING UNIVERSAL VALUE: «The whole of the buildings that constitute the property of "Arab-norman Palermo and the Cathedral Churches of Cefalù and Monreale" represents a material example of coexistence, interaction and interchange between different cultural components of heterogeneous historical and geographical origin. Such syncretism has produced an original architectural and artistic style, of outstanding universal value, in which Byzantine, Islamic and Latin elements are melted, able each time to produce itself in unique combinations, of sublime artistic value and extraordinarily unitary. The arab-norman syncretism had a strong impact in the Middle Ages, contributing meaningfully to the formation of a Mediterranean koine, fundamental condition for the development of the modern Mediterranean-European civilization».

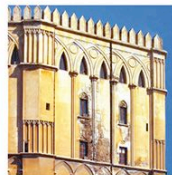
Palermo, Cathedral. Outer facade.



PALERMO CATHEDRAL

Its foundation goes back to Gualtiero, archbishop of the city from 1169 to 1190. In the site there were first a Basilica of the fourth century, destroyed by the Vandals and then a second construction of the sixth century to which the primitive plan of the crypt with a basilical plan could be dated back. Transformed into mosque at the time of the Islamic domination, the basilica was returned to the Christian cult in 1072 from Robert and Roger of Hauteville. The reconstruction of the Norman building is due to the archbishop Gualtiero. The building has a basilical plan with three aisles. Outside, the southern side of the construction is characterized by the ample portico in Gothic-Catalan style (the actual access), built around 1465. The apsidal part, close between the small towers, has well preserved its original facies of the 12th century. Nowadays, the church is divided in three aisles. Along the side aisles, various chapels are displaced: in the first two chapels of the southern aisle there are the tombs of the emperors and the Sicily kings.

TANGIBLE HERITAGE



Palermo, Royal Palace. South-East facade.

ROYAL PALACE AND PALATINE CHAPEL

The Royal Palace of Palermo (11th - 12th century) keeps in its interior original and rare combinations of Islamic and Romanesque style, result of the interaction and the coexistence between different cultural components. Roger II promotes the building of the Greek Tower; of the Pisana Tower, still existing; of the Joharia (from the Arabic *al-Jawharīyah*, "bejewelled"), in which it is still possible to admire the Room of the Winds and the so-called "Roger's Room". The Palatine Chapel represents in its complex the greatest expression of cultural syncretism. In its interior, Islamic, Byzantine and western styles coexist, making the Chapel the most representative example of the Mediterranean arts in Norman Sicily. The building is one of the best preserved Medieval monuments: the marble decoration in *opus sectile* of the floors and the walls, the Byzantine mosaics of the presbytery and the aisles, the Islamic paintings of the wooden ceilings and the ancient configuration of the interior are preserved almost unchanged. One of a kind is the extraordinary wooden frame with *muqarnas*, stary polygons and little domes of the central aisle.

TANGIBLE HERITAGE

ZISA PALACE

The Zisa Palace (around 1190) – from the Arab *al-ʿAzīz*, "the glorious one", "the wonderful one" – founded by king William I in 1165, constitutes an amazing example of *ijfen* palace architecture. It was built out the walls of the ancient city of Palermo, constituting the most important and representative monument of the Genoardo (from the Arab *Jannat al-ʿar*, "garden" or "heaven on the earth") that was inspired by the Islamic gardens as the *riyads* of Persian origin. The total height develops itself on three levels, marked to the outside by thin frames and by blind arcades. In the center of the ground floor, in axis with the principal portal, there is the official room or "Room of the Fountain", the Islamic room of Iran that really constitutes the nealright heart of the whole building, open on the vestibule through an angle ogival arch supported by twin columns on the sides of which there are the rests of the epigraph with the name of the building and the reference to William II. The whole room is decorated with decorative mosaics and marble *marqueteries* in *opus sectile*, ample *muqarnas* vaulted niches and a rare example of Byzantine mosaic with profane themes and Islamic iconographies.

Palermo, Zisa Palace. West facade.

TANGIBLE HERITAGE

CHURCH OF SAN GIOVANNI DEGLI EREMITI

It was founded in Roger's Age, between 1130 and 1150, and built in a strategic position for its contiguity with the Royal Palace and with the well enjoyable Kemonia river. The church shows a regular and compact volumetry, counterpointed, at different heights, the outside red stuccoed domes. The church plan is a mixed cross: the nave is constituted by two ample squared spans separated by a mighty ogival arch; the transept has three apses with central aisle leaning to the outside. Outside, limestone ashlars oppose with the vivacious red coloring of the domes. The church also includes a cloister, constituted by a continuous sequence of ogival bows, with double twin arched lintel small columns. It has stylistic and constructive characteristics that date back to the 13th century. From the interior of the church, through a small space in the wall of the *diakonikon*, it is possible to enter into an adjacent room, denominated "Arab room". Originally constituted by three architectural unities – the rectangular room, the portico and an enclosure – nowadays the room is covered by three vast cross vaults of the 16th century.



Palermo, Church of San Giovanni degli Eremiti. Second quarter of the 12th century.

Palermo, Admiral's Bridge, 1132 (approx.).



ADMIRAL'S BRIDGE

The Admiral's Bridge (around 1132), important testimony of the civil architecture of Norman Age, represents one of the greatest products of Medieval engineering in the Mediterranean area, entirely built in freestone, remarkable for dimensions, extraordinary for the age. It owes its name to the founder George of Antioch, admiral of the kingdom at Roger II service from 1125 and also founder of the church of Santa Maria dell'Ammiraglio. It has the characteristic configuration "schiena d'asinò" ("back of donkey"), with two symmetrical ramps subserved by seven spans with ogival arch and arched lintel with embedding. The arcades are articulated by thick pylons provided also of openings with lancet arches to reduce the push of the river in flood. The whole structure is realized in regular limestone ashlars, and it refers for constructive technique and morphology to a diffused typology in Maghreb area. On the Admiral's Bridge, on May 27th 1860, during the Expedition of the Thousand (Italian "Spedizione dei Mille"), the Garibaldi's troops coming from the slopes of Giblirissa clashed against the Bourbon troops.

TANGIBLE HERITAGE



Palermo, Church of Santa Maria dell'Ammiraglio, Bell tower.

CHURCH OF SANTA MARIA DELL'AMMIRAGLIO

Among the monuments of the arab-norman layer, Santa Maria dell'Ammiraglio (around 1160) – named the Mattorana, Concathedral of the Eparchy of Piana degli Albanesi – is the most Byzantine one, with many elements of Islamic origin. Originally, the church was preceded by a portico with atium and by the bell tower, still visible. The two inferior orders of the bell tower stand out for the clean definition of their volume; the surfaces are adorned by lava stone *marqueteries* with stary polygons of Islamic derivation; the two superior orders are enriched by numerous mullions that revive the volumetries, exalting the light and shade effects. The original wooden door, still in opera, is an exceptional work of Islamic carving. The interior of the church is decorated with outstanding mosaics performed between 1143 and 1148: one of the best examples of Byzantine mosaic of the Norman period. The valuable marble flooring in *opus sectile*, well preserved, faithfully reflects Byzantine models. At the basis of the dome there is a frieze in fir wood with an inscription in Arabic language that brings a hymn of the Byzantine liturgy.

TANGIBLE HERITAGE

CEFALÙ CATHEDRAL

The building (1131) is preceded by an ample church square. The two mighty towers of the facade, relieved by elegant double lancet windows and single lancet windows, are surmounted by pyramidal spires added in the Fifteenth century. The facade (1240) is characterized by blind bows and interlaced arcades. The portal is enriched by carvings in white marble and it is preceded by a portico (1271) with three arcades sustained by granite columns with capitals showing the Episcopalian coat of arms and groin vaults. The basilical interior is characterized by three aisles articulated by sixteen columns of granite. The central apse, the walls of the presbytery and the cross vault of the choir are decorated by mosaics realized by Byzantine workers. The figures are set in procession according to a precise hierarchical principle: in the conch of the central apse, the figure of the blessing Pantocrator Christ; in the underlying strip, the Virgin and four Archangels. Close to the Cathedral there is the square chapter cloister of the 12th century, on three sides surrounded by a portico with coupled columns with figured capitals that support ogival arches.

Cefalù, Cathedral Church. West front.



TANGIBLE HERITAGE

CHURCH OF SAN CATALDO

The Church of San Cataldo (around 1160) is an architectural masterpiece, remarkable example of syncretic formal elaboration conceived by Islamic workers according to Romanesque western criteria. The crowning of the church is constituted by a top moulding with Fatimid drilling above which the three little domes detach that cover the central nave, planned on a low continuous tambour in which small windows are opened. The bared walls, without any decoration, exalt the architectural neatness of the church, refined by the angular mullions of the sanctuary and by the pointed arches held up by columns and capitals of which some are bare. The little church is made more precious by the floor in *opus sectile*. Only example of the William I's Age, it shows the affirmation of the new trend promoted by Roger II, assured by the presence of Islamic artisans, able to interpret in a new and original way the eastern tradition of Byzantine roots. The church – nowadays exclusively for tourist use – belongs (1937) to the Equestrian Order of the Knights of the Saint Sepulchre of Jerusalem.



Palermo, Church of San Cataldo, 1160 (approx.).

Monreale, Cathedral Church. Interior.

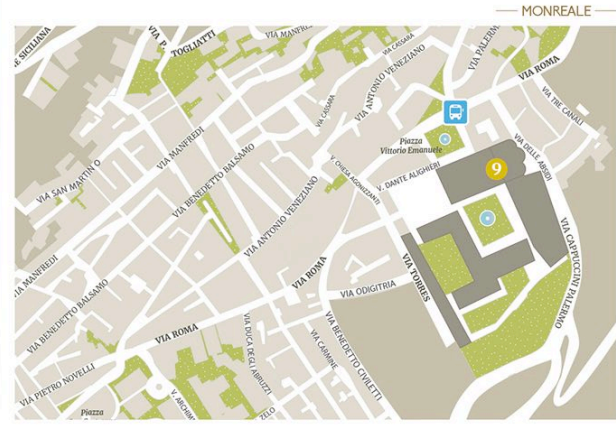
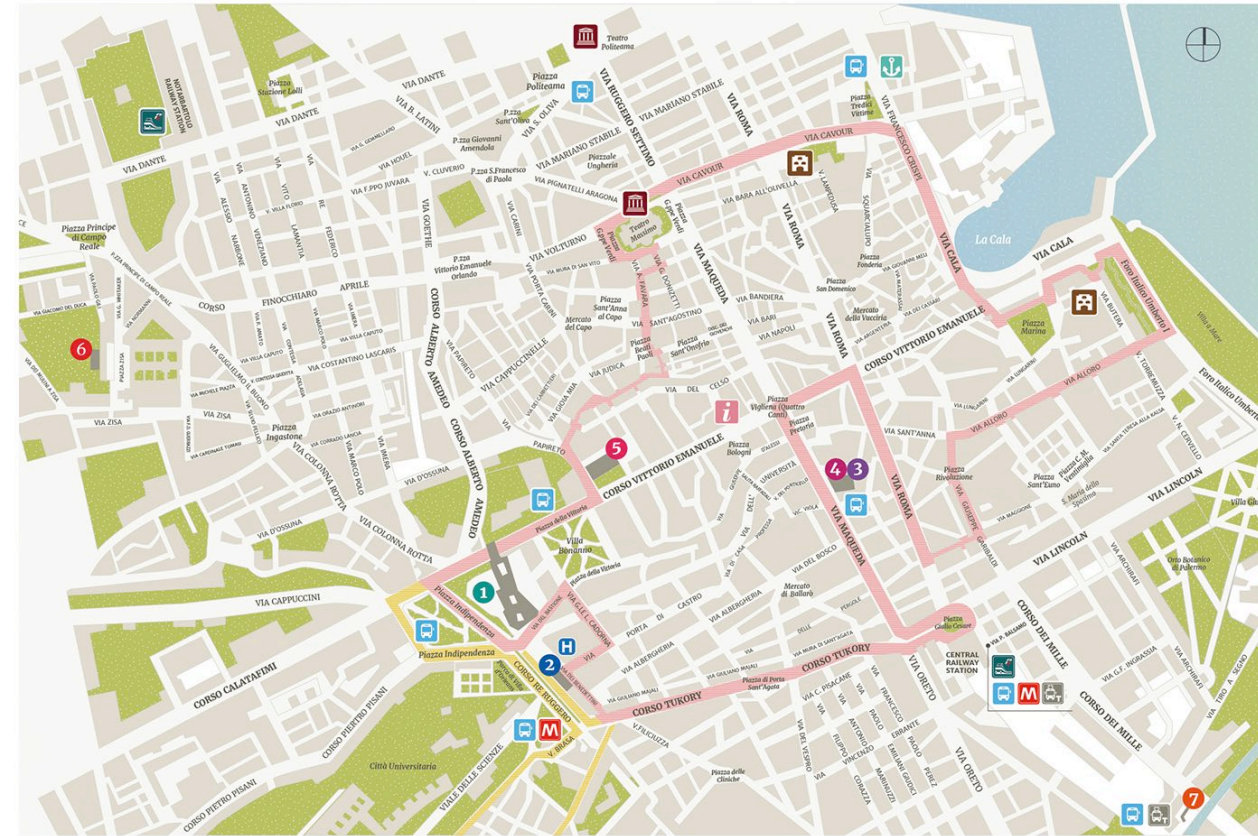


MONREALE CATHEDRAL

It is one the most solemn monuments of the Norman architecture (1172). The whole monumental complex – constituted of the church, the Benedictine monastery and the royal palace – was built for the will of the king William II (1166-1189). In the volumetric development of the sanctuary, transept and apses, having equal length, forming one great centralize body. The spiral portico presents four ogival arch linteals with embedding, enriched by a splendid decorative resolution with figured and abstract motives in relief mixed to *marqueteries* in *opus sectile* with stary polygons. In the interior of the building, the natural light reflects in the gold of the plots that compose the mosaic, one of the wider cycles of the Medieval Age (more than 6000 sq m). In the central apse, the Pantocrator (i.e. "almighty") Christ and the Virgin with her Child among angels and saints emerge. The cloister represents an extraordinary example of this kind of construction that seems, in spirit and atmosphere, to evoke the porticoed courtyards of the Islamic seigniorial residences.

TANGIBLE HERITAGE

ARAB-NORMANN PALERMO AND THE CATHEDRAL CHURCHES OF CEFALU AND MONREALE



How to arrive

FREE SHUTTLES IN PALERMO

Free Historical Center: Every 11 minutes from Porta Felice to Piazza Indipendenza A/R through all the historical center. First and last train times: 6:35 a.m. to 9:00 p.m.

Free Express: Every 30 minutes from the parking Boscolo Piazza Indipendenza A/R. First and last train times: 6:20 a.m. to 9:10 p.m.

- 1 ROYAL PALACE AND PALATINE CHAPEL**
BY CAR / FROM THE AIRPORT: A29 dir/E933 - Viale della Regione Siciliana - Corso Calatavini - Piazza Indipendenza.
BY BUS / FROM THE PORT: Line 107, bus stop Orsini-Porto to the Central Railway Station / FROM THE CENTRAL RAILWAY STATION: free bus to stop Piazza Indipendenza or line 234 to bus stop Reale-Ricciardo / FROM POLITEAMA: Bus lines 101 or 102 to bus stop Palazzo Reale - Orleani.
- 2 CHURCH OF SAN GIOVANNI DEGLI EREMITI**
BY CAR / FROM THE AIRPORT: A29 dir/E933 - Viale della Regione Siciliana - Corso Calatavini - Piazza Indipendenza.
BY BUS / FROM THE PORT: Line 107, bus stop Orsini-Porto to the Central Railway Station / FROM THE CENTRAL RAILWAY STATION: free bus to stop Piazza Indipendenza or line 101, 102, bus stop Roma-Palazzo Ganci / FROM POLITEAMA: Bus lines 101 or 102 to bus stop Piazza Indipendenza.
BY METRO / Metro stop Palazzo Reale - Orleani.
- 3 CHURCH OF SANTA MARIA DELL'AMIRALGOLIO**
BY CAR / FROM THE AIRPORT: A29 dir/E933 - Viale della Regione Siciliana - Piazza Verdi Teatro Massimo.
BY BUS / FROM THE PORT: Line 107, bus stop Orsini-Porto to the Central Railway Station / FROM THE CENTRAL RAILWAY STATION: free bus to stop Piazza Indipendenza or line 101, 102, bus stop Roma-Palazzo Ganci / FROM POLITEAMA: Bus lines 101 or 102 to bus stop Roma-Palazzo Ganci.
- 4 CHURCH OF SAN CATALDO**
BY CAR / FROM THE AIRPORT: A29 dir/E933 - Viale della Regione Siciliana - Piazza Verdi Teatro Massimo.
BY BUS / FROM THE PORT: Line 107, bus stop Orsini-Porto to the Central Railway Station / FROM THE CENTRAL RAILWAY STATION: free bus to stop Piazza Indipendenza or line 101, 102, bus stop Piazza Indipendenza / FROM POLITEAMA: Bus line 124, bus stop Sturzo-Politeama to bus stop L'Emire-Garrazzi.
- 5 PALERMO CATHEDRAL**
BY CAR / FROM THE AIRPORT: A29 dir/E933 - Viale della Regione Siciliana - Piazza Noce - Palazzo della Zisa.
BY BUS / FROM THE PORT: Line 107, bus stop Orsini-Porto to the Central Railway Station / FROM THE CENTRAL RAILWAY STATION: free bus to stop Piazza Indipendenza or line 101, 102, bus stop Piazza Indipendenza / FROM POLITEAMA: Bus line 124, bus stop Sturzo-Politeama to bus stop L'Emire-Garrazzi.
- 6 ZISA PALACE**
BY CAR / FROM THE AIRPORT: A29 dir/E933 - Viale della Regione Siciliana - Piazza Noce - Palazzo della Zisa.
BY BUS / FROM THE PORT: Line 107, bus stop Orsini-Porto to the Central Railway Station / FROM THE CENTRAL RAILWAY STATION: free bus to stop Piazza Indipendenza or line 101, 102, bus stop Piazza Indipendenza / FROM POLITEAMA: Bus line 124, bus stop Sturzo-Politeama to bus stop L'Emire-Garrazzi.
- 7 ADMIRALS BRIDGE**
BY CAR / FROM THE AIRPORT: A29 dir/E933 - Viale della Regione Siciliana - Piazza Noce - Palazzo della Zisa.
BY BUS / FROM THE PORT: Line 107, bus stop Orsini-Porto to the Central Railway Station / FROM THE CENTRAL RAILWAY STATION: free bus to stop Piazza Indipendenza or line 101, 102, bus stop Piazza Indipendenza / FROM POLITEAMA: Bus line 124, bus stop Sturzo-Politeama to bus stop L'Emire-Garrazzi.
- 8 CEFALÙ CATHEDRAL**
BY CAR / FROM PALERMO AIRPORT: A29 dir/E933 - Viale della Regione Siciliana - Corso Calatavini - Monreale.
BY TRAIN / FROM PALERMO CENTRAL RAILWAY STATION: "Intercity" train to Cefalù Railway Station.
ON FOOT / FROM CEFALÙ RAILWAY STATION: about 13 minutes following Via Passolunghi.
- 9 MONREALE CATHEDRAL**
BY CAR / FROM PALERMO AIRPORT: A29 dir/E933 - Viale della Regione Siciliana - Corso Calatavini - Monreale.
BY BUS / FROM THE CENTRAL RAILWAY STATION: Bus line 109 or free bus to stop Piazza Indipendenza, change with bus line 389, bus stop Indipendenza-Pisto to bus stop Fontana del Drago - Canalicchio / FROM POLITEAMA: Bus line 108 to bus stop Piazza Indipendenza, change with bus line 389, bus stop Indipendenza-Pisto to bus stop Fontana del Drago - Canalicchio.

INFO POINT - Piazza Ruggero Settimo (Temporary entrance from Via E. Aniasi) / Open from Monday to Friday from 08:30 a.m. to 03:30 p.m.

UNESCO INTANGIBLE CULTURAL HERITAGE
Sicilian puppet theatre - Cattedralo Cefalù - Palazzo Reale, Piazza Antonio Pasquale, 5 - 90013 Palermo
Antonia Pasquale International Puppet Museum Association for the Preservation of Folk Traditions, Piazza Antonio Pasquale, 5 - 90013 Palermo

CHILDREN'S HOSPITAL - Piazza V. Bellini / Open from Monday to Thursday from 08:00 a.m. to 08:00 p.m., Friday from 08:30 a.m. to 07:00 p.m., Saturday from 09:30 a.m. to 06:30 p.m. / Phone +39 091 501 901

TRAM - Teatro Massimo - Piazza Verdi / Visitor Center inside the theatre / Open from Monday to Friday from 09:30 a.m. to 06:00 p.m. / Phone +39 091 249 5344

BUS - Piazza Calatavini - Piazza Marina n. 62 - Palazzo Gallati / Open from Monday to Friday from 08:30 a.m. to 03:30 p.m. / Phone +39 091 524 6344

RAILWAY - At Maritime station / Open from Monday to Friday from 08:30 a.m. to 03:30 p.m.

RAILWAY - Piazza Mondello (not in the map) / Open from Monday to Friday from 08:30 a.m. to 02:30 p.m.

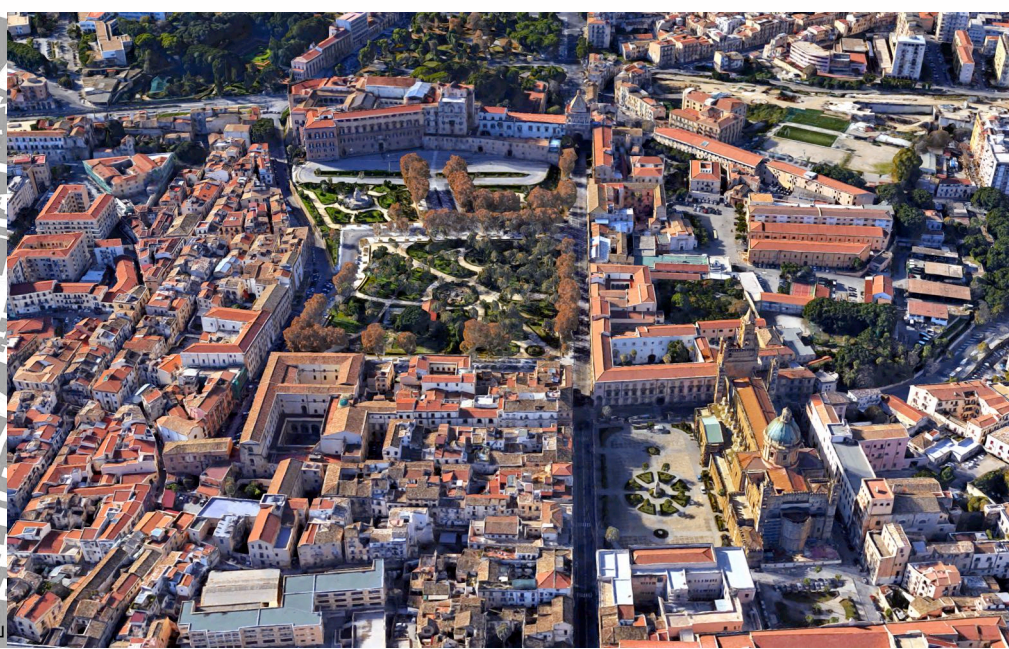
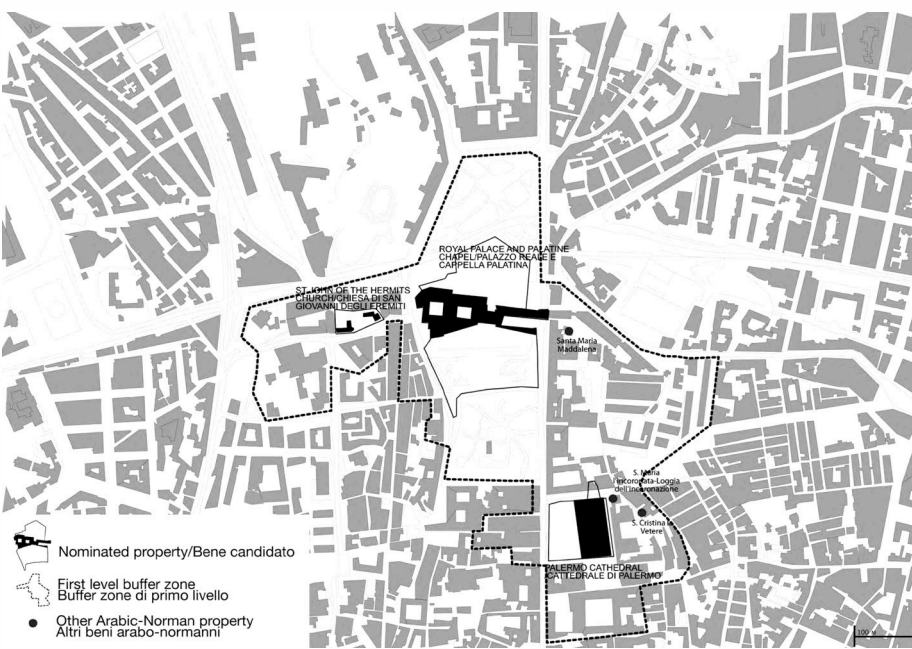
CAR SHARING: To know car sharing parking, please visit: www.carsharingpalermo.it

BIKE SHARING: To know bike sharing parking, please visit: www.bicips.it

Combining conservation and valorisation: the 'buffer zones'

Royal Palace, Palatine Chapel, Palermo Cathedral and Church of San Giovanni degli Eremiti

BUFFER ZONE



AERIAL VIEW

23,5

HECTARS

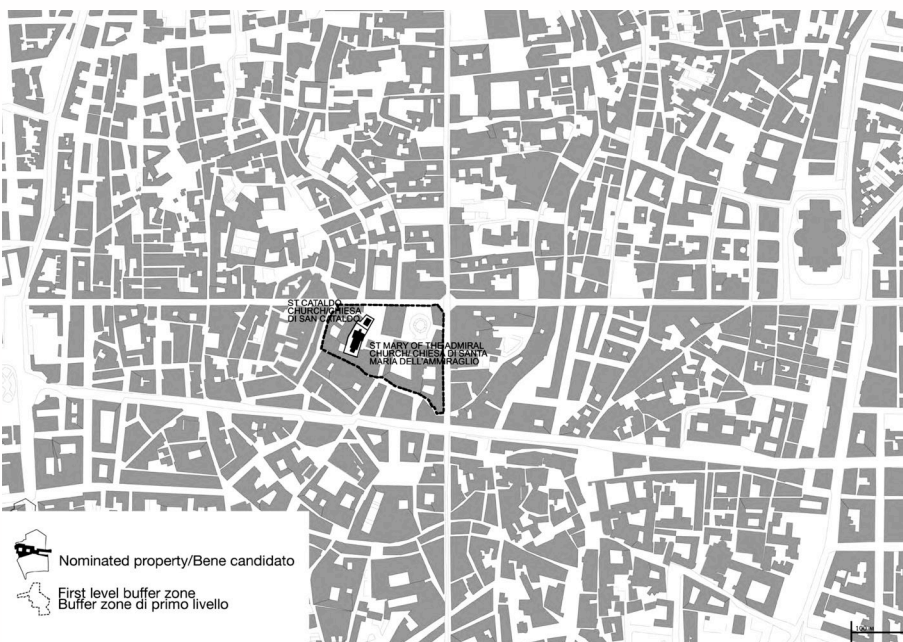
1106

INHABITANT

Combining conservation and valorisation: the 'buffer zones'

Church of Santa Maria dell'Ammiraglio and Church of San Cataldo

BUFFER ZONE



AERIAL VIEW

2,1

HECTARS

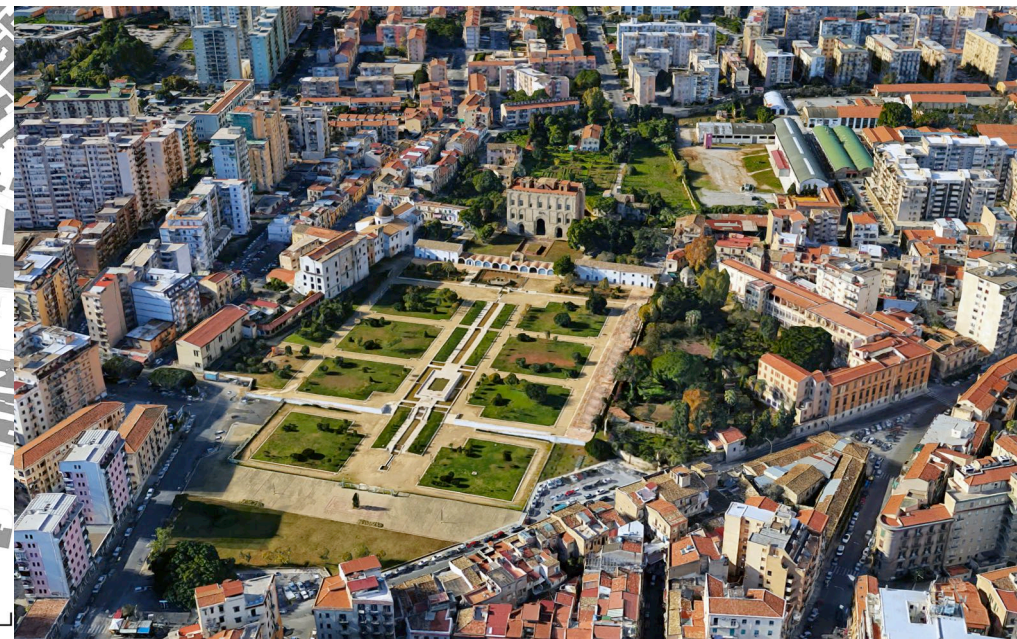
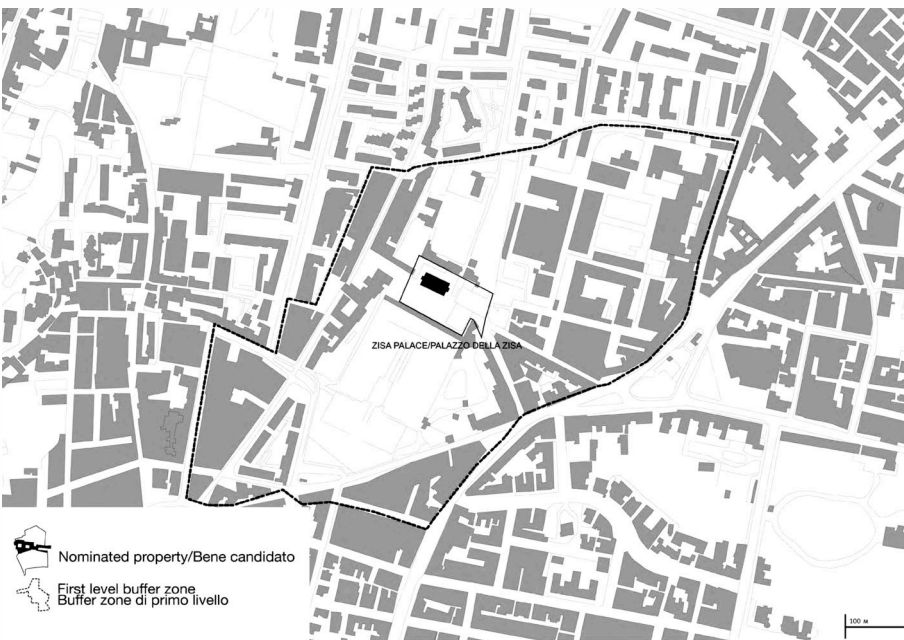
143

INHABITANT

Combining conservation and valorisation: the 'buffer zones'

Zisa Palace

BUFFER ZONE



AERIAL VIEW

32,2

HECTARS

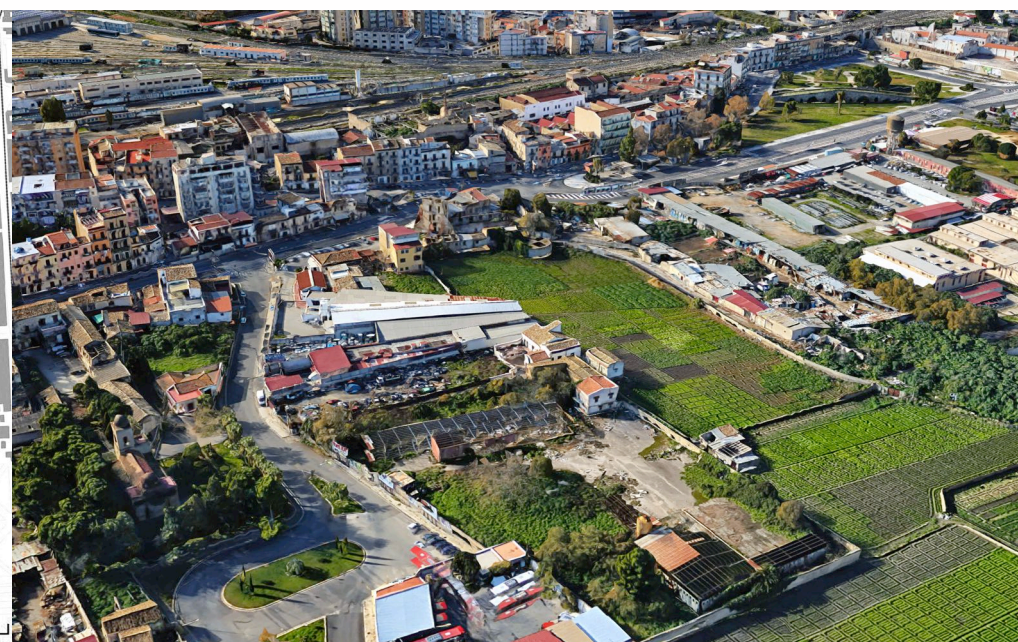
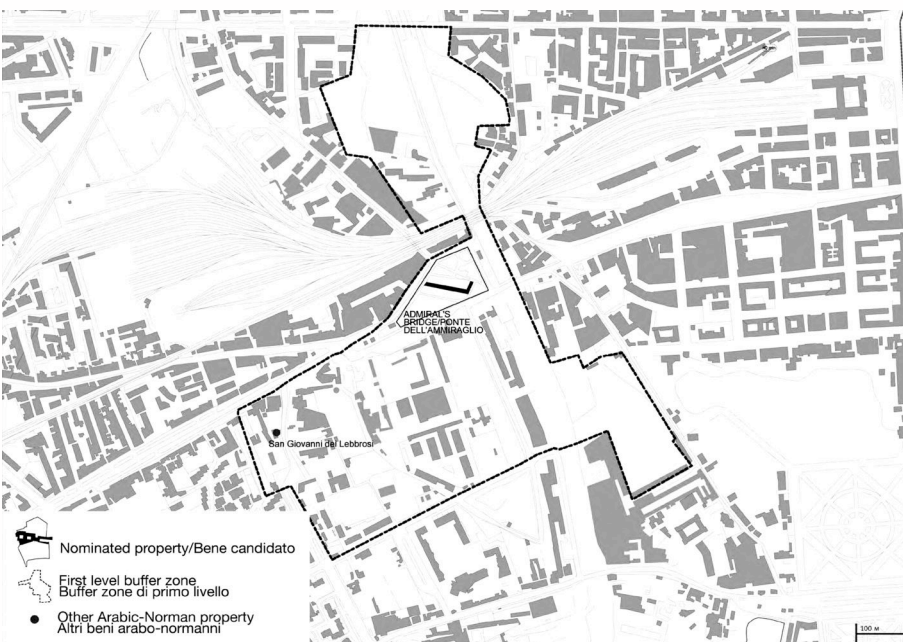
4502

INHABITANT

Combining conservation and valorisation: the 'buffer zones'

Admiral's Bridge

BUFFER ZONE



AERIAL VIEW

38,5

HECTARS

4903

INHABITANT

Combining conservation and valorisation: the 'buffer zones'

Cefalù Cathedral

BUFFER ZONE



AERIAL VIEW

1,4

HECTARS

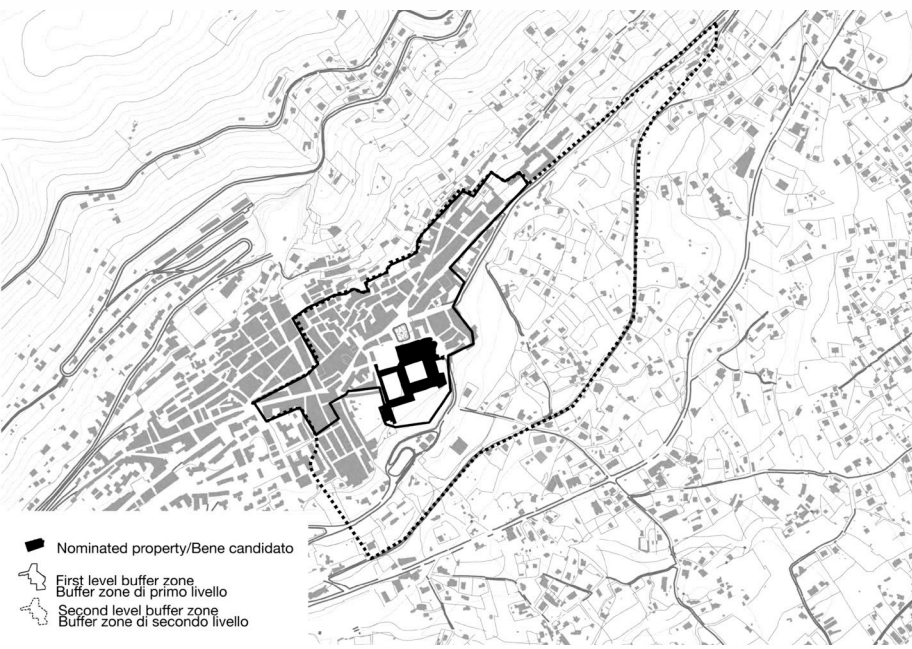
840

INHABITANT

Combining conservation and valorisation: the 'buffer zones'

Monreale Cathedral

BUFFER ZONE



AERIAL VIEW

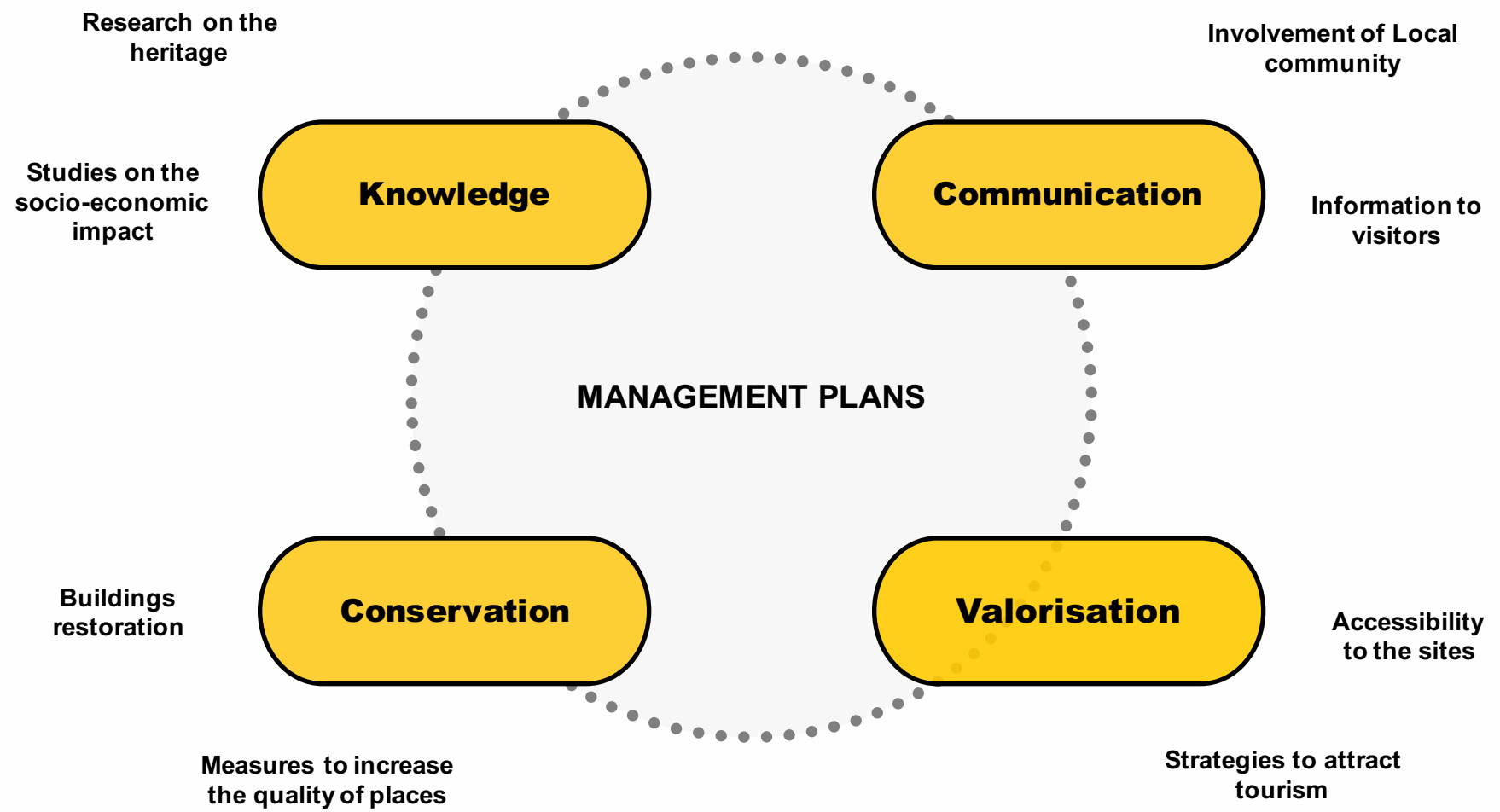
12

HECTARS

268

INHABITANT

Management Plans

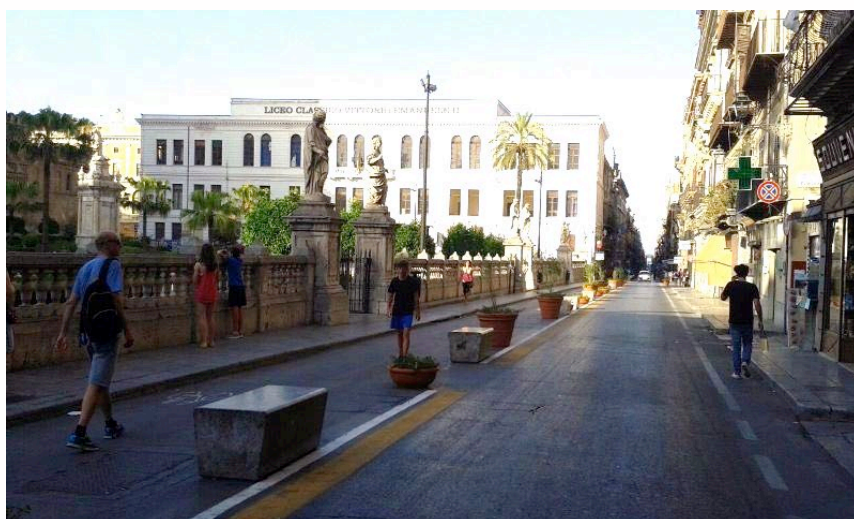


Impact of the UNESCO itinerary on urban regeneration

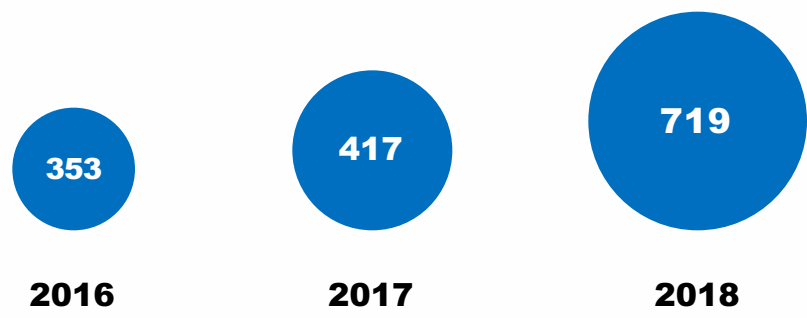
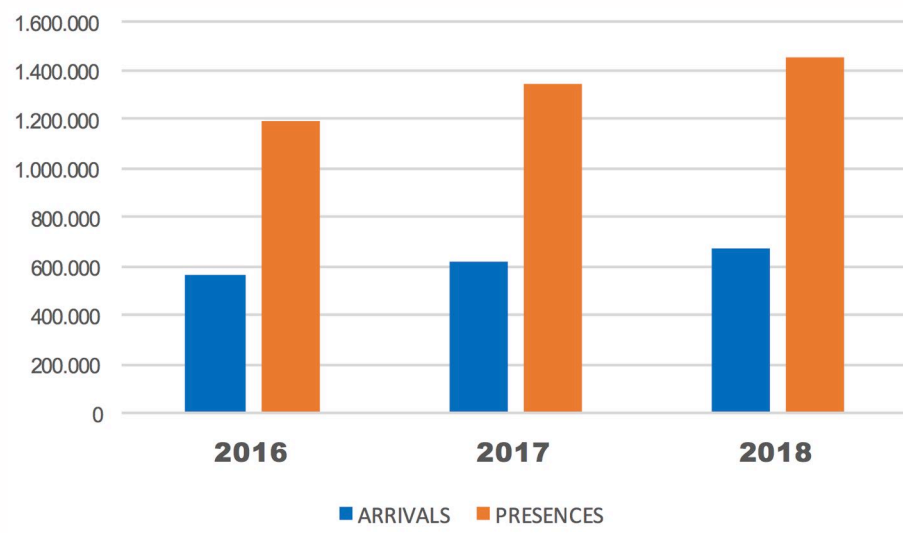
BEFORE



AFTER



Impact of the UNESCO itinerary on the local economy



NON-HOTEL ACCOMODATIONS (B&B, APARTMENTS)

