

Attributes of the City of Bath World Heritage Site



Attributes are aspects which convey or express the Outstanding Universal Value of the World Heritage Site and which contribute to and enhance understanding of the Outstanding Universal Value.

The key purpose for identifying attributes is so that they can be **protected, managed and monitored** and are needed when assessing **planning applications**, when considering **planning allocations** and when **planning projects** or other interventions. (UNESCO Operational Guidelines for the Implementation of the World Heritage Convention, Sections 88 and 89, and Annex 5)

Attributes are greater than individual components and need to include the valued characteristics which convey the values identified in the Statement of Outstanding Universal Value. The Operational Guidelines (para 82 and Annex 5), suggests that the following types of attributes might be considered as conveying or expressing Outstanding Universal Value:

- form and design;
- materials and substance;
- use and function;
- traditions, techniques and management systems;
- location and setting;
- language and other forms of intangible heritage;
- spirit and feeling; and
- other internal/external factors.

With reference to the City of Bath World Heritage Site, six headline attributes (below) were agreed in the 2010-2016 WHS Management Plan:

1. Roman Archaeology
2. The hot springs
3. Georgian town planning
4. Georgian architecture
5. The green setting of the City in a hollow in the hills
6. Georgian architecture reflecting 18th century social ambitions

These were carried forward, little altered, from the 2003-2009 WHS Management Plan and have therefore provided a sound and consistent basis for site management for over ten years. They do not however provide sufficient detail to provide an understanding of what it is that the management plan is seeking to protect. The table below therefore expands in greater detail these attributes.

Roman Archaeology		
1.	The archaeological remains of the Roman temple of Goddess Sulis Minerva and baths complex built around the Iron Age Sacred Spring, including the Great Bath, East baths, Circular Bath and West Baths, with the Roman Baths still capable of being used for their original function	Form & Design
2.	Roman archaeological remains within the city wall (itself thought to be of Roman origin) beyond the temple and baths complex, demonstrating the extent of the city	Form & Design
3.	Roman and Iron Age archaeological remains beyond the city wall including hill forts, field systems, villas and funerary monuments, demonstrating the context of the Roman city	Form & Design
4.	The surrounding road system and street plan of the Roman city, overlain by the medieval layout and influencing the form of the Georgian city, such as London Road	Location & Setting
5.	The culture and traditions associated with bathing and healing (recovered fragments, including Roman pewter, coins and inscribed curses, are artefacts and not themselves of OUV, but help demonstrate the function of the Baths and Temple Complex).	Language & other forms of intangible heritage
The Hot Springs		
6.	Bath as a centre of healing, the medical research and learning associated with the 'cure' of the hot waters	Traditions,

	and medical establishments developed around them including almshouses and hospitals.	techniques & management systems
7.	The spiritual importance of the hot springs, the cultural use of the waters and the continuous flow of hot water from antiquity to present day	Spirit & feeling
Georgian Town Planning		
8.	The introduction of innovative forms of town planning including squares, crescents and circus	Form & Design
9.	Visual homogeneity of the city due to widespread use of local Oolitic (Bath) limestone, a limited palette of colour tones and the uniform scale and height of buildings	Form & Design
10.	The deliberate creation of a beautiful city	Form & Design
11.	Views and vistas, within the Georgian city deliberately created by awareness of context, and beyond, including such components as Prior Park and Sham Castle, designed to view, and be viewed from, the city centre.	Form & Design
12.	The positioning, orientation and layout of Georgian buildings, for example in serpentine terraces, to use slopes and contours to create dramatic forms	Form & Design
13.	The design of the Georgian city to facilitate outdoor social interaction and activity, including walks, promenades, colonnades to afford weather protection, and pleasure gardens	Form & Design
14.	The Kennet & Avon Canal, Somerset Coal Canal and associated features	Form & Design
15.	The influence of Georgian town planning in Bath on subsequent developments in the UK and beyond	Form & Design
16.	The creation of wide, flat pavements to encourage promenading	Form & Design
17.	The harmonious and logical integration of individual Georgian developments, with residential terraces interspersed with public buildings such as Assembly Rooms and Pump Rooms, and multiple architects building to a common ethos rather than to an overall master-plan	Form & Design
18.	The principal historic road routes into the city, marking the arrival points for visitors who almost universally came by road	Use & Function
19.	The design of the Georgian city as a theatre set, with visual surprises and open spaces linked with one another	Use & Function
20.	C18th picturesque principles including the relationship of buildings to landscape, the concept of blending countryside and town, and historic parks and gardens	Location & Setting

Georgian Architecture		
21.	Transposition of Palladio's ideas to the scale of a complete city in a British setting, and employed in a wide range of building forms including houses, public buildings, Pulteney Bridge and churches	Form & Design
22.	Key visual landmarks within views, such as the Royal Crescent and Beckford's Tower	Form & Design
23.	The contrast between polite, controlled, formal facades and the informal rear of Georgian buildings	Form & Design
24.	The Abbey Church as a key part of the urban form of the Georgian city	Form & Design
25.	The works of noted architects including the John Woods, Robert Adam, Thomas Baldwin, John Palmer, John Eveleigh and John Pinch	Form & Design
26.	The design of terraced houses to appear as though they were a single country house or palace, demonstrating the social aspiration of occupiers to emulate the aristocracy	Form & Design
27.	The Georgian monumental ensembles of crescents, squares, circus and terraces forming iconic, internationally recognisable structures, where the whole is greater than the sum of the individual parts.	Form & Design
28.	The extent Georgian redevelopment, almost totally obscuring previous mediaeval buildings and the widespread survival of this fabric leaving a unique complete example of a Georgian city.	Form & Design
29.	Detached villas, largely in the suburbs of the city, showing the transformation of Bath toward a genteel retirement settlement at the end of the Georgian period.	Form & Design
30.	The universal use of natural building materials in the Georgian city	Materials & Substance
31.	Widespread creation of basements and vaults to level the land below the Georgian city	Materials & Substance
32.	The widespread use of timber vertically sliding sash windows in the Georgian city, with scale and detailing that evolved over time and often closing directly onto a stone cill	Materials & Substance
33.	The use of wrought iron work to provide external features such as railings, overthrows for lanterns, etc.	Materials & Substance
34.	Components of Georgian street furniture, including coal holes, basement winches, foot scrapers, lamp brackets, watchman's boxes, and similar items.	Materials & Substance
35.	The high quality of craftsmanship in Georgian building construction and ornamentation	Materials & Substance
36.	The expressed hierarchy in both the exterior design of Georgian buildings, and the use spaces within, and the subsequent difference in their scale, ornamentation and decoration.	Use & Function
37.	Shop units, coffee and ale houses, demonstrating the evolution of the retail industry in the Georgian period	Use & Function

38.	The ubiquitous use of chimneys and fireplaces within Georgian buildings reflecting the use of coal as a fuel source	Use & Function
39.	Building design adaptations such as semi-circular stair walls and ramps for the use of sedan chairs, reflecting the adaptation of architecture to cater for the needs of a spa town.	Use & Function
40.	Many of the Georgian buildings remain in, or are capable of being used for, their original purpose	Use & Function
41.	Individual internal fitting out of Georgian houses behind a uniform facade, and incomplete, truncated terraces, demonstrating the speculative nature of Georgian development finance	Traditions, techniques & management systems
The Green Setting of the City in a Hollow in the Hills		
42.	The compact and sustainable form of the city contained within a hollow of the hills	Location & Setting
43.	The distinct pattern of settlements, Georgian houses and villas in the setting of the site, reflecting the layout and function of the Georgian city.	Location & Setting
44.	Green, undeveloped hillsides within and surrounding the city	Location & Setting
45.	Trees, tree belts and woodlands predominantly on the skyline, lining the river and canal, and within parkland and gardens	Location & Setting
46.	Open agricultural landscape around the city edges, in particular grazing and land uses which reflect those carried out in the Georgian period	Location & Setting
47.	Fingers of green countryside which stretch right into the city	Location & Setting
48.	Oolitic limestone mines, quarries, outcrops and historic features including Ralph Allen's tramway, inclines and structures used to exploit the stone from which the city was constructed.	Materials & Substance
Georgian architecture reflecting 18th century social ambitions		
49.	The patronage and vision of John Wood Senior, Ralph Allen and Beau Nash in leading the social, economic and physical re-birth of the city from a small provincial English town into an internationally famous resort	Traditions, techniques & management systems

50.	Bath as a place of resort, attracting visitors from a wide geographical area, and the historical associations with the extensive list of famous and influential people who visited.	Use & Function
51.	Custom and practices associated with 'taking the waters', including promenading	Use & Function
52.	Rules and etiquette developed in the polite society, largely intangible but embodied in buildings such as the Assembly and Pump Rooms.	Language & other forms of intangible heritage
53.	The reflection of mythological, folkloric and antiquarian influences on the decorative motifs, alignments and dimensions on buildings such as the Circus.	Spirit & feeling