

World Cultural Heritage

Fujisan

Comprehensive Preservation and Management Plan
(Attached Document 3)

ICOMOS Evaluation – Fujisan (Japan) No. 1418
Decision of the World Heritage Committee at its 37th
session (37.COM 8B.29)

Fujisan Comprehensive Preservation and Management Plan (Attached Document 3)

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1. ICOMOS Evaluation – Fujisan (Japan) No. 1417

Fujisan (Japan) No. 1417

Official name as proposed by the State Party

Fujisan

Location

Yamanashi and Shizuoka Prefectures Japan

Brief description

The beauty of the solitary, often snow-capped volcanic Fujisan (Mount Fuji), rising above villages and tree fringed sea and lakes, has inspired artists and poets and been the object of pilgrimage for centuries.

Pilgrims ascending the crater at the summit and returning to shrines at its foot, drew power from the Shinto deities residing on the mountain and experienced a symbolic death and rebirth.

Today, although urban development has spread towards the mountain, Fujisan still retains its sacred nature.

The top of the conical mountain above 1,500 metres has been nominated with its pilgrim routes and crater shrines, and, separately, around its base Sengen-jinja shrines, "Oshi" Lodging Houses, and natural volcanic features such as lava tree moulds, lakes, springs, and waterfalls that became sacred destinations for pilgrims.

Together these 25 sites form a serial nomination to reflect the essence of Fujisan's sacred and inspirational landscape.

Category of property

In terms of categories of cultural property set out in Article I of the 1972 World Heritage Convention, this is a serial nomination of 25 sites.

1 Basic data

Included in the Tentative List

30 January 2007

International Assistance from the World Heritage Fund for preparing the Nomination

None

Date received by the World Heritage Centre

26 January 2012

Background

This is a new nomination.

Consultations

ICOMOS has consulted several independent experts.

Technical Evaluation Mission

An ICOMOS technical evaluation mission visited the property from 28 August to 6 September 2012.

Additional information requested and received from the State Party

ICOMOS sent a letter to the State Party on 19 December 2012 requesting clarification on management system, vision for the property, pilgrim routes, visitor management strategy, conservation of upper access routes, development control, interpretation strategy, monitoring indicators, exclusion of Mihonomatsubara site and the name of property. A response was received from the State Party on 28 February 2013 and the information has been included in relevant sections below.

Date of ICOMOS approval of this report

6 mars 2013

2 The property

Description

Fujisan is a solitary stratovolcano, around 100 km south-west of Tokyo that rises to 3,776 meters in height. The base of its southern slopes extends to the sea shores of Suruga Bay.

From ancient times, pilgrims carrying a long staff, have set off from the compounds of the Sengeninja shrines at its foot to climb the mountain, and reach the crater at its summit where it was believed that the Shinto deity, Asama no Okami resided. At the summit, they carried out a practice called ohachimeguri (literally, “going around the bowl”), processing to a number of slightly elevated points on the crater wall.

There were two types of pilgrims, those who were led by mountain ascetics, and from the 17th century onwards, those in greater numbers who belonged to Fuji-ko societies that flourished in the prosperous and stable Edo period.

As pilgrimages became more popular from the 18th century onwards, organizations were established to support the pilgrims' needs and routes up the mountain were delineated, huts provided, and shrines and Buddhist facilities built. Curious natural volcanic features at the foot of the mountain, created by lava flowing down after volcanic eruptions, came to be revered as sacred sites, while the lakes and springs were used by pilgrims for cold ablutions, Mizugori, to purify their bodies prior to climbing the mountain. The practice of making a circuit of eight lakes, Hakkaimeguri - including the five lakes included in the Fujigoko (Fuji Five Lakes) - became a ritual among many Fuji-ko adherents.

Pilgrims progressed up the mountain through what they recognised as three zones; the grass area around the base, above that the forest area and beyond that the burnt or bald mountain of its summit. The higher routes are (clockwise) now known as the Yoshida, Subashiri, Gotemba, and Fujinomiya. There are an additional four routes from the foot of the mountain: Shojiko, Yoshida, Suyama, and Murayama but these are currently less well used than the higher ones. From the additional information provided it is apparent that the locations and courses of the lower pilgrim routes varied, depending on the religious group who made the pilgrimage and the routes also changed over time.

From the 14th century, artists created large numbers of images of Fujisan. In the period from the 17th to the 19th century, the form of Fujisan became a key motif not only in paintings but also in literature, gardens, and other crafts. In particular the wood block prints of Katsushika Hokusai, such as the Thirty-Six Views of

Mount Fuji, had a profound impact on Western art in the 19th century and allowed the form of Fujisan to become widely known as the symbol of 'Oriental' Japan.

The serial nomination consists of the top zone of the mountain, and, spread out around its lower slopes and base, seven shrines, two lodging houses and a group of revered natural phenomena consisting of eight springs, a waterfall, a pine tree grove and two lava tree moulds. Some of the lower level sites are now surrounded by urban development and no longer have inter-visibility with each other or with the upper part of the mountain nor a clear relationship with the lower routes.

The twenty-five sites are as follows:

1. Fujisan Mountain Area

This site covers the mountaintop worship areas and includes eight 'sites':

- i. Omiya-Murayama (present Fujinomiya) ascending route
- ii. Suyama (present Gotemba) ascending routes
- iii. Subashiri ascending route
- iv. Yoshida ascending route

These ascending routes take pilgrims from 'station 5' to the top of the mountain. They in turn are linked to the now little used lower pilgrimage routes that are not part of the nominated area. Alongside the routes are mountain huts for pilgrims.

- v. Kitaguchi Hongu Fuji Sengen-jinja shrine
- vi. Lake Saiko
- vii. Lake Shojiko
- viii. Lake Motosuko

2. Fujisan Hongu Sengen Taisha Shrine

- 3. Yamamiya Sengen-jinja Shrine
- 4. Murayama Sengen-jinja Shrine
- 5. Suyama Sengen-jinja Shrine
- 6. Fuji Sengen-jinja Shrine (Subashiri Sengen-jinja Shrine)
- 7. Kawaguchi Asama-jinja Shrine
- 8. Fuji Omuro Sengen-jinja Shrine

These shrines are spread around the foot of the mountain.

- 9. "Oshi" Lodging House (Former House of the Togawa Family)
- 10. "Oshi" Lodging House (House of the Osano Family)
- 11. Lake Yamanakako
- 12. Lake Kawaguchiko
- 13. Oshino Hakkai springs (Deguchiike Pond)
- 14. Oshino Hakkai springs (Okamaike Pond)
- 15. Oshino Hakkai springs (Sokonashiike Pond)
- 16. Oshino Hakkai springs (Choshiike Pond)
- 17. Oshino Hakkai springs (Wakuike Pond)
- 18. Oshino Hakkai springs (Nigoriike Pond)
- 19. Oshino Hakkai springs (Kagamiike Pond)
- 20. Oshino Hakkai springs (Shobuike Pond)

Pilgrims made a circuit of all eight ponds and conducted ablutions before resting and setting out on the ascent of Fujisan next morning. It is now difficult to appreciate the eight ponds as a group given their current

context, with low-rise development, including such commercial development as shops and restaurants, especially around Wakuike Pond. However, steps have been taken to improve the connections, i.e. Sokonashiike Pond and Choshiike Pond will be “pulled together” by a connecting pathway – and the road connecting Wakuike Pond and Kagamiike Pond may be pedestrianized. Nonetheless, it will probably be difficult to achieve a fully integrated whole, especially a whole that demonstrates the continuity of the water system.

21. Funatsu lava tree moulds

22. Yoshida lava tree moulds

Set within extensive forestland, the two clusters of lava tree moulds are extensive. There are 57 tree moulds in the Funatsu lava tree moulds and 62 tree moulds in the Yoshida lava tree moulds. (The clusters of tree moulds are associated with specific lava flows.)

23. Hitoana Fuji-ko Iseki

24. Shiraito no Taki waterfalls

The mission expert was told that the shops and storehouses located along the top edge of the falls would be removed (and the business[es] relocated) – for both aesthetic and safety reasons. A time line was not given, although work has commenced on needed improvements along the base of the falls.

25. Mihonomatsubara pine tree grove

This is located some 45 km southwest of the Fujisan mountain and consists of a sand bar with a grove of some 50,000 pine trees facing Suruga Bay. It is a place from which could be gained the specific views of Fujisan that were depicted by the artist Hiroshige.

The single viewpoint is potentially problematic. It certainly captures the viewpoint as seen in the relevant woodcuts, but there are multiple associated viewpoints, some of which are not as aesthetically pleasing because of shoreline barriers. There has however been an attempt to blend the barriers with the natural landscape in terms of colour and shape.

The current area of pine trees extends to around 4.5km. Until the mid-20th century the trees were on a 7km spit of white sand and it was this combination of trees and white sand that were celebrated. The sand was subsequently turned black apparently because of disruption during the construction of a shinkansen train line when much of the Abe River’s white sand was used and the sea swept away the remainder. Remedial action is being undertaken.

History and development

There is evidence for settlement at the base of Fujisan from around 13,000-14,000 years ago. Because of frequent volcanic eruptions (at least over the past 1,200 years), Fujisan was revered at a distance and worshiped it seems from afar. Around the 8th century AD people sought to quell the eruption through building shrines in a place with views of the mountain and dedicating them to the god of the mountain, Asama no Okami, who was thought to reside in the crater. And gradually the god and the mountain came to be seen as one.

And by the 11th century, the form of Fujisan came to inspire literature and art – notably on painted paper screens.

When eruptions began to subside during the 12th century, Fujisan became a centre of training for ascetic Buddhism, a fusion of Buddhism and Shintoism that revered mountains as elements of nature. Ascetics would climb the mountain to obtain spiritual power from the god of the mountain who was seen as a Shinto manifestation of Buddha. Dainichiji temple was built on the summit.

The popularity of mountain ascetics increased in the 15th and 16th centuries and by this time the routes to the summit still used today had been created. Lodging began to be created around the shrines at the foot of the mountain and along the ascending routes.

During the peace and prosperity of the Edo period, the fundamental originations for Fujisan worship – that came to be known as Fuji-ko – were put in place by Hasegawa Kakugyo, the ascetic who found enlightenment in a cave on the mountain. He responded to the needs of common people for more spiritual and material benefits from Buddhist teachings and his teachings were passed down through disciples.

By the 18th century, in response to the growing popularity of pilgrimages, arrangements for visiting the mountain were formalised; pilgrims stayed in lodging houses, took on a guide, and carried out religious ablutions in lakes and springs around the base before their climb to the summit. During the two months in the summer when the mountain was open up to 20,000 people reached the summit.

In 1868, the Meiji government overthrew the Edo Shogunate, and moved the capital to Tokyo. At that time, Fujisan was visible from the hills of the new capital and this fuelled interest in pilgrimages. The new government also allowed women to climb the mountain, and as a result the number of pilgrims rapidly increased – facilitated by improved transport along new railways and roads.

Today, the cultural tradition of climbing the mountain as part of the worship of Fujisan continues and has enormous popular appeal.

3 Justification for inscription, integrity and authenticity

Comparative analysis

The analysis provided in the nomination dossier compares Fujisan with other mountains in Japan and around the world that share similar characteristic – nature as an object of worship and as a source of artistic inspiration. The analysis did also consider the implications of the fact that the mountain was worshiped in terms of the paths that reflect the act of climbing, the shrines, both built and natural that became specific sacred places on the mountain, and lodging houses to houses the pilgrims, all of which reflect a persistent formalised tradition, and one that attracted large numbers of people. And it also took account of the fact that images of Fujisan had an impact way beyond the boundaries of Japan.

Fujisan is compared to 36 mountains outside Japan, including 13 in China, and others in Central Asia, Europe, North America and Australia.

In terms of worship, two major differences are noted between Fujisan and many others in that first the object of pilgrimage for pilgrims visiting Fujisan is to gain spiritual benefit from climbing the mountain rather than visiting temples on or near the summit, and second natural features such as springs and lava rocks are considered sacred. Only Mounts Taishan, Emei, Wutai and Kailas, all in China, and Adams Peak in Sri Lanka, have similar characteristics. However the tradition of mountain climbing, is considered strongest in Fujisan and mass ascent is still practiced today.

In terms of artistic influence, Fujisan is compared to mountains that inspire artists and writers and especially where images have had a major impact or influence outside this region and have contributed strongly to the evolution of art history. Only Mounts Huangshan, Lushan, in China, the Rocky Mountains, USA, Mount Sainte-Victoire, France, the Swiss Alps, and Appalachian Mountains, USA are seen as having some similar characteristics. However in all cases the artistic impact of Fujisan is considered to be more far-reaching.

For mountains outside Japan, the analysis demonstrates that a combination of worship-ascent and

far-reaching impact of paintings of the mountain is not matched.

For mountains within Japan, the analysis considers seven sacred mountains, of which three are already inscribed. All of them display associations between religion and sacred nature and five have inspired artists. In the Kii mountains and Mounts Asosan and Tateyama, worship is linked to climbing the mountains. Although all the mountains could be said to have similar avocations between mountain gods and nature, and most had links to artists and poets, none of the mountains have attained the sustained prominence of Fujisan in terms of worship, of its image and of the impact artistic representations of it had in the history of Western art.

What is omitted from the comparative analysis is a justification for the selection of all of the sites that comprise the serial nomination. Not all the mountain has been nominated from its summit to its base. Instead 25 sites have been selected including the top part of its cone, and shrines, lodging houses and natural features scattered around its base.

Additional information supplied by the State Party on 4 September 2012 sets out the criteria for the selection of shrines. Although around 90 Shinto shrines have an association with Fujisan, only those sites that have a particularly close association with mountain worship, and the ascending routes in particular, have been included. The shrines selected were those:

- that give testimony to the transition of Fujisan worship from its origin to the present;
- that are still in operation as religious centers today;
- in locations directly connected with Fujisan itself; or that retain the historical and natural environments very well.

The criteria for the selection of natural phenomena and lodging houses are not set out. ICOMOS understands that development in the past has resulted in the loss of a number of "Oshi" Lodging Houses. Only ten remain in Yamanashi Prefecture (associated with the Yoshida Ascending Route) while those associated with ascending routes in the southeast have been demolished. Of the ten, only two have been nominated as others are in private ownership or need restoration.

ICOMOS considers that the comparative analysis justifies consideration of this property for the World Heritage List.

Justification of Outstanding Universal Value

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

- The sacred, majestic form of its solitary, volcanic cone is known throughout the world.
- The worship of Fujisan is unique, centring on pilgrims drawing power from the deities residing in the mountain through experiencing symbolic death and rebirth in the course of making visits to the religious sites at the foot of the mountain and worship-ascents to the summit.
- The awe that Fujisan inspired gave birth to traditions that emphasized coexistence with nature, reverence for Fujisan's majestic form, and gratitude for the blessings it provides through the springs at its base and other natural attributes.

- These traditions served as inspiration for the Ukiyo-e prints of the artists Katsushika Hokusai and Utagawa Hiroshige that depicted the many facets of Fujisan, and helped it become a significant symbol of Japan and Japanese culture.
- Fujisan is now one of the world's most celebrated mountains.

ICOMOS considers that what is significant is the awe that Fujisan's majestic form inspired and the way that this was transformed into religious practices that linked Shintoism and Buddhism, people and nature, and symbolic death and re-birth with ascents to, and descents from, the summit, formalised in routes, shrines and lodging houses. And secondly the way the almost perfect, snow-capped conical form of Fujisan inspired artists in the early 19th century to produce images that transcended cultures, allowed the mountain to be known around the world, and had a profound influence on the development of Western art.

Although Fujisan is undoubtedly a national symbol in Japan, ICOMOS considers that its influence has extended far beyond Japan and it is now of wider than national significance.

Although it is the form of the mountain that has underpinned sacred nature and its aesthetic appeal, the whole form from the summit to the base has not been nominated. Rather twenty-five sites have been selected that together reflect the way the mountain was used by pilgrims. The key issue is how this series of sites may be perceived to represent the whole idea of the mountain landscape. ICOMOS appreciates that is not practical to nominate the whole mountain as significant development has enveloped its lower slopes, and part is used for military activity. However, many of the various sites nominated no longer have a clear relationship with the former pilgrimage routes and, as it is this relationship that gives them their value, this link must be clearly established.

ICOMOS considers that the ability of the series as a whole to convey its meaning will be crucial to an understanding of its value. This means that each of the individual sites must be readily understood in the context of the whole. How each of the sites was used in connection with the pilgrim routes around the base and for the ascent and descent needs to be readily appreciated as does the relationship between the sites such as between the lodging houses and ascent routes. Individual sites have no meaning on their own: they are elements in a larger picture.

The Outstanding Universal Value that has been put forward relates to the sacred nature of the mountain and its formal pilgrim routes, and to the ability of the mountain to inspire artists. If the latter is to be properly understood, that beauty of the whole mountain needs to be appreciated from an adequate number of places where the views will be protected. However it is not necessary to include the viewpoints as part of the property as they in themselves are not part of the value. Currently one viewpoint has been included: the Mihonomatsubara pine grove. This does not contribute to the value of the mountain but is a place from which to appreciate the form of the mountain.

Integrity and authenticity

Integrity

The integrity of the nominated series is not easy to appreciate. The issue is whether the 25 sites can together be said to convey the spiritual and aesthetic value of Fujisan.

The critical issue in regard to the integrity of the serial property is how well the attributes can be understood as a whole. There is no question that they can mostly be understood, but currently it takes considerable time and effort to do so. Not only are some of the attributes widely separated, but existing interpretation (from

brochures to panels and plaques) is piecemeal and/or lacks clarity.

The Guide Map for Pilgrimage of 1843 illustrated in the nomination sets out clearly the pilgrim routes around the shrines and ablution springs on the lower slopes, then up to the summit. The upper parts of the ascent routes are included in the nominated top part of the mountain, and most pilgrims it seems start their walk half way up. However, the pilgrim routes around the lower part of the mountain are not nominated and now apparently little used. Their relationship to the lower shrines and lodging houses is unclear. Thus the whole ensemble of pilgrim routes and supporting shrines and lodging houses cannot readily be appreciated.

The publicity for the nomination such as the Designating Fujisan as a World Cultural Heritage Site brochure (Shizuoka-Yamanashi Joint Council for Fujisan World Cultural Heritage Inscription) separates the attributes by "ownership", i.e. which attributes are in Yamanashi Prefecture and which attributes are in Shizuoka Prefecture. The relationship of the attributes has to be "constructed" by the reader. The Fujisan brochure (Agency for Cultural Affairs) groups the attributes under "object of worship" and "source of artistic inspiration". The attributes are grouped according to type and not according to association, i.e. shrine compounds and buildings and "Oshi" lodging house are grouped together rather than linked to specific ascending routes.

The serial property therefore currently does not clearly project itself as a whole nor does it allow a clear understanding of how each of the component sites contributes to the whole property in a substantial way.

In terms of spiritual integrity, the pressure from very large numbers of pilgrims in two summer months and the infrastructure that supports them in terms of huts, tractor paths to supply the huts and large barriers to protect the paths from falling stones works against the spiritual atmosphere of the mountain. As does the low rise development around the ponds and some areas of the lakes.

The integrity of individual component sites relates in part to their fabric but also to their context and the latter is for some sites vulnerable. For instance the series of eight ponds cannot readily be appreciated as a whole because of low-rise development and there are few links between them. Pilgrims traditionally made a circuit of all eight before resting and setting out on the ascent next morning. This interconnectedness needs to be strengthened to allow the ponds to display their functions in relation to the pilgrimages.

In the immediate proximity of the waterfalls, there are currently shops and storehouses that weaken their integrity. However it is stated that Fujinomiya City is to take comprehensive measures, including the possibilities of their removal and/or relocation, in agreement with their owners

The one component that cannot be seen to contribute to integrity is the Mihonomatsubara site, which is 45km from the mountain.

Authenticity

Authenticity is the ability of the series as a whole to convey its value through its attributes related to its

spiritual significance, and the ability of its beauty to inspire. As stated above, the individual component sites currently do not project their meaning in relation to each other and the ability of the whole mountain to display its spiritual and aesthetic value is to a degree limited. The component parts need to be better integrated into the whole, with the relationship between shrines, and lodging houses and the pilgrim routes being clearly set out.

In terms of the authenticity of individual sites, the physical attributes relating to the upper routes, shrines and lodging houses are intact. The renewal of shrines on a periodic basis is a living tradition. The Ise Shrine is renewed on a 20-year cycle while some shrines (or parts of some shrines) associated with Fujisan are renewed on a 60-year cycle. This means their authenticity rest on their siting, design, materials and function rather than on the age of their component parts. However the location and setting of some of the component parts is compromised by development that interferes with the inter-visibility between the sites – such as between the five lakes.

The one component that cannot be seen to be linked to the other 24 is the Mihonomatsubara site, which is 45 km from the mountain and not part of the pilgrimage circuit.

ICOMOS considers that the conditions of integrity and authenticity have been met but for some components are weak and need to be strengthened and for the overall series, the relationship between the sites needs to be strengthened.

Criteria under which inscription is proposed

The property is nominated on the basis of cultural criteria (iii), (iv) and (vi).

Criterion (iii): bear a unique or at least exceptional testimony to a cultural tradition or to a civilization which is living or which has disappeared;

This criterion is justified by the State Party on the grounds that the worship of deities believed to reside on Fujisan inspired traditions that emphasized coexistence with the volcano and gratitude for the blessings it provides through the springs and other natural attributes found at its base. These traditions continue to be faithfully preserved to the present day, influencing the form and spirit of contemporary ascents of the mountain and pilgrimages to the sites on and at the base of Fujisan.

Fujisan is an exceptional testimony to a living cultural tradition centred on mountains.

ICOMOS considers that this justification is appropriate for a series of 24 sites, excluding the Mihonomatsubara site, which is 45km from the mountain, although it is essential that there is a clear understanding and appreciation of the relationships between the components parts in order that the property can be perceived as a whole.

ICOMOS considers that this criterion is justified for the series if the Mihonomatsubara site is excluded.

Criterion (iv): be an outstanding example of a type of building, architectural or technological ensemble or landscape which illustrates (a) significant stage(s) in human history;

This criterion is justified by the State Party on the grounds that through a combination of religious practices centred on Fujisan since pre-modern times, and artistic activity based on the views of the mountain, Fujisan has come to be recognized as an outstanding example of a sacred and majestic mountain landscape typifying Japan, and as one of the world's celebrated mountains.

ICOMOS considers that what has not been demonstrated is how the landscape of Fujisan can be seen as illustrating a significant stage in human history. The long-standing religious traditions indeed transcended historical periods. Although the illustrations of Fujisan that influenced Western artistic thinking are more closely related to one period, it is the fusion of religious and artistic traditions that can be seen as making Fujisan outstanding.

ICOMOS considers that this criterion has not been justified.

Criterion (vi): be directly or tangibly associated with events or living traditions, with ideas, or with beliefs, with artistic and literary works of outstanding universal significance;

This criterion is justified by the State Party on the grounds that the images of Fujisan in early 19th-century Ukiyo-e prints have had a significant impact on many Western works of art, and have established Fujisan as a universal symbol of Japan and Japanese culture throughout the world.

ICOMOS considers that early 19th century prints of Fujisan had a profound impact on the development of Western art and allowed the form of Fujisan to be known around large parts of the world. ICOMOS does not consider that the Mihonomatsubara site, which is 45km from the mountain, can be considered as part of the mountain.

ICOMOS considers that this criterion has been justified.

ICOMOS considers that the serial approach is justified although the links between the component parts need to be strengthened, better articulated and presented to allow appreciation of how they each relate to pilgrimage routes and to the overall spirituality and aesthetic value of the mountain landscape.

In conclusion, ICOMOS considers that the nominated property meets criteria (iii) and (vi) but that authenticity and integrity are in places weak and need to be strengthened.

4 Factors affecting the property

The nomination states that development pressures include the construction of hotels and other tourist facilities, industrial parks at the mountain foot, and around the local people's residential areas. The construction of urban infrastructure facilities such as roads and sewage are also envisaged.

ICOMOS considers that there is a need for a landscape approach to planning that acknowledges the

relationship between the various sites and the wider mountain. In particular tighter development controls are needed along the lower mountain slopes (especially in Yamanashi Prefecture) and along the shorelines of Fuji Five Lakes (Fujigoko).

Utility poles block views of Fujisan from certain places. Yamanashi Prefecture has taken (and will continue to take) steps to remove roadside utility poles that block views. Poles blocking views of Fujisan have already been removed from Oshino Hakkai Springs (Kagamiike Pond [Component 19]) and those around Omiya Bridge (access point to Oshino Hakkai Springs) have been removed as well; utility poles on the east side of Route 139, the side fronting the “Oshi” Lodging Houses (Components 9 & 10), have also been removed. It is understood that as roads are upgraded, and when there is the potential to improve viewpoints/views, utility poles will continue to be removed.

The view of Fujisan from Mihonomatsubara pine tree grove (Component 25) is potentially problematic. It captures the viewpoint as seen in the well-known Hokusai woodcut, but there are multiple associated viewpoints, some of which are not as aesthetically pleasing because of shoreline barriers (five in all, four of which create distinct “hills” as the shoreline meets the water). There has however been an attempt to blend the barriers with the natural landscape in terms of colour and shape.

As stated above, the lower level pilgrimage paths are hardly used and their tracks that linked shrines and lodging houses and led pilgrims to the upper ascent routes are no longer visible as part of the way the mountain was used. There is a need to consider how these lines might be promoted and interpreted.

The ascending routes, especially the Yoshida Ascending Route (Component 1-5), have unique challenges as some 270,000 people climb to the summit from the 5th Station each year. Some 30,000 persons use the other routes. Since the trails are only open during the summer (July and August), those wishing to make the ascent, have a narrow window to do so. The number of hikers/climbers puts great strain on the trail and on the associated mountain huts. The overall carrying capacity of the mountain needs to be considered in relation to both the physical damage inflicted by visitors and to his impact on spirituality of the mountain.

Although much of the trail is in good condition there are steep sections where dirt-filled “cages” had partially failed, exposing the metal armature. The nomination mentions proposed civil engineering work to be undertaken to prevent erosion at Osawakuzure and elsewhere to address collapse of the mountain slopes.

ICOMOS considers that attention needs to be given to the means used to stabilise the paths and prevent water erosion. Currently in places the interventions are of an industrial nature with retaining walls cutting across the landscape. For a spiritual landscape more sensitive interventions would be appropriate. Perhaps there could be exchanges of ideas with other mountainous areas where erosion caused by walkers has been repaired using local materials.

There is a need for harmonious visitor facilities on worship ascent routes. On Fujinomiya Ascending Route (Component 1-2), the rear façade of the building for visitor facilities at the 5th Station needs to be treated in a more harmonious manner. Its stark exterior is in marked contrast to its front elevation, which is faced in lava stone. On Subashiri Ascending Route (Component 1-4): its two huts, both with restaurants, and two free-standing toilets at the 5th Station are all simple small-scale buildings/structures which sit in relative harmony with the forest environment. However on Yoshida Ascending Route (Component 1-5): design improvements are needed and underway for the facilities at the 5th Station.

Considerable numbers of power boats and jet skis on the lakes disturb the peace of the surroundings. Associated with them are car parking needs some of which are situated in an informal way along the lake shores.

The larger two lakes (Lake Yamanakako and Lake Kawaguchiko) have adequate parking facilities, while the smaller lakes face more intense usage and have inadequate parking. Appropriate parking places need to be developed away from the lake shores.

Some of the popular places and the shrines have multiple signs that detract from the beauty of the landscape.

During peak times for visitors in July and August, there is enormous pressure on the roads from private cars driving to the access routes. Fumes from cars and buses are a recognised concern. There is discussion on the possible use of shuttle buses.

Concern has been expressed that radioactive waste from Fukushima is being accepted by Shizuoka and Yamanashi prefecture and its municipal governments for burning without any environmental impact assessment.

The State Party has confirmed that only the (non-radioactive) earthquake/tsunami-caused disaster wastes from the coastal areas of Iwate Prefecture and Miyagi Prefecture are treated at waste treatment facilities off the disaster-hit sites, not radioactive wastes from Fukushima Prefecture.

Shizuoka Prefecture started to accept disaster wastes in which no or negligibly low radioactive Cs (cesium) has been detected after their safety has been carefully examined and confirmed. Yamanashi Prefecture does not accept wastes from other prefectures.

It is stated in the nomination dossier that: 'forest fires in the Fujisan Mountain Area and the unexpected spread of a fire on the occasion of the prescribed field burning that is periodically carried out in the grassland at the mountain foot are anticipated'.

Although there is continuing traditional land management by a variety of prefectoral and local organizations, ICOMOS considers that grassland fires should be regulated or prohibited.

Currently, there is no disaster plan in place in the event of a volcanic eruption or fire. ICOMOS considers that a plan should be prepared as soon as possible.

ICOMOS considers that the main threats to the property are incremental developments that could compromise further the ability of the mountain to fully display the way it has developed as a pilgrimage site, could preclude the visibility of the network of links between the individual sites, and could impact adversely on the spirituality of the mountain. The large visitor numbers appear to cause considerable problems in relation to erosion of the slopes and the engineering work proposed to deal with this needs to be considered in terms of its adverse impact on the sacred mountain. There is an urgent need for further development control within some of the nominated sites and their setting, for a visitor management strategy and also for a risk preparedness plan.

5 Protection, conservation and management

Boundaries of the nominated property and buffer zone

The property and buffer zone boundaries for each component/constituent part are logical (defensible) and clearly defined. All boundaries are marked by boundary markers (at each turn) and/or "marked" by existing

man-made or natural boundaries such as high water marks (Oshino Hakkai springs [Components 13 to 20]), roads, ridgelines, settlements, shorelines and/or sight lines. In some cases, ownership patterns have established the property boundaries, such as around the shrines.

ICOMOS considers that the boundaries of the nominated property and of its buffer zone are adequate but that the Mihonomatsubara site does not contribute to Outstanding Universal Value.

Ownership

Four of the Lakes are owned by the Ministry of Land, Infrastructure, Transport and Tourism, and one is owned jointly with religious organisation. Four of the springs are owned by the Ministry of Finance; the lava tree moulds by Yamanashi Prefecture; and one of the 14 lodging houses by Fujiyoshida city and the other is in private ownership. The mountain area (component 1) is owned by many different owners including government agencies, religious organisations and private owners. Most of the shrines are owned by religious organisations. The mountain huts are owned by their operators on leased land.

Protection

The extensive layering of laws as well as their integration offers sufficient protection with some exceptions. A variety of controls are in place, ranging from the national level to the local level.

At the national level the most relevant laws are: Law for the Protection of Cultural Properties, Natural Parks Law (National Park Special Zone); Natural Parks Law (National Park Ordinary Zone); and Law on the Administration and Management of National Park Ordinary Zone (sometimes referred to as the Law on the Administration and Management of National Forests).

At the prefectural level there is the Yamanashi Prefecture Landscape Ordinance, the (Yamanashi Prefecture) City Planning Act (Yamanashi Prefecture Scenic Zone Ordinance) and the (Shizuoka Prefecture) City Planning Act (Urbanization Control Area).

At the city, town and village levels there are a number of Landscape Plans and Guidelines for Land Use Projects. Guidelines for Land Use Projects for Gotemba City, Oyama Town and Susono City will be replaced by Landscape Ordinances between 2013 and 2016; Fijikawaguchiko, which includes Lake Kawaguchiko, will have its Landscape Plan completed in 2013 [under the current Landscape Ordinance].

The overall landscape of component 1, the Fujisan Mountain area is protected as part of the Fuji-Hakone National Park and this includes the lava tree molds and Lakes Yamanakako and Lake Kawaguchiko. Most component sites, including the ascending routes, shrines and lakes within component 1, have been given national protection as important cultural properties, historic sites or places of scenic beauty – within the last two years. The Murayama and Fuji Sengen-jinja Shrines (components 4 and 6) and the Oshino Hakkai springs (components 13-20) were protected in September 2012.

Of the component sites, only the Mihonomatsubara pine tree grove site is not currently protected at a national level.

What remains unclear is how these various laws in practice control the scale and location of buildings that might impact on the sites. The Landscape Acts and the Guidelines for Land Use Projects (and related legislation) indicate an understanding of the need for harmonious development (in colour, design, form, height, materials and sometimes scale). However, the strictest controls seem to relate primarily to colour and height. This is problematic as there is a need to control more tightly the scale of buildings, such as hotels as well as the location of buildings, especially the siting of buildings, including hotels, on the lower

flanks of mountains.

It is understood that all component parts and the buffer zones are planned to be covered completely by Landscape Plans around 2016. These provide the framework within which Municipalities undertake development control.

There also appears to be little control over the use of the Fuji Five Lakes, where jet skis are allowed on Lake Kawaguchiko even though it is part of the National park and an area of Scenic Beauty. However, it is understood that only through a bottom-up approach will local communities “buy in” to stronger controls. Accordingly, village/town meetings are being held on a regular basis to address problems of this kind.

ICOMOS considers that the legal protection in place for the component sites is adequate but development control needs strengthening for the setting of the lower sites.

Conservation

In general, most of the relevant components are well conserved – or undergoing appropriate conservation. The exceptions are one of the lodging houses and the ascent routes. There is a conservation plan for the lodging houses, but no action plan(s). Of particular concern are modern interventions to the elevation facing the street. The ascent routes are in places heavily eroded and in other places have been protected by harsh, intrusive barriers. The routes, barrier and huts along the routes, although a highly important part of the image of the mountain from close range, need to be the subject of a conservation strategy that reflects the spiritual nature of the mountain and the reasons why pilgrims visit. The sacredness of the place needs to influence conservation approaches.

The nomination dossier states that the repair and restoration of Sengen-jinja shrine buildings, “Oshi” lodging houses, and archaeological sites included in the component parts and their constituent elements shall be conducted with a high degree of accuracy based on the results of various academic researches such as the study of structural members.

Yamanashi Prefecture has started comprehensive research on Fujisan from the perspectives of history, worship, and art under the “Yamanashi Prefecture Fujisan Comprehensive Academic Research Committee”. This will collect and inventory relevant materials. In addition, as an awareness-raising activity, an explanatory meeting for local people is organized at least once a year to promote the results.

ICOMOS considers that the processes in place for the conservation of individual structures are good; there appears to be less developed conservation approaches for the mountain ascent paths and their associated barriers and huts and these need to be developed in order that interventions respect the spiritual nature of the mountain.

Management

Management structures and processes, including traditional management processes

The two prefectures, Yamanashi and Shizuoka with relevant municipal governments have established the Fujisan World Cultural Heritage Council to create a comprehensive management system for the property. These bodies also work in close cooperation with the main relevant national agencies that are the Agency for Cultural Affairs, which is the competent authority charged with preserving and managing Japan’s cultural heritage properties, the Ministry of the Environment and the Forest Agency.

This Council is receiving input from an academic committee of experts for the surveying, preservation and management of Fujisan.

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

In addition to a management system, there is a comprehensive management plan – “The Fujisan Comprehensive Preservation and Management Plan,” which was established in January 2012. Essentially, the aim of the Management Plan is to coordinate the actions of all parties, including local residents.

The plan lays out not only methods for the preservation, management, maintenance, and utilization of the property overall but also for each individual component site and also sets out the respective roles that the national and local public bodies and other relevant organizations should play. In addition there are park plans under the Natural Parks Law and the National Forest Law that provide measures for the management of the visual landscape from important viewpoints.

The challenges that the management of the property will have to face include how to manage the overall series as a landscape, how to balance conservation of the special qualities of the mountain landscape with commercial and recreational activities that undermine the harmonious qualities of the lakes, and how to promote an understanding of the relationships between the component parts, the pilgrim routes and the overall mountain.

Fujisan has long been both a sacred place and a recreational destination. The two are intertwined in space and over time. However, some component and constituent parts now need to ensure that the balance remains an appropriate, sustainable one.

The property is subject to conflicting needs between access and recreation on the one hand and maintaining spiritual and aesthetic qualities on the other hand.

A ‘vision’ for the property needs to be drafted to set out approaches to address this necessary fusion and to show how the overall series can be managed as a cultural landscape that draws together the relationships between the components and stresses their links with the mountain.

From the additional information provided, it is understood that the property will be managed as a cultural landscape and that a vision will be developed by the Fujisan World Cultural Heritage Council and adopted by the end of 2014. Thereafter the Management Plan will be revised with a view to clarifying the measures needed by around the end of 2016.

The Fuji Five Lakes (Fujigoko), and especially the two larger lakes – Lake Yamanakako (Component 11) and Lake Kawaguchiko (Component 12), face increasing pressure from tourism and there is some disagreement as to how the recreational use of the lakes should be controlled. Fortunately, local communities, through workshops, have begun to work together to ensure a clean environment with appropriate controls on lake usage. Similarly, the local community associated with Oshino Hakkai Springs (Components 13 to 20) has started to address the need to create an appropriate setting for the springs – and to provide clear access to them.

A visitor management strategy is needed as a basis for some of the decisions on carrying capacities for the heavily used upper routes, parking, service buildings and visual clutter but also on how visitors may perceive the coherence of the nominated parts and their associations. This is particularly crucial for the sites in the lower parts of the mountain where their relationship with the pilgrim routes is unclear.

There is a need to delineate the pilgrim routes on the lower slopes of the mountain, in relation to the shrines

and lodging sites and to the upper ascent routes, and to show how these might be perceived and understood.

The additional information provided states that further measures to delineate the locations and courses of pilgrim routes at the mountain foot will be explored and measures will be developed to facilitate visitors' perception and understanding of the inter-relationship amongst the individual component parts.

For the upper routes an overall conservation approach is needed for these and for the associated mountain huts in order to stabilize the paths, manage the erosion caused by visitors and water, and manage delivery of supplies and energy.

In the additional information, it is stated that The Fujisan World Cultural Heritage Council is planning to complete the development of the "Visitor Management Strategy" and adopt it by the end of 2014. Also an Interpretation Strategy will be adopted around the end of 2014.

It is unclear whether or not the current staff associated with the inscription will be involved with post-inscription responsibilities. Judging from the quality of the current staff, and their deep understanding of the proposed property, it would be unfortunate to lose their expertise, especially given the complexity of the property and the need to create integration through effective interpretation.

ICOMOS considers that the management of this extensive property faces considerable challenges to ensure an equitable balance between providing access and recreation on the one hand and on the other hand sustaining the spiritual and aesthetic qualities of the mountain. Currently facilities built to serve the active visitors seem to dominate some areas of the landscape to the detriment of its sacred and aesthetic qualities.

ICOMOS considers that although the overall management system for the property is adequate, there is an urgent need to operationalize it and to extend it through the development of visitor management strategies, and interpretation strategies that are based on a clear vision of the property as a whole and on a cultural landscape focus. ICOMOS recommends that this over-arching vision and the two strategies need to be developed as soon as possible and before further decisions are taken on new interpretive centres.

6 Monitoring

Monitoring indicators have been developed that include environmental pressures, natural disasters, tourism pressures, impacts on component parts such as water quality, deterioration of historic buildings, and the number of visually intrusive elements. These are to be augmented with indicators relating to the observation of landscape from fixed viewpoints and the status of religious events associated with the worship of Fujisan.

The links between the component parts need to be understood, and indicators should be developed to reflect progress with promoting and understanding these links.

ICOMOS considers that the monitoring indicators are adequate but could be augmented to reflect progress with establishing ways of understanding links between the component parts.

7 Conclusions

The image of Fujisan is clearly of outstanding universal significance for the impact it has had on Western art as an expression of Japanese culture.

Fujisan has long been a sacred place, related to the idea of its perfect form and its associations with Shinto deities. While the summit of the mountain was its most sacred place, the lower slopes became important staging posts with their formalised shrines and lodging houses linked to the symbolic preparations that pilgrims made before they took the higher paths.

Today the lower slopes have been encroached by development that has fragmented the relationship between some of the shrines and the lower paths and the paths themselves are now hardly used. Most pilgrims ascend the mountain from the 5th stage half way up.

Nevertheless many elements of these essential preparatory stages remain and have been nominated. These sites have however been nominated individually as a series rather than as part of the overall landscape of the mountain. The once important links between the shrines and the lower paths and the formalised circuits made by the pilgrims are now in places difficult to perceive.

ICOMOS considers that although the development that has taken place does not allow these lines to be reinstated as they once were, it nevertheless considers that the property needs to be managed and presented in such a way that these links can be perceived and readily understood in order that the contribution that each of the sites makes to the whole is clearly apparent.

To this end, ICOMOS considers that the overall vision for the property needs to be strengthened so that it informs the way the series is managed and interpreted to allow an understanding of the component sites as all part of one mountain and linked as part of a landscape.

As the main value of the mountain relate to its aesthetic and spiritual qualities, ICOMOS also considers that these aspects need to be given a higher profile in its management.

Although ICOMOS considers that the main structures of the management that are in place are satisfactory, it considers that the enormous size and complexity of this property brings the need for more focused strategies on interpretation, conservation and access.

As a series that reflects the spiritual and artistic importance of Fujisan, ICOMOS considers that the component sites need to be part of the mountain. Twenty-four sites cover the summit of the mountain and a large number of sites around the pilgrim routes. The one site that does not fit this group is the Mihonomatsubara site. This lies 45 km away from the mountain and is a place from which Fujisan can be viewed. Its importance lies in its association with 19th century prints of Fujisan. ICOMOS considers that long distance views of Fujisan have been an extremely significant part of its development and still are valued. Those that remain need to be protected to help promote an understanding of the property but they cannot be said to be an integral part of the spiritual and inspirational mountain. ICOMOS therefore recommends that the Mihonomatsubara site should not be included in the overall series.

8 Recommendations

Recommendations with respect to inscription

ICOMOS recommends that Fujisan, Japan, excluding the Mihonomatsubara site, be inscribed on the World Heritage List on the basis of criteria (iii) and (vi).

Recommended Statement of Outstanding Universal Value

Brief synthesis

The solitary, often snow-capped Mount Fuji (Fujisan), rising above villages and tree-fringed sea and lakes, has inspired artists and poets and been the object of pilgrimage for centuries. Fujisan is a solitary strato-volcano, around 100 km south-west of Tokyo that rises to 3,776 meters in height. The base of its southern slopes extends to the sea shores of Suruga Bay.

The awe that Fujisan's majestic form and intermittent volcanic activity has inspired was transformed into religious practices that linked Shintoism and Buddhism, people and nature, and symbolic death and re-birth, with worship ascents and descents to and from the summit, formalised in routes and around shrines and lodging houses at the foot of the mountain. And the almost perfect, snow-capped conical form of Fujisan inspired artists in the early 19th century to produce images that transcended cultures, allowed the mountain to be known around the world, and had a profound influence on the development of Western art.

From ancient times, pilgrims carrying a long staff, set off from the compounds of the Sengeninja shrines at the foot of the mountain to reach the crater at its summit where it was believed that the Shinto deity, Asama no Okami resided. At the summit, they carried out a practice called ohachimeguri (literally, "going around the bowl"), processing around the crater wall. There were two types of pilgrims, those who were led by mountain ascetics, and from the 17th century onwards, those in greater numbers who belonged to Fuji-ko societies that flourished in the prosperous and stable Edo period.

As pilgrimages became more popular from the 18th century onwards, organizations were established to support the pilgrims' needs and routes up the mountain were delineated, huts provided, and shrines and Buddhist facilities built. Curious natural volcanic features at the foot of the mountain, created by lava flowing down after volcanic eruptions, came to be revered as sacred sites, while the lakes and springs were used by pilgrims for cold ablutions, Mizugori, to purify their bodies prior to climbing the mountain. The practice of making a circuit of eight lakes, Hakkaimeguri - including the five lakes included in the Fujigoko (Fuji Five Lakes) - became a ritual among many Fuji-ko adherents. Pilgrims progressed up the mountain through what they recognised as three zones; the grass area around the base, above that the forest area and beyond that the burnt or bald mountain of its summit.

From the 14th century, artists created large numbers of images of Fujisan and between the 17th to the 19th century, its form became a key motif not only in paintings but also in literature, gardens, and other crafts. In particular the wood block prints of Katsushika Hokusai, such as the Thirty-Six Views of Mount Fuji, had a profound impact on Western art in the 19th century and allowed the form of Fujisan to become widely known as the symbol of 'Oriental' Japan.

The serial property consists of the top zone of the mountain, and spread out around its lower slopes shrines, lodging houses and a group of revered natural phenomena consisting of springs, a waterfall, and lava tree moulds, which together form an exceptional testimony to the religious veneration of Fujisan, and encompass enough of its majestic form to reflect the way its beauty as depicted by artists had such a profound influence on the development of Western art.

Criterion (iii): The majestic form of Fujisan as a solitary strato-volcano, coupled with its intermittent volcanic activity, has inspired a tradition of mountain worship from ancient times to the present day. Through worship-ascents of its peaks and pilgrimages to sacred sites around its lower slopes, pilgrims aspired to be imbued with the spiritual powers possessed by the gods and buddhas believed to reside there. These religious associations were linked to a deep adoration of Fujisan that inspired countless works of art depicting what was seen as its perfect form, gratitude for its bounty, and a tradition that emphasised co-existence with the natural environment. The series of sites are an exceptional testimony to a living cultural tradition centred on the veneration of Fujisan and its almost perfect form.

Criterion (vi): Images of Fujisan as a solitary strato- volcano, rising above lakes and sea, have been a font of inspiration for poetry, prose and works of art since ancient times. In particular the images of Fujisan in early 19th-century Ukiyo-e prints by Katsushika Hokusai and Utagawa Hiroshige had an outstanding impact on the development of Western art, and have allowed the majestic form of Fujisan, which can still be appreciated, to be known around the world.

Integrity

The series contains all the necessary components needed to express the majesty of Fujisan and its spiritual and artistic associations. However, because of development in the lower part of the mountain, the relationship between pilgrims' routes and supporting shrines and lodging houses cannot readily be appreciated. The serial property currently does not clearly project itself as a whole, nor does it allow a clear understanding of how each of the component sites contributes to the whole in a substantial way. There is a need to strengthen the inter-connectedness between the component sites and to introduce interpretation that allows a more accessible understanding of the value of the whole ensemble and the functions of the various parts in relation to pilgrimages.

In terms of spiritual integrity, the pressure from very large numbers of pilgrims in two summer months, and the infrastructure that supports them in terms of huts, tractor paths to supply the huts and large barriers to protect the paths from falling stones, works against the spiritual atmosphere of the mountain. The Fuji Five Lakes (Fujigoko), and especially the two larger lakes – Lake Yamanakako and Lake Kawaguchiko, face increasing pressure from tourism and development, and the springs and ponds also face threats from low-rise development.

Authenticity

In terms of the ability of the series as a whole to convey its spiritual and aesthetic value, currently this is limited in relation to the way individual sites project their meaning in relation to each other, and to the whole mountain. The component parts need to be better integrated into the whole, with the relationship between shrines, and lodging houses and the pilgrim routes being clearly set out.

In terms of the authenticity of individual sites, the physical attributes relating to the upper routes, shrines and lodging houses are intact. The renewal of shrines on a periodic basis is a living tradition. The Ise Shrine is renewed on a 20-year cycle while some shrines (or parts of some shrines) associated with Fujisan are renewed on a 60-year cycle. This means their authenticity rest on their siting, design, materials and function as well as on the age of their component parts. However the location and setting of some of the component parts, such as between the five lakes, ponds and waterfall, is compromised by development that interferes with their inter-visibility.

Management and protection requirements

Various parts of the property have been officially designated as an Important Cultural Property, a Special Place of Scenic Beauty, a Special Natural Monument, a Historic Site, a Place of Scenic Beauty, and a Natural Monument, in addition to it being designated as a National Park. The overall landscape of the summit is protected as part of the Fuji-Hakone National Park and this includes the lava tree molds and Lakes Yamanakako and Lake Kawaguchiko. Most component sites, including the ascending routes, shrines and lakes within the summit, have been given national protection as important cultural properties, historic sites or places of scenic beauty – within the last two years. The Murayama and Fuji Sengen-jinja Shrines and the Oshino Hakkai springs were protected in September 2012.

For the buffer zone protection is provided by the Landscape Act and Guidelines for Land Use Projects (and related legislation). All component parts and the buffer zones are planned to be covered by Landscape Plans around 2016. These provide the framework within which Municipalities undertake development control.

What needs strengthening is how these various measures in practice control the scale and location of buildings that might impact on the sites. In principle they relate to the need for harmonious development (in colour, design, form, height, materials and sometimes scale). However, the strictest controls seem to relate primarily to colour and height. There is a need to control more tightly the scale of buildings, as well as the location of buildings, especially the siting of buildings, including hotels, on the lower flanks of mountains.

The two prefectures, Yamanashi and Shizuoka with relevant municipal governments have established the Fujisan World Cultural Heritage Council to create a comprehensive management system for the property. These bodies also work in close cooperation with the main relevant national agencies that are the Agency for Cultural Affairs, which is the competent authority charged with preserving and managing Japan's cultural heritage properties, the Ministry of the Environment and the Forest Agency. This Council is also receiving input from an academic committee of experts for the surveying, preservation and management of Fujisan.

The Fujisan Comprehensive Preservation and Management Plan was established in January 2012, to coordinate the actions of all parties, including local residents. The plan lays out not only methods for the preservation, management, maintenance, and utilization of the property overall but also for each individual component site and also sets out the respective roles that the national and local public bodies and other relevant organizations should play. In addition there are park plans under the Natural Parks Law and the National Forest Law that provide measures for the management of the visual landscape from important viewpoints.

The property is subject to conflicting needs between access and recreation on the one hand and maintaining spiritual and aesthetic qualities on the other hand. A 'vision' for the property will be adopted by the end of 2014 that will set out approaches to address this necessary fusion and to show how the overall series can be managed in a way that draws together the relationships between the components and stresses their links with the mountain. This vision will then over-arch the way the property is managed as a cultural landscape and inform the revision of the Management Plan by around the end of 2016.

An overall conservation approach is needed for the upper routes and for the associated mountain huts in order to stabilize the paths, manage the erosion caused by visitors and water, and manage delivery of supplies and energy.

The Fujisan World Cultural Heritage Council is planning to complete the development of a Visitor Management Strategy and adopt it by the end of 2014. This is needed as a basis for decisions on carrying capacities for the heavily used upper routes, parking, service buildings and visual clutter, but also on how visitors may perceive the coherence of the sites and their associations. This is particularly crucial for the sites in the lower parts of the mountain where their relationship with the pilgrim routes is unclear. An Interpretation Strategy will be adopted around the end of 2014.

Additional recommendations

ICOMOS recommends that the State Party give consideration to the following:

- Operationalizing the management system in order to manage the property as an entity and as a cultural landscape with respect to the following:
 - Put in place an overall vision for the property related to its conflicting needs to offer access and recreation and to maintain spiritual and aesthetic qualities;
 - Delineate the pilgrim routes on the lower slopes of the mountain in relation to the shrines and lodging sites and to their links to the upper ascent routes, and consider how these might be perceived and

understood;

- Develop a visitor management strategy based on researched carrying capacities for the upper access routes;
 - Develop an overall conservation approach for the upper access routes and their associated huts and tractor routes;
 - Develop an interpretation strategy that informs how each of the individual sites can be appreciated and understood as part of the overall property and of the overall pilgrimage routes around both the upper and lower slopes of the mountain, in order to guide the development of visitor centres and interpretation at individual sites;
 - Strengthen the monitoring indicators to reflect spiritual and aesthetic aspects of the landscape.
-
- Amplifying the name of the property to allow it to reflect its sacred and artistic associations.

Given the considerable complexity of the management of this property, and the need to develop supplementary management and conservation strategies and revise the management plan to reflect a cultural landscape approach, ICOMOS recommends that the State Party submit a State of Conservation Report to the World Heritage Centre by the 1st February 2016 in order to provide progress with the development of an overall vision for the property, a tourism strategy, a conservation approach for the access routes, an Interpretation strategy, a risk management strategy and with the overall revision of the management plan to reflect a cultural landscape approach and to be examined by the World Heritage Committee at its 40th session in 2016.

ICOMOS would be ready and willing to offer advice if requested on these approaches.

2. Decision of the World Heritage Committee at its 37th session (37.COM 8B.29)

Decision: 37 COM 8B.29

The World Heritage Committee,

1. Having examined Documents WHC-13/37.COM/8B, WHC-13/37.COM/INF.8B1 and WHC-13/37.COM/INF.8B4;
2. Inscribes Fujisan, sacred place and source of artistic inspiration, Japan, on the World Heritage List on the basis of criteria (iii) and (vi);
3. Adopts the following Statement of Outstanding Universal Value:

Brief synthesis

The solitary, often snow-capped Mount Fuji (Fujisan), rising above villages and tree-fringed sea and lakes, has inspired artists and poets and been the object of pilgrimage for centuries. Fujisan is a solitary strato-volcano, around 100 km south-west of Tokyo that rises to 3,776 meters in height. The base of its southern slopes extends to the sea shores of Suruga Bay.

The awe that Fujisan's majestic form and intermittent volcanic activity has inspired was transformed into religious practices that linked Shintoism and Buddhism, people and nature, and symbolic death and re-birth, with worship ascents and descents to and from the summit, formalised in routes and around shrines and lodging houses at the foot of the mountain. And the almost perfect, snow-capped conical form of Fujisan inspired artists in the early 19th century to produce images that transcended cultures, allowed the mountain to be known around the world, and had a profound influence on the development of Western art.

From ancient times, pilgrims carrying a long staff, set off from the compounds of the Sengeninja shrines at the foot of the mountain to reach the crater at its summit where it was believed that the Shinto deity, Asama no Okami resided. At the summit, they carried out a practice called ohachimeguri (literally, "going around the bowl"), processing around the crater wall. There were two types of pilgrims, those who were led by mountain ascetics, and from the 17th century onwards, those in greater numbers who belonged to Fuji-ko societies that flourished in the prosperous and stable Edo period.

As pilgrimages became more popular from the 18th century onwards, organizations were established to support the pilgrims' needs and routes up the mountain were delineated, huts provided, and shrines and Buddhist facilities built. Curious natural volcanic features at the foot of the mountain, created by lava flowing down after volcanic eruptions, came to be revered as sacred sites, while the lakes and springs were used by pilgrims for cold ablutions, Mizugori, to purify their bodies prior to climbing the mountain. The practice of making a circuit of eight lakes, Hakkaimeguri - including the five lakes included in the Fujigoko (Fuji Five Lakes) - became a ritual among many Fuji-ko adherents. Pilgrims progressed up the mountain through what they recognised as three zones; the grass area around the base, above that the forest area and beyond that the burnt or bald mountain of its summit.

From the 14th century, artists created large numbers of images of Fujisan and between the 17th to the 19th century, its form became a key motif not only in paintings but also in literature, gardens, and other crafts. In particular the wood block prints of Katsushika Hokusai, such as the Thirty-Six Views of Mount Fuji, had a profound impact on Western art in the 19th century and allowed the form of Fujisan to become widely known as the symbol of 'Oriental' Japan.

The serial property consists of the top zone of the mountain, and spread out around its lower slopes shrines, lodging houses and a group of revered natural phenomena consisting of springs, a waterfall lava tree moulds and a pine tree grove on the sand beach, which together form an exceptional testimony to the religious veneration of Fujisan, and encompass enough of its majestic form to reflect the way its beauty as depicted by artists had such a profound influence on the development of Western art.

Criterion (iii): The majestic form of Fujisan as a solitary strato-volcano, coupled with its intermittent volcanic activity, has inspired a tradition of mountain worship from ancient times to the present day. Through worship-ascents of its peaks and pilgrimages to sacred sites around its lower slopes, pilgrims aspired to be imbued with the spiritual powers possessed by the gods and buddhas believed to reside there. These religious associations were linked to a deep adoration of Fujisan that inspired countless works of art depicting what was seen as its perfect form, gratitude for its bounty, and a tradition that emphasised co-existence with the natural environment. The series of sites are an exceptional testimony to a living cultural tradition centred on the veneration of Fujisan and its almost perfect form.

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Integrity

The series contains all the necessary components needed to express the majesty of Fujisan and its spiritual and artistic associations. However, because of development in the lower part of the mountain, the relationship between pilgrims' routes and supporting shrines and lodging houses cannot readily be appreciated. The serial property currently does not clearly project itself as a whole, nor does it allow a clear understanding of how each of the component sites contributes to the whole in a substantial way. There is a need to strengthen the inter-connectedness between the component sites and to introduce interpretation that allows a more accessible understanding of the value of the whole ensemble and the functions of the various parts in relation to pilgrimages.

In terms of spiritual integrity, the pressure from very large numbers of pilgrims in two summer months, and the infrastructure that supports them in terms of huts, tractor paths to supply the huts and large barriers to protect the paths from falling stones, works against the spiritual atmosphere of the mountain. The Fuji Five Lakes (Fujigoko), and especially the two larger lakes – Lake Yamanakako and Lake Kawaguchiko, face increasing pressure from tourism and development, and the springs and ponds also face threats from low-rise development.

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In terms of the authenticity of individual sites, the physical attributes relating to the upper routes, shrines and lodging houses are intact. The renewal of shrines on a periodic basis is a living tradition. The Ise Shrine is renewed on a 20-year cycle while some shrines (or parts of some shrines) associated with Fujisan are renewed on a 60-year cycle. This means their authenticity rest on their siting, design, materials and function as well as on the age of their component parts. However the location and setting of some of the component parts, such as between the five lakes, ponds, waterfall and a pine tree grove, is compromised by development that interferes with their inter-visibility.

Management and protection requirements

Various parts of the property have been officially designated as an Important Cultural Property, a Special Place of Scenic Beauty, a Special Natural Monument, a Historic Site, a Place of Scenic Beauty, and a Natural Monument, in addition to it being designated as a National Park. The overall landscape of the summit is protected as part of the Fuji-Hakone-Izu National Park and this includes the lava tree molds and Lakes Yamanakako and Lake Kawaguchiko. Most component sites, including the ascending routes, shrines and lakes within the summit, have been given national protection as important cultural properties, historic sites or places of scenic beauty – within the last two years. The Murayama and Fuji Sengen-jinja Shrines and the Oshino Hakkai springs were protected in September 2012.

For the buffer zone protection is provided by the Landscape Act and Guidelines for Land Use Projects (and related legislation). All component parts and the buffer zones are planned to be covered by Landscape Plans around 2016. These provide the framework within which Municipalities undertake development control.

What needs strengthening is how these various measures in practice control the scale and location of buildings that might impact on the sites. In principle they relate to the need for harmonious development (in colour, design, form, height, materials and sometimes scale). However, the strictest controls seem to relate primarily to colour and height. There is a need to control more tightly the scale of buildings, as well as the location of buildings, especially the siting of buildings, including hotels, on the lower flanks of mountains.

The two prefectures, Yamanashi and Shizuoka with relevant municipal governments have established the Fujisan World Cultural Heritage Council to create a comprehensive management system for the property. These bodies also work in close cooperation with the main relevant national agencies that are the Agency for Cultural Affairs, which is the competent authority charged with preserving and managing Japan's cultural heritage properties, the Ministry of the Environment and the Forestry Agency. This Council is also receiving input from an academic committee of experts for the surveying, preservation and management of Fujisan.

The Fujisan Comprehensive Preservation and Management Plan was established in January 2012 to coordinate the actions of all parties, including local residents. The plan lays out not only methods for the preservation, management, maintenance, and utilization of the property overall but also for each individual component site and also sets out the respective roles that the national and local public bodies and other relevant organizations should play. In addition, there are park plans under the Natural Parks Law and forest management plans under the Law on the Administration and Management of the National Forests that provide measures for the management of the visual landscape from important viewpoints.

The property is subject to conflicting needs between access and recreation on the one hand and maintaining spiritual and aesthetic qualities on the other hand. A 'vision' for the property will be adopted by the end of 2014 that will set out approaches to address this necessary fusion and to show how the overall series can be managed in a way that draws together the relationships between the components and stresses their links with the mountain. This vision will then over-arch the way the property is managed as a cultural landscape and inform the revision of the Management Plan by around the end of 2016.

An overall conservation approach is needed for the upper routes and for the associated mountain huts in order to stabilize the paths, manage the erosion caused by visitors and water, and manage delivery of supplies and energy.

The Fujisan World Cultural Heritage Council is planning to complete the development of a Visitor Management Strategy and adopt it by the end of 2014. This is needed as a basis for decisions on carrying capacities for the heavily used upper routes, parking, service buildings and visual clutter, but also on how visitors may perceive the coherence of the sites and their associations. This is particularly crucial for the sites in the lower parts of the mountain where their relationship with the pilgrim routes is unclear. An

Interpretation Strategy will be adopted around the end of 2014.

4. Recommends that the State Party operationalize the management system in order to manage the property as an entity and as a cultural landscape with respect to the following:
 - a) Put in place an overall vision for the property related to its conflicting needs to offer access and recreation and to maintain spiritual and aesthetic qualities,
 - b) Delineate the pilgrim routes on the lower slopes of the mountain in relation to the shrines and lodging sites and to their links to the upper ascent routes, and consider how these might be perceived and understood,
 - c) Develop a visitor management strategy based on researched carrying capacities for the upper access routes,
 - d) Develop an overall conservation approach for the upper access routes and their associated huts and tractor routes,
 - e) Develop an interpretation strategy that informs how each of the individual sites can be appreciated and understood as part of the overall property and of the overall pilgrimage routes around both the upper and lower slopes of the mountain, in order to guide the development of visitor centres and interpretation at individual sites,
 - f) Strengthen the monitoring indicators to reflect spiritual and aesthetic aspects of the landscape;
5. Requests the State Party to submit a state of conservation report to the World Heritage Centre by 1 February 2016 in order to provide an update on the progress with the development of an overall vision for the property, a tourism strategy, a conservation approach for the access routes, an Interpretation strategy, a risk management strategy with the overall revision of the management plan to reflect a cultural landscape approach to be examined by the World Heritage Committee at its 40th session in 2016 and encourages the State Party to ask ICOMOS advice on these approaches.