CHAPTER 4: CHANDIGARH-AN EXEMPLAR OF INDIAN MODERNITY AND THE WORLD HERITAGE LISTING PROCESS

The objective of this chapter is to understand the special reasons namely the city building agenda and the social, technological, climatic and economic constraints behind the making of Chandigarh, which is an example of India’s modernisation process. Further, it also seeks to establish how well the city qualifies as an icon of modern heritage. To establish the above, the sustainability of modern heritage and the practical challenges associated with its conservation need to be understood.

Presently many national and international agencies (governmental and non governmental) are showing a growing interest and concern towards the conservation of modern heritage as well as building awareness and attitudes towards this underestimated, overlooked and equally fragile component of our heritage. Of these, the most significant, the UNESCO World Heritage Centre has inscribed properties, sites and even complete cities on the basis of pre-established criteria on its world heritage list with the objective of creating heightened awareness and conservation of the properties. This chapter seeks to outline these criteria to develop a background to the case studies that follow in the subsequent chapter 5.

Perhaps the most significant thing to happen to India was the partition of 1947. Had Lahore not been ceded to Pakistan, Chandigarh would perhaps not have seen the light of the day. It was an opportunity for Jawaharlal Nehru and Le Corbusier to create utopia while the world was watching India in her tryst with destiny and how in this assignation it would get on to its feet after three hundred years of colonial domination. Chandigarh was this opportunity.

For India, it was at Chandigarh that some of the most modern modes of thought were applied, such as the selection of a verdant new site,
despite the pre-availability of thirteen existing towns that offered various potentials for realising a capital city. Chandigarh was to be the most updated city, second to none and provide all amenities to `... even the poorest of the poor.’ It had the most modern and unheard city agenda, which perhaps no city in India or even the world could have ever had. It was to be the last word in beauty, a nation’s step into the future, the celebration of a moment that comes once in a lifetime....Such aspirations laid the foundation for Chandigarh. This can also be interpreted, as a continuation of the idea found in Jawaharlal Nehru’s book, Discovery of India. In this seminal text, that has found readers in all age groups, Nehru describes that the discoveries of his heritage are those that he shares with the common man, the men that make India’s population, and together they belong to a country which had a glorious past, and was looked up to by its neighbours both far and near.

Nehru’s contribution to the realisation of the provincial capital of divided Punjab needs special mention. The attention which Chandigarh received directly from the Prime minister brought about quick decisions, saved time in undue paperwork, provided the much needed special financial assistance. Most important, it served as a living example of Nehru’s modern mindset placed before a refugee population in Punjab as well as the country shaking up from its colonial slumber. Each speech of the prime minister was levered towards a scientific spirit which would enter into the everyday activities of the common man. To achieve this effect, it was imperative that the results of scientific research be brought home to the people in an easily

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225 Nehru, Jawaharlal. 1989 Discovery of India. Oxford University Press, New Delhi, India (Centenary Edition)
understandable manner\textsuperscript{226}. The Prime Minister’s pragmatic and daring nature can be perceived from another instance when he placed the Atomic energy bill in the Constituent Assembly of India as early as 1948, advocating that the prevailing global tempo of scientific advancement was so rapid that the bill must not be seen with respect to destruction alone, but as an opportunity to witness the enormous power being released for human purposes in our lifetime itself. Therefore Nehru’s vision that the bill must not be seen as an issue of war but rather from the point of view of the future progress of India and the Indian people at large reflects an intense modernity of thought. Nehru was also responsible for forging a noncompartmentalised approach to science in the country which was realised through the establishment of scientific institutions, and universities as centres of higher learning. A rare individual who realised and also forged vital relationships between science and social transformation in the development of modern India is credited to the establishment of agencies such as the DRDO\textsuperscript{227}, CSIO\textsuperscript{228}. His emphasis in having the core industries in the public sector was partly a consequence of his commitment to socialism and partly a result of his perception of the above mentioned role of science\textsuperscript{229}. He intuitively recognised historical imperatives and knew that the time for working with science and technology could no longer be survived by observing


\textsuperscript{227} DRDO is the Defence Research and Development Organisation of India. Head quartered in New Delhi it was constituted in 1958 by the merger of the Technical Development Establishment and the Directorate of Technical Development and Production (DTDP) with the Defence Science Organisation (DSO). It was set up under the aegis of Nehru with the Director General of the organisation being the Scientific Advisor to the Defence Minister.

\textsuperscript{228} CSIO is the Central Scientific Instruments Organisation is a premier national laboratory dedicated to research, design and development of scientific and industrial instruments. It is one of the constituent laboratories of the Council of Scientific & Industrial Research (CSIR), India. Established in October 1959, CSIO was chartered to stimulate the growth of indigenous instrument industry in the country through development of contemporary technologies and other scientific & technological assistance.


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nature as Darwin or Newton did, and that with the advent of
democracy, science could no longer be funded by the feudal monarchs
as was the case in say, the times of Leonardo da Vinci. Scientific
advancement would need the support of the state and therefore he
made liberal provisions from the standards of that time in the state
budget for science. Yet he was early to realise that behind the minds of
our scientists there still lurked dogmas, religions and irrationalities
which must be done away with in order to achieve scientific temper. He
coined the phrase ‘scientific temper’ in his book Discovery of India in
1946 saying that the applications of science are inevitable and
unavoidable in today’s world but we need something more than its
application and that is a scientific approach, the adventurous yet
critical temper of science. The search for truth and knowledge, the
refusal to accept anything without testing and trial, the capacity to
change previous conclusions in the face of new evidence...the hard
discipline of the mind, all this is necessary not merely for the
application of science but for life itself and the solution to its many
problems. Scientific temper should be a way of life, a process of
thinking, a method of acting and associating with our fellowmen.
Scientific temper points out the way along which a man must travel. It
is the temper of a free man.

Of all Nehruvian great endeavours, Chandigarh is probably the most
modern in terms of scale of building as well as magnitude of
thought.Chandigarh is modern as it has been an urban development
utilising modern modes of thought and modern materials of
construction. Its contemporaries in India -Bhubhaneshwar,
Gandhinagar, etc were its poor cousins not even remotely near its
mandate of being the most daring experiment in modern town
planning.

What makes Chandigarh special and different from other cities? The
gridiron city such as Chandigarh could be placed almost anywhere. But
what distinguishes Corbusier's design for Chandigarh are the attributes of its setting. The natural edges formed by the hills and the two rivers, the gently sloping plain with groves of mango trees, a stream bed meandering across its length and the existing roads and rail lines - all were given due consideration in the distribution of functions, establishing the hierarchy of the roads and giving the city its ultimate civic form. Connecting the various accents of the city - such as the Capitol (the 'head'), the City Centre ('the heart'), the University and the Industrial Area (the two 'limbs'), etc. and, also scaling its seemingly undifferentiating matrix, were the city's V2s. Corb's 'V2 Capitole' or Jan Marg (People's Avenue), was designed as the ceremonial approach to the Capitol. His 'V2 Station', the Madhya Marg (Middle Avenue), parts across the city, linking the railway station and the Industrial Area to the University. The third V2, Dakshin Marg (South Avenue) demarcates the first developmental phase of the city. Recognising the crucial role of trees as elements of urban design, Le Corbusier designed a comprehensive plantation scheme, specifying the shape of trees for each category of avenue, also keeping in view their potential for cutting off the harsh summer sun. A protected green belt, the 'Periphery', which was given a legal backing through a legislative act, was introduced to set limits to the built-mass of the city and as a measure against unsolicited sprawl outside the planned area. Besides determining the city's urban form, Le Corbusier, as the "Spiritual Director" of the entire Chandigarh Capital Project, was also responsible for designing the key 'Special Areas' of the city, each of which contains several individual buildings. The most significant of these is the 'Capitol Parc' - the 'head' and la raison d'être of the entire enterprise. A parallel undertaking - one of almost equal significance as the Capitol, was Le Corbusier's design of the city's 'heart', the City Centre. In time, the design of the 'Cultural Complex' along the 'Leisure Valley', including the Government Museum and Art Gallery and the
College of Art (Le Corbusier’s Centre for Audio-visual Training), as well as some other smaller works (such as the Boat Club and parts of the Sukhna Lake, which essentially were seen as integral parts of the Capitol parc) were also undertaken by him.

It is also important to state here that, though works of Le Corbusier in France, and other places in the world are also worthy of their merit, yet Chandigarh is the only and largest urban ensemble which is realised in entirety, is well preserved and has strongly influenced many ideas of Le Corbusier’s planning and design precepts in the works that followed Chandigarh. An example of twentieth century and therefore modern heritage it faces the risks and challenges that any contemporary city faces today. What needs to be underscored is that from many standpoints Chandigarh is an extraordinary example of its time and its conservation is necessary to keep the threads of history running, besides of course the benefits of a planned modern ensemble and the quality of life it offers, unparalleled not only within the region but the nation as well.

One of the dilemmas commonly quoted when discussing the sustainability of modern heritage are the practical challenges associated with its conservation. These mainly concern built heritage. In principle, the philosophy and methodology adopted for the conservation of modern heritage should be no different to that utilised for buildings from the more distant past. However, there are a number of characteristics of modern buildings, such as material and structural innovation that pose new conservation challenges particularly in relation to conservation of the original fabric. Architects of the modern age exuberantly used new materials that were not fully understood in terms of their long-term performance. Traditional construction methods were largely abandoned to create the new functionalist machine. The misapprehension that modern buildings required low maintenance compounded many of the material and construction
problems, such as early material failure, inefficient detailing and poor energy performance. Many modern buildings have not well-stood the test of time and their perceived inability to age gracefully has challenged fundamental conservation principles such as ‘do as little as possible’ and ‘reversibility’ and has resulted in such places now being at risk of permanent damage or loss. There are a number of characteristics of modern architecture that pose particular conservation challenges and these include adaptive reuse (design and functionalism wherein new functions need to be housed in existing buildings), upgrading existing buildings to accommodate environmental standards while they were built at a time when energy was almost inexhaustible, or managing the maintenance and repair costs of large buildings. Further, the adaptation of large, deep spaces of industrial buildings from the nineteenth and twentieth centuries is one problem that is being grappled with in many places around the world. Another dilemma is that modern buildings were deliberately designed for short life spans. Then do we, and if yes, how do we conserve such architecture? It is generally agreed that major repairs may be necessary within fifty to sixty years for modern heritage rather than the hundred to two hundred years commonly documented for the more traditional building stock. It is another economic debate whether to repair or demolish and rebuild. This has, however, spawned some difficult conservation problems for these buildings that can be summarised as: the use of new materials with unproven performance records; the use of new materials without knowledge of best practice methods for use; the use of traditional materials in new ways, or in combination with new materials; poor workmanship and quality control (new materials chosen for reasons of economy); the use of prefabricated, component-based construction systems; the rapid


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development of materials and their equally rapid supercession by others; the effect of pollutants on modern materials; the use of materials now identified as hazardous; and the lack of an established salvage industry for modern buildings. The patina of age does not work well with modern buildings, as modern materials do not age as well as the traditional ones. This is another issue, which prevents us from building awareness towards the conservation of modern heritage. Preserving patina has been a low priority in the conservation of buildings from the more recent past due to: the comparative accelerated ageing of modern architecture, the short-term performance of modern materials and an unrecognised nostalgia for ageing modern buildings. Still another issue is that of recognition in time. One of the difficulties in recognising the value of the more recent past is its proximity to us in time. Buildings from the more recent past constitute a very small percentage of our statutorily protected buildings and it is only in very recent times in some places that proactive programs of identification and protection have been initiated. Without wider public recognition it is difficult to convince people of the value of tangible evidence of the recent past. Building awareness and education programmes are necessary to attain the required level of public support. Without such support, modern heritage is likely to remain at risk. The key challenges of recognition, identification and protection run in parallel with technical issues. As statutory listing programmes for twentieth century places are still in the formative stages, places from the more recent past tend to be protected only reactively.

On the positive side there has been a tendency to treat modern buildings differently from those from earlier periods and adopt a slightly different philosophical approach. Now that we have left the


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twentieth-century so there may be an artificial but important psychological break that will enable the conservation of places from the more recent past to be approached with the same regard for their fabric as earlier heritage places. Perhaps now we have crossed this barrier, the twentieth century will be considered less recent and therefore less likely to be identified as a category of places that are considered to be 'at risk'. Properties from the recent past represent a large percentage of the built environment, and are diverse in character, suggesting that it will take time to develop successful identification, protection, and restoration approaches. However, it is encouraging to observe the gradual evolution of the notion of heritage worldwide and recognition that action must be taken to ensure that reminders of modern life are left to future generations. Modern heritage is extremely vulnerable as modern construction materials decay rapidly and do not have long life spans in comparison to the traditional materials. Over the last twenty years there has been increased interest in conserving the heritage of the twentieth century since the architecture of this time poses new challenges for those responsible for their management and for conservation practitioners. Over the last ten to fifteen years much has happened in terms of the identification, protection and practical conservation of twentieth century heritage. Interestingly there has been a coming together of professionals from all over the world on this subject that has stimulated debate on an international level. The establishment of international bodies such as DoCoMoMo, mAAN, IUCN, ICOMOS and others are reactions to further the cause of conservation of modern heritage.

In principle, the philosophy and methodology adopted for the conservation of twentieth century heritage should be no different to that utilised for buildings from the more distant past, after all heritage is our shared past, a legacy which must be conserved for posterity. However, there are a number of characteristics of modern buildings, such as material and structural innovation that pose new conservation challenges particularly in relation to conservation of the original fabric. The terms ‘modern’ and ‘heritage’ are not accepted very easily amongst most professionals and researchers. This is for many reasons, the more fundamental ones being: a) Heritage is value added with age and belonging to the earlier times, while modern stands for being ‘recent’ and contemporary, b) Modern is relatively new and heritage is essentially old, belonging to the past.; c) Modern is too new to be easily qualified to be conserved, d) Modern does not have a patina of time or memory enough, to be cherished, e) Heritage is something very dear to us and passed on as legacy for posterity. The challenge of the modern movement lies in making the modern as important and as vital to the masses, to amplify its universal appeal so that the modern heritage may be conserved and given its due credit before it is lost (owing to its extremely fragile nature).

Modern heritage has a dual role to perform: to gradually restore the original lustre of the modern buildings and sites and yet to provide these areas and sites with an opportunity to regenerate these areas through permissible new construction so that the modern heritage sites remain in useful occupation.

How can we generate public appeal for the modern? Firstly, by gathering local, national and international support. Secondly, by increasing awareness of the heritage value of modern architecture amongst youth, school children, users who are its future custodians. Thirdly, to conserve modern heritage it must be put to active use and adaptive reuse. Fourthly, we need to constantly find new ways of using
these buildings to increase their life spans. Fifthly, make modern heritage areas as part of the city's daily cyclic processes and not mere museum pieces. Sixthly, we must address the issue of how do we maintain authenticity and integrity in modern heritage cities despite the fact that these are undergoing constant change due to development pressures? Seventhly, how much and to what degree of detail do we conserve modern heritage areas (since everything cannot be conserved or be worth conserving, conservation must be of universal value and representative of its time), and how do we create the necessary legislation in order to carry out the conservation of modern heritage sites. Eighthly, truthfulness of building materials should be maintained: thus the authenticity and integrity of modern heritage is also as important. Ninthly, Listing and Inventory building is a valuable tool for generating awareness and building attitudes towards the conservation of heritage. Listing helps record the property, its present physical condition, its functional value and sometimes even its importance in the social setting of a city as representing an important national, historical event, happening, or any similar association. Listing then also assists in assessing the possibility of future roles functions a building can perform, or an adaptive reuse of the building through minor interventions, repairs, etc, to improve the useful life of the building. Listing also prevents subsequent changes or damage to buildings in the near and not so near future as listed.

233 Organised by the Japanese government in collaboration with Norway, Canada UNESCO ICOMOS and ICCROM the meeting recognised the need to establish clear guidelines for the assessment of the significance and the authenticity of World Heritage Sites. This had emerged from a broadening of the base for the conservation of cultural heritage worldwide, with the meeting of experts taking into account the content of the Venice Charter. The ‘Nara Document on Authenticity’ recognises that conservation of cultural heritage, in all its forms and historical periods is rooted in the values attributed to the heritage. Our ability to understand these values depends, in part, on their credibility and truthfulness. Knowledge and understanding of the sources of information on original and subsequent characteristics of the cultural heritage, and their related meaning is a pre-requisite for assessing all aspects of authenticity.

234 According to the Edict of Chandigarh laid down by Le Corbusier, ‘the truthfulness of materials of constructions, concrete, bricks and stone, shall be maintained in all buildings constructed or to be constructed’ December 17, 1959, Chandigarh.

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buildings can be graded and brought under the purview of legislation. The legislations, governing a listed and graded building, then will moderate the nature and degree of intervention in the physical form, use and value of a building. Thus listing and grading followed by regulation to monitor development is a measure to mobilise conservation of modern heritage. The importance of legislation cannot be undermined in the context of safeguarding modern heritage. Unfortunately, in India the Archaeological Survey of India (ASI) is the nodal agency for imparting legal status for protection and preservation of heritage areas; and under the Ancient Monuments Preservation Act, a building; group; site must be at least a hundred years old to qualify for this heritage status. This presents a poor fate for modern architectural ensembles which despite their heritage value lose all ground against the 'age limit' factor!

In response to the growing awareness and value attached towards modern heritage, a number of government as well as non-government organisations are making significant efforts to further the cause of modern heritage and its conservation. These institutions, some of which are of international repute, are presently taking up the cause of conserving modern heritage through monetary, infrastructure and technical support. These are enumerated below along with a brief summary of their role and involvement in the conservation of modern heritage in particular so as to build upon the debate on the importance and validity of its conservation. The principal aim of these organisations is to promote the cause of conserving modern heritage, campaigning for and spreading awareness about the heritage value of modern (especially twentieth century) architecture, creating a resource backup on modern heritage through documentation, capacity building, monetary and technical assistance to site managers (owners) and custodians of modern heritage ensembles, sites, neighbourhoods and buildings.

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Role of UNESCO World Heritage Centre

The World Heritage Centre’s Modern Heritage Programme is fine tuned on the understanding that new architectural forms are a product of the intellectual, technical and social concerns of their time. In early 2001 UNESCO’s World Heritage centre, The International Council on Monuments and Sites (ICOMOS) and the Working Party on the Documentation and Conservation of buildings, sites and neighbourhoods the Modern Movement (DOCOMOMO) launched a joint programme for the identification documentation and promotion of the built heritage of the nineteenth and twentieth centuries- the programme on Modern Heritage\textsuperscript{235}. Since properties of Modern Heritage are particularly vulnerable due to weak legal protection and low public appeal and they are under represented in the World Heritage List, its advisory and executing bodies such as IUCN, DOCOMOMO and the ICOMOS have assisted UNESCO in its Modern Heritage programme to bring the list of modern heritage properties at par with the ancient and historical properties\textsuperscript{236}. To be inscribed on the World Heritage List, a site must be of Outstanding Universal Value and must fulfill one or more of the criteria as laid down by the World Heritage Committee Operational Guidelines, (which are revised periodically) for the implementation of the of the WHC convention –the main tool on World Heritage. Until 2004, there were six cultural criteria and four natural criteria\textsuperscript{237}. These have been revised in 2005 and 2008. Ever since there are a total of ten criteria\textsuperscript{238} without any


\textsuperscript{236} Reference may be drawn to the CAIRN’S meeting wherein this issue was discussed and put forth. In 2002, there were 12 modern heritage properties on the World Heritage List. UNESCO’s World Heritage List numbers a total of 878 sites, 679 cultural and 174 natural sites and 25 mixed properties in 145 countries as of July 2008.

\textsuperscript{237} These criteria were formerly presented as two separate sets -Criteria (i) - (vi) for cultural heritage and (i) - (iv) for natural heritage. The 6th extraordinary session of the World Heritage Committee decided to merge the ten criteria (Decision 6 EXT.COM 5 1)

\textsuperscript{238} World Heritage Committee Operational Guidelines; revised 2005, Unesco World Heritage Centre, Paris

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distinction, except that sites representing significant interaction between people and the natural environment are termed as cultural landscapes. These criteria are to represent a masterpiece of human creative genius and are enumerated below:

a) represent a masterpiece of human creative genius;
b) to exhibit an important interchange of human values, over a span of time or within a cultural area of the world, on developments in architecture or technology, monumental arts, town-planning or landscape design;
c) to bear a unique or at least exceptional testimony to a cultural tradition or to a civilisation which is living or which has disappeared;
d) to be an outstanding example of a type of building, architectural or technological ensemble or landscape which illustrates (a) significant stage(s) in human history;
e) to be an outstanding example of a traditional human settlement, land-use, or sea-use which is representative of a culture (or cultures), or human interaction with the environment especially when it has become vulnerable under the impact of irreversible change;
f) to be directly or tangibly associated with events or living traditions, with ideas, or with beliefs, with artistic and literary works of outstanding universal significance. (The Committee considers that this criterion should preferably be used in conjunction with other criteria);
g) to contain superlative natural phenomena or areas of exceptional natural beauty and aesthetic importance;
h) to be outstanding examples representing major stages of earth's history, including the record of life, significant on-going geological processes in the development of landforms, or significant geomorphic or physiographic features;
i) to be outstanding examples representing significant on-going ecological and biological processes in the evolution and development of
terrestrial, fresh water, coastal and marine ecosystems and communities of plants and animals;
j) to contain the most important and significant natural habitats for in-situ conservation of biological diversity, including those containing threatened species of outstanding universal value from the point of view of science or conservation.

The protection, management, authenticity and integrity of properties are also important considerations. Since 1992 significant interactions between people and the natural environment have been recognised as cultural landscapes.

The Role of ICOMOS - International Council of Monuments and Sites (ICOMOS) is substantial in the decision making process for a site to be listed as a world heritage property. The ICOMOS\textsuperscript{239}, during its seminar on twentieth Century Heritage, June 18-19, 1995, suggested general recommendations which form the basis for this selection. These include: i) twentieth century heritage should not be defined only with reference to its architectural forms, but also take into account the broad ecological, social, anthropological, economic, and cultural framework which forms the whole. ii) there is a need to stress the importance of memory over considerations of materials. The established principles of conservation are a valid basis for the safeguarding and care of the recent heritage. iii) while some of the heritage properties of the twentieth century have particular characteristics that differentiate it from earlier constructions, it results

\textsuperscript{239} ICOMOS (the International Council on Monuments and Sites) is a non-governmental organisation with headquarters in Paris, France. Founded in 1965, its role is to promote the application of theory, methodology and scientific techniques to the conservation of the architectural and archaeological heritage. Its work is based on the principles of the International Charter on the Conservation and Restoration of Monuments and Sites (the Venice Charter, 1964). The specific role of ICOMOS in relation to the Convention includes: evaluation of properties nominated for inscription on the World Heritage List, monitoring the state of conservation of World Heritage cultural properties, reviewing requests for International Assistance submitted by States Parties, and providing input and support for capacity-building activities. Source: Operational Guidelines for the Implementation of the World Heritage Convention, 2008.
substantially from the continuity of heritage. Its identification and inventory need to be updated on a regular basis. iv) attention is required to all types and even modest examples of such heritage, and in particular to urban and rural ensembles, housing schemes, and industrial heritage. v) systematic documentation of the twentieth century heritage in all its dimensions and in relation to its context is necessary. Such documentation should take into account the potential offered by new recording methods. Due attention should be paid to the full spectrum of the heritage of the entire century, including buildings and ensembles built in new technologies as well as those using traditional building materials and structural forms. vi) it was recognised that the life cycles of man-made environments are mainly based on economic and functional considerations, and require critical choices to guide the process of selection of cultural properties that merit protection. vii) considering the international character of much of the twentieth century heritage, networking and joint efforts are of particular importance. Such action should be taken both in relation to identification and inventory, as well as to education and training in collaboration with existing initiatives. The challenge is to help communities recognise the value of recent cultural heritage to make certain that there is enough political support to ensure that it is the significance of the place that guides change.

mAAN\(^{240}\), which stands for Modern Asian Architecture Network was established as a loosely knit network of architectural researchers and specialists committed to study, preserve, and rehabilitate the modern architecture, townscape, and civil-engineering heritage in Asia. The first preparatory meeting for the establishment of mAAN was held in Guangzhou on July 22, 2000. The organisational structure, agenda,

\(^{240}\) The Modern Asian Architecture Network organises an international conference every two years in an important city to discuss the issues of modern architecture and heritage.

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and action plan were officially adopted at the mAAN 1st international conference in Macau, July 22-25, 2001. The mAAN Macau Declaration (Macau, 26 July 2001), ‘Today, in Macau at the heart of the Mediterranean of Asia, we affirm Asia as a dynamic source of our identities and recognize the numerous experiences that we share with the rest of the world. Industrialisation, urbanisation, westernisation, colonisation, decolonisation and nation-building-these phenomena have variously defined Asian modernism. Modern Asia has not developed in a vacuum but has evolved through sustained interactions with the West, which has had a constant presence in our collective consciousness. This shared experience of the world unites us as Asians. The history of dealing with the West, with our neighbours and with ourselves, is manifested in the myriad forms of our architecture. The history of modern architecture in Asia is the history of how Asians have become modern. Modern architecture in Asia testifies to the creativity of our past generations and is the vital foundation of our future. Conserving these irreplaceable modern buildings and landscapes will ensure that they continue to have a meaningful presence in our everyday lives. mAAN will document and evaluate the innovative ideas, techniques and forms of modern architecture in Asia. We will select the cases suitable for conservation according to guidelines and standards that will be sensitive to the constraints and potentials of each locality and culture. mAAN will maintain a pro-active presence in the public sphere. We wish to be in tune with and to inform public opinion, by reaching out to local policy-makers, NGO’s and international agencies. We will address the urgent need to sensitize architectural students and professionals to conservation issues, by involving them in our efforts. mAAN is committed to preserving the richness and complexity of modern Asian architecture, and to thus contributing to the diversity of global culture.
**IUCN** is the International Union for Conservation of Nature and Natural Resources. The World Conservation Union is the world’s largest and most important conservation network. Its headquarters are in Gland, Switzerland. The Union brings together 82 States, 111 government agencies, more than 800 non-governmental organisations (NGOs), and some 10,000 scientists and experts from 181 countries in a unique worldwide partnership. The Union’s mission is to influence, encourage and assist societies throughout the world to conserve the integrity and diversity of nature and to ensure that any use of natural resources is equitable and ecologically sustainable²⁴¹.

**ICCROM** is the International Centre for the Study of the Preservation and Restoration of Cultural Property (the Rome Centre). An intergovernmental organisation with 100 member states, ICCROM promotes the study of the preservation of movable and immovable cultural property. It provides expert technical advice on how to conserve sites on the World Heritage List, as well as training in restoration techniques²⁴². India became a member state of ICCROM on October 2, 1961.

**INTACH** is the Indian National Trust for Art and Cultural Heritage. Its headquarters are in New Delhi. It adopted the *Charter for Conservation of Unprotected Architectural Heritage and Sites in India*, in New Delhi on November 4, 2004. The INTACH charter underscores the importance of the ‘heritage zone’ or ‘heritage area’ against a

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²⁴¹ The World Conservation Union was founded in October 1948 as the International Union for the Protection of Nature (or IUPN) following an international conference in Fontainebleau, France. The organisation changed its name to the International Union for Conservation of Nature and Natural Resources in 1956.

²⁴² The decision to found the International Centre for the Study of the Preservation and Restoration of Cultural Property was made at the 9th UNESCO General Conference in New Delhi in 1956 at a time when the need for stricter guidelines for the protection of cultural heritage was gaining universal recognition. The intergovernmental organisation, now known as ICCROM, was established in Rome in 1959. It occupies a unique position in being the only institution with a worldwide mandate to promote the conservation of both movable and immovable heritage in all its forms. It currently comprises over 100 Member States, as well as 103 associate members from among the world’s leading conservation institutions. ICCROM aims at improving the quality of conservation as well as raising people’s awareness of it in all walks of life, schoolchildren and politicians alike. It aspires, through conservation,
The twenty-first century was above all a century of the common, (the icon and the ordinary) so it is important to bear in mind that not everything can be preserved: selection is crucial. DOCOMOMO emphasized that the idea, the concept, is more important than the physical form. For the greater part of the modern movement architecture and town planning, instead of preservation, comprehensive documentation has offered a good alternative to safeguard ideas, heritage and memory. The abovementioned organisations are worldwide community based efforts to promote the case of modern heritage sites, which need to be conserved intelligently make cultural heritage benefit humanity. ICCROM contributes to preserving cultural heritage in the world today and for the future through five main spheres of activity: Training, Information, Research, Co-operation and Advocacy.

243 The Nara Document on Authenticity is conceived in the spirit of the Charter of Venice, 1964, builds on it and extends it in response to the expanding scope of cultural heritage concerns and interests in our contemporary world. In a world that is increasingly subject to the forces of globalisation and homogenisation, and in a world in which the search for cultural identity is sometimes pursued through aggressive nationalism and the suppression of the cultures of minorities, the essential contribution made by the consideration of authenticity in conservation practice is to clarify and illuminate the collective memory of humanity. Conservation of cultural heritage in all its forms and historical periods is rooted in the values attributed to the heritage. Our ability to understand these values depends, in part, on the degree to which information sources about these values may be understood as credible or truthful. Knowledge and understanding of these sources of information, in relation to original and subsequent characteristics of the cultural heritage, and their meaning, is a requisite basis for assessing all aspects of authenticity. Source: Operational Guidelines for the Implementation of the World Heritage Convention, 2008.


245 DOCOMOMO Documentation and Conservation of buildings, sites and neighbourhoods of the Modern Movement is an international working party with its headquarters at Paris. It is an advisory body to the UNESCO World Heritage Centre, in its Modern Heritage Programme.

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and selectively. Modern heritage goes beyond architectural properties to address problems for production in large quantities, needing rationalisation and standardisation, characteristic of the new building industry. The making of new industrial towns such as Le Havre, Saltaire, and New Lanark, proposals such as Baron Haussmann’s Paris, Vienna’s Ringstrasse, and Frederick Law Olmstead’s plans for the United States as well as the Garden City Movement by Ebenezer Howard reflected this change and launched the construction of modern buildings and even cities utilising materials of a modern industrial world such as glass, steel and concrete. Buildings and objects were seen as products of a systematic process, motivated by the neue Sachlichkeit (Functionalism) and use but not conceived as works of art dependent on individual taste. The following chapter studies the modern heritage cities listed by UNESCO on its world heritage list under its nomination criteria, to build a justification for Chandigarh’s world heritage status.