CHAPTER 5: CASE STUDIES —WORLD HERITAGE CITIES

The cities of the late nineteenth and early twentieth century inscribed by the UNESCO World Heritage Centre on its World Heritage List have been studied to draw parallels to Chandigarh. These are The White City of Tel Aviv, Le Havre-The City of Humanity and Brasilia- The New Capital of Brazil. The purpose is to carry out an objective evaluation of Chandigarh to conclude how far the city fulfills the criteria for inscription on the World Heritage List with reference to its concept, plan form, functional disposition and location of principal uses. How far does Chandigarh qualify as an example of Modern Heritage? Further, this chapter seeks to establish the modern heritage value of the city vis a vis other contemporaneous cities under study.

Case Study 1- The White City of Tel Aviv

Tel Aviv was founded in 1909 and built as a metropolitan city under the British Mandate in Palestine. The White City forms its central part and was constructed from the early 1930s till 1948, based on the urban plan by Sir Patrick Geddes, (1925-27), one of the foremost theorists of the early modern period, reflecting modern organic planning principles.

The White City of Tel Aviv can be seen as an example on a grand scale of the innovative town-planning ideas of the first part of the twentieth century. The architecture of the city is a synthetic representation of some of the most significant trends of the modern movement in architecture, as it developed in Europe. The White City is also an outstanding example of the implementation of these trends, taking into account local cultural traditions and climatic conditions.

Tel Aviv is Sir Patrick Geddes’s only large-scale urban realisation, not a ‘garden city’, but an urban entity of physical, economic, social and human needs based on an environmental approach. Innovative notions such as ‘connurbation’ and ‘environment’ are credited to Geddes, who
was a pioneer with his insight into the nature of city as an organism constantly changing in time and space, as an evolving, homogeneous urban and rural landscape. His scientific principles in town planning, based on a new vision of a ‘site’ and ‘region’, influenced urban planning in the twentieth century internationally. These are issues that are reflected in his master plan of Tel Aviv. The buildings were designed by a large number of architects, who had been trained and had practiced in various European countries. In their work in Tel Aviv, they represented the plurality of the creative trends of modernism, but they also took into account the local, cultural quality of the site. None of the European or North-African realisations exhibit such a synthesis of the modernistic picture nor are they at the same scale. The buildings of Tel Aviv are further enriched by local traditions; the design adapted to the specific climatic conditions of the site, giving a particular character to the buildings and to the ensemble as a whole.

The property proposed for nomination on the World Heritage List consists of three selected urban areas (zones A, B, C), which were built in the 1930s, based on the urban master plan by Geddes (1925/7). The Geddes plan identified an area, 1.5 x 4 km (667 ha), where the central part was enclosed by: Rotschild avenue, Malcheh Israel boulevard, Ben Gurion boulevard, and the sea in the west. It was conceived as a garden city, but with a more urban character than those built earlier. There was a free-standing building on each lot, surrounded by a garden, and the ground plan was not to exceed one third of the plot area.

**Threats to Tel Aviv**

The main risks to the White City of Tel Aviv come from its very character as a living city and being the central part of a large metropolitan area. Even if the area has protection and a conservation...
regime, it still remains subject to development pressures and consequent change. In part this can be seen as a potential in new projects for tall buildings; in part it is seen in the pressure to modify existing buildings, even if listed for protection. This is obviously even more the case with non-listed buildings, which however form a substantial part of the urban fabric.

**Authenticity and Integrity**

Tel Aviv is a new city characteristic of the twentieth century. It is the most dynamic of all large urban settlements in Israel; not a town-museum, but a city where tension between living city and maintaining the present state continues to exist. Overall, the spirit of the Geddes plan has been well preserved in the various aspects of urban design (morphology, parceling, hierarchy and profiles of streets, proportions of open and closed spaces, green areas, etc.). The layering of urban development, from ancient Jaffa to the White City of Tel Aviv, is clearly traceable. There are some visible changes in the buffer zone due to new construction and commercial development in the 1960s-1990s, e.g. some office and residential structures that are out of scale with the earlier modernist development. The urban infrastructure is intact, with the very character of the living city and the central part of a large metropolitan area. Even if the area has protection and a conservation regime, it also remains subject to development pressures and consequent change. With the exception of Dizengoff Circle, where traffic and pedestrian schemes have been changed, such areas are relatively few and do not reduce the level of authenticity and integrity. Still, the substance is undergoing change, which though slight, may in the long run, affect this urban ensemble. The White City is encapsulated inside a ring of high-rise structures, which has obviously altered the initial relationship with its context. Within the nominated

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area and buffer zone, however, the number of buildings over fifteen storeys is not significant – except for a tall tower (Glickson/Dryanov St.) in zone A. At the present, Tel Aviv Municipality plans to allow at least two more towers in Zone A, one in Zone C, and several in the buffer zone, where a certain number already exists. Most of these projects are in the process of approval. The authenticity of architectural design has been fairly well preserved, proven by homogeneous visual perception of urban fabric, the integrity of style, typology, character of streets, relationship of green areas and urban elements (basins, fountains, pergolas, and gardens).

One problem needs special attention and that is rooftop additions even in registered buildings (especially in zone B, and in the buffer zone). Some of these are almost invisible; others consist of one or two additional floors. In buildings with stringent protection such changes are not permitted. Currently, compared to still intact structures, the quantity of remodeled buildings is not enough to alter the urban profile, the original scale or parameters. It is also interesting to note that rooftop ‘additions’ are widely spread in Israel; often architects themselves designed them. The tradition to add a floor when a family grows, or to keep the generations of a family together is closely related to the Diaspora fate of the Jews\textsuperscript{248}. Within certain limits, such additions could be perceived as part of traditional continuity. It is also historically connected with residential, commercial and cultural functions. In urban management, such flexibility allowed the continuous development of the Tel Aviv historical core without radical changes in its fabric.

While based on the ideas developed in the European context in the 1920s, Tel Aviv is distinguished both in quantitative and in qualitative

\textsuperscript{248} Dispersal of the Jews among the Gentiles mainly in the 8-6 century BC.
aspects. It also differs from the colonial architecture and town plans of settlements in North Africa. The term ‘Bauhaus style’ often used in relation to Tel Aviv is not necessarily appropriate. Instead, the city represents a great variety of architectural trends from Europe, which were mingled with local building traditions, and the designs were adapted to the climatic requirements. Therefore, the White City also became an early example of the adaptation of the modern movement in a particular cultural-social environment. The closest comparison is the already inscribed World Heritage site Brasilia (inscribed 1987; criteria i and iv), founded as the capital city of Brazil in 1956. Brasilia, however, represents a different set of values and design criteria, as well as being of much later date. It is further noted that the White City of Tel Aviv has been included in the list of DoCoMoMo as an outstanding example of the modern movement.

**Evaluation of criteria for Tel Aviv:**

**Criterion ii:** The master plan for the city of Tel Aviv was designed by Sir Patrick Geddes, producing an innovative synthesis of the urban planning criteria of his time. The architectural designs represent the major influences of the Modern Movement in Europe, integrated with local traditions and requirements. Therefore, the White City can be considered an outstanding example of the implementation of a synthesis of the architecture (of the Modern Movement) into a new cultural context. The nominated area also provides a panorama of the historic evolution of the planning and architecture in Tel Aviv.

**Criterion iv:** Tel Aviv is an outstanding example of a new city of the twentieth century, designed according to the principles developed in...
within the modern movement, and reflecting the most significant trends in architecture of that time. The White City is exceptional in its size and coherence, representing an outstanding realisation of a modern, organic plan, integrating buildings and spatial arrangements of high quality.

ICOMOS Recommendations for Tel Aviv

ICOMOS has recommended for the future certain measures that need to be built into the planning legislations for the city in order to maintain the authenticity and integrity of the nominated site. At the moment, the national legislation of Israel does not allow listing of recent heritage; therefore, the White City of Tel Aviv is mainly protected through planning legislation. ICOMOS recommends that in the future, the State Party should consider the possibility of providing legal protection even at the national level to recent heritage. Considering that the White City of Tel Aviv is at the centre of a metropolitan area, ICOMOS recommends that efforts be made to continue monitoring the development trends and to improve where possible the control of changes in the existing fabric. While recognising the already constructed tall buildings in the nominated area and the buffer zone as elements of the urban fabric which cannot be done away with, it is recommended to avoid any further buildings of that size and scale. It is also considered necessary to integrate the management plan with the conservation plan in order to guarantee the efficacy of both. Further, the ICOMOS has recommended the inscription of the property of the White City of Tel Aviv on the basis of criteria (ii)\textsuperscript{250} and criteria (iv)\textsuperscript{251}.

\begin{enumerate}
\item \textsuperscript{250} Criteria ii) states- to bear a unique or at least exceptional testimony to a cultural tradition or to a civilisation which is living or which has disappeared.
\item \textsuperscript{251} Criteria iv) states- 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.
\end{enumerate}
Case Study 2- The City of Le Havre

Selected by UNESCO for inclusion on the prestigious list of inscribed sites in July 2005, Le Havre, rebuilt by Auguste Perret, now bears the coveted label “World Heritage of Humanity”. This inscription, a major event for France, is a jewel in the crown of the French national modern heritage restoration currently underway. This recognition lends distinction to Le Havre, where residents’ identification with their city has been affected by incessant destruction, restoration and reconstruction. UNESCO’s undisputed scientific and cultural endorsement on an international scale has prompted a new perspective on this innovative architecture imbued with an extraordinary quality of life. Le Havre’s modernity, brought to life by Auguste Perret in the post-war period, is now an intrinsic part of its identity and must serve as the foundation for the city’s new image.

The Rebuilding Process of Le Havre

Following the Industrial Revolution, urban growth in France during the 19th century occurred in a somewhat anarchic fashion. After the Le Havre’s fortifications were destroyed in 1852, large tracts of open space were released where several large boulevards were built. However there was no urban development plan to guide the reconstruction. Property speculation thus defined the city’s reconstruction, and led to the detrimental quality and comfort of the buildings being erected. The results were telling: overpopulation was double the average of other French cities and a deplorable standard of sanitation and comfort prevailed in most Le Havre neighbourhoods, including flooded basements, cramped and dark courtyards and polluted air. Major population growth in Le Havre during the nineteenth century only worsened the situation. The first signs of legislation were perceived in a 1919 law that required cities with more than 10,000 residents to prepare a plan for urban improvement, development and beautification, yet no significant redevelopment activities were carried
out$. In addition, although large private companies drew up plans for sanitation projects, the rate of new construction between the two World Wars remained low.

This situation, along with early damage from wartime bombing, led the Vichy$^2$ government to develop a master plan for rebuilding Le Havre. In 1941, urban planner Felix Brunau$^3$ was appointed to implement the reconstruction. The massive destruction at the end of the war would, of course, change the context in which these projects were carried out. During the war, the city of Le Havre was bombed 132 times. On September 5 and 6, 1944, Allied planes conducted carpet-bombing operations over Le Havre to liberate the strategic site from the German occupiers. At that point, the troops that had debarked three months earlier in Lower Normandy had well advanced on the ground but lack of supplies slowed their progress. Liberating the port of Le Havre was essential if the troops were to continue their advance, which was, in turn, critical to liberating Europe. The Allies issued an ultimatum to the German command, which chose to maintain its position. Thus the logic of implacable war resulted in the destruction of the city of Le Havre, several days, before its liberation on 12 September, 1944.

Its nightmare over, Le Havre awoke to find that it had experienced the greatest destruction of any city in France. The war took a tremendous toll, leaving 5,000 dead, 12,500 buildings destroyed and 80,000 people

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$^3$ Vichy (Occitan: Vichei) is a French commune, situated in the department of Allier and the region of Auvergne. It was the de facto capital of Vichy France during the World War II Nazi German occupation from 1940 to 1944. It has a population of 78,000 (1999). Claude Malhuret, former Minister of Human Rights, born in Strasbourg in 1950, has been mayor since 1989. He and Bernard Kouchner are the cofounders of Doctors without Borders (Médecins Sans Frontières.) The City and its economic partners started and concluded an important program of restoration and modernisation. These projects include: Creation of vast pedestrian zone in the city centre, a program of modernisation, upgrading of hotels to the sector standards, rebuilding and restoration of the thermal baths, realisation of a centre for balneotherapy dedicated to wellbeing, development of the architectural heritage, realisation of a centre of congress within the old Casino and restoration of the Opera.

$^4$ Felix Brunau was instrumental in lobbying for an art community being established along the banks of the Siene, Paris, after the Nazi regime ended.

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homeless, besides leaving the port virtually unusable. The three hundred and seventy acres of the city centre were reduced to ruins. All the public and commercial buildings were destroyed. The city and its residents bore a powerful blow. The destruction of Le Havre’s history complicated the task of mourning and instilled a lasting sense of nostalgia for the city as it was before the war.

To address the country’s tragic situation, the French government, on 16 November 1944, established the Ministry of Reconstruction and Urbanism (MRU), which would assume the task of supervising an immense construction project. When Le Havre was liberated, the city council again called on Félix Brunau, who designed a reconstruction plan based on the one drafted during the war. The plan followed the same principle of rebuilding and took up the name and layout of earlier routes.

At the same time, eighteen of August Perret’s former students proposed that the MRU appoint him to work on Le Havre’s reconstruction. They organised themselves into an atelier (workshop) around the ‘Master’ and his theories. The scale of Le Havre’s vast construction site seemed to correspond to the stature and career of this world-renowned architect. In spring 1945, the MRU named Perret as head architect of Le Havre’s reconstruction, although an organisation had already been established locally to oversee the city’s rebuilding. Perret immediately came into conflict with Félix Brunau on the very philosophy of the reconstruction. Perret called for a comprehensive urban redesign to free Le Havre from any constraint the former city might impose and to create a new, modern and rational city. The Atelier’s members organised an internal competition to devise the urban solutions best suited for rebuilding Le Havre. Jacques Tournant was responsible for the complex task of urban land consolidation, which made it possible to carry out this spatial reorganisation and revolutionised traditional property rights. It also
ensured an even population distribution across the rebuilt area, thus resolving the pre-war problem of excessive population density.

**The Perret team’s Principles of Composition**

Varied periods and schools of thought -- including the ancient, gothic, classical, modern, rationalist and the “health and hygiene” school -- influenced the principles established by the Atelier de la Reconstruction as Perret’s group was called. The Perret School thus followed in the French classical tradition, while introducing a spirit of technical innovation and urban research.

Three major arteries linked the three areas central to Le Havre’s identity: the city centre, the sea and the port. These roadways are remarkable for their width and the regularity of the structures that compose them. They form what is known locally as the urban area’s “Golden Triangle.” The rue de Paris and the avenue Foch, which form the city’s north-south and east-west axes, make reference to the Cardo and Decumanus, the main streets of Roman cities. These arteries are punctuated by landmarks that emerge from the urban landscape. Two flagship edifices thus dominate the city, symbolising the importance of its two powers – the political, represented by the tower of the Hotel de Ville and the religious, represented by St. Joseph’s Church. While this monumental triangle forms the basis for the layout of the new city centre, it also approximates the design of the three arteries that existed before the war. Two grid patterns were developed within these axes. The first is laid out over the Bassin du Commerce and the second, over the Bassin du Roy and the Boulevard François. Secondary arteries delimit square city blocks each sided 328 feet, calibrated to the width of the Bassin du Commerce. A third road system level further delimits these blocks, based on differently-configured divisions of the module.

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255 The Hotel de Ville is the Town Hall. It is 232 feet high. The second landmark, the St. Joseph’s church is 350 feet high.
Inside the blocks thus defined, the layout of the construction project was based on principles derived primarily from the modern movement, including orientation to the sun and prevailing winds and organisation around a shared courtyard that was no longer treated as residual space but as living area. This constitutes one of the most original features of Le Havre’s rebuilding. The reconstruction, which took place shortly before the large projects of the 1960s were designed, is still laid out in structured blocks that distinguish clearly between public and private space, while using principles of modern block plans.

The architectural design of individual buildings is also based on clear concepts that the hundred architects who participated in the rebuilding sought to apply faithfully. Architectural historian Joseph Abram defined them as the architects of the “School of Structural Classicism”.

Given the shortage of traditional materials and lacking locally-extracted building materials, Auguste Perret proposed using a contemporary material that he had favoured since early in the century. The orientation of a resolutely modern city thus led to the use of a future-oriented building material that offered particularly interesting technical and economic features. Concrete earned its pedigree in Le Havre, where it was used unadorned and worked via elaborate techniques. From traditionally bush-hammered to aggregate, exposed, dyed, milled and lattice-worked, the material made its name among professionals in the trade. It would lend the rebuilt city centre a wide range of colours and effects.

To address the financial constraints of the period and a commitment to planning, Le Havre’s rebuilding would become a large-scale experiment in architectural standardisation and prefabrication. A grid of the entire reconstructed city centre, based on the optimal span of a concrete beam dating from that period (20½ feet), satisfied both those

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256 These include a building on the Rue Franklin in Paris – 1903; the Théâtre des Champs Elysées – 1913; and the Notre Dame du Raincy Church – 1923.

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requirements. The entire area thus rests on an invisible grid, providing both consistency among the buildings in terms of volume and the opportunity to achieve maximum standardisation of architectural features.

However, defining the framework did not foreclose variations within the façades’ uniform pattern. The building structure showcases the clarity of this framework. Based on his theory, which could be described today as avant-garde, Perret sought to dissociate the structure (which supports the building) from the infill walls (which enclose the volume). Their roles are different and must be perceived as such, without decorative features that would disrupt the structural reality.

Beyond these modernist features, Perret’s buildings also illustrate a classical influence on the concept of volume. Many of the designs reveal Perret’s desire to create a hierarchy among the building’s construction levels, with the base, upper stories and the crowning elements distributed in harmonious fashion to ensure aesthetic balance. This is achieved by organising the building in a regular vertical fashion: two floors of businesses in the building’s base, a continuous balcony on the third floor, two floors of housing, a second continuous balcony on the fifth floor and a setback attic story. The use of a classical vocabulary, borrowed from ancient architecture, also forms an important aspect of the designs. Columns, capitals, entablature and cornices were among the constitutive elements of the reconstructed façades.

A flat roof was included systematically in all constructions, initially conceived of as an accessible space and comprising the building’s fifth facade. This shows an interesting similarity to the use of the roof as an additional living room in the buildings of Tel Aviv.

The commitment to rigour and quality governing the reconstruction carried through even into the design of living space, where the notion
of comfort was expressed in a variety of ways, comfort in terms of space was the first consideration. This legacy of the nineteenth century “bourgeois” apartment buildings led to generous ceiling heights, large glass doors with balconies, comfortable size rooms, large entry halls and the use of elegant building materials like worked concrete, wood (oak floors and cabinets) and metal (wrought-iron balconies and joinery in the entries). Technical comfort followed with the introduction of the latest equipment, including shared elevators, garbage chutes, forced-air heating, bathrooms, toilets and kitchens with appliances. The Perret apartments were remarkable for the quality of their layout, reflecting post-war social developments (equipped kitchens, eating nook and modular rooms). All these architectural and urban features made Le Havre a city unlike any other in the world, representative of a major twentieth century architectural school whose ideas were carried out on an extraordinary scale. The rebuilding work lasted for about twenty years, so the reconstruction site was a veritable testing ground for modern urban design and architecture. This avant-garde spirit, long misunderstood by the local population, is now becoming an integral part of Le Havre’s identity.

Creating Cultural Heritage in the rebuilt city - Adaptation to the modern City While the Le Havre that was rebuilt after the war is now of great interest to the local population and to governments and investors, that response is still relatively recent. Auguste Perret’s work was not always so well received. It took nearly 50 years -- two full generations -- to change views on this unique contemporary cultural heritage. Many people were involved in the process that has made it possible for Le Havre’s residents to reclaim both their history and local cultural heritage today. They include researchers in the field of architectural history, the DRAC (the regional cultural affairs agency), the DAPA (the national agency responsible for architecture and cultural heritage) and, of course, the city of Le Havre.
These partners have undertaken a range of activities but one of them represents the key building block of the changing views. In 1995, the rebuilt city centre was designated as a culturally protected area under a preservation program known as the ZPPAUP (Zone for the Protection of Urban Landscape and Heritage).

Prior to that time, buildings erected as part of the reconstruction did not receive specific protection. Rather, the goal of the government agencies, residents, business people and building professionals involved with the buildings was to hide their modern features. Although infrequent, their involvement negatively affected public perception of the rebuilt buildings over time. From the 1970s to the 1990s, the buildings were painted without authorisation, excessive signage was used and rustic-style storefronts were built to hide the buildings. At the same time, research on Le Havre’s reconstruction was making the case for the cultural value of Perret’s urban design and architecture. In the early 1990s, all these considerations led public authorities to seek protected status for Perret’s work. The ZPPAUP was quickly chosen as the most appropriate tool, combining the desire to protect his work with the goal of enhancing its cultural value.

The ZPPAUP program is a modern tool for protecting cultural heritage based on a consultative process. Created by the law of January 7, 1983, at the time of France’s decentralisation reforms, the ZPPAUP offers two advantages over the former regulatory structure that governed historic monuments.

First, the earlier “500 metre perimeter” protection provision was replaced by a process that defines protected areas more carefully, based on the site’s form and structure. Second, a contractual procedure was developed for the State and the local governments to resolve management of the area’s development.

The jurisdiction where the property is located is responsible for initiating the ZPPAUP process. Under the authority of the mayor’s
office, a prior study is conducted by an outside researcher, in consultation with a government architect, the Architecte des Bâtiments de France. The ZPPAUP is established by an order from the prefecture, following consultation with the COREPHAE (the regional commission responsible for historical, archaeological and ethnological heritage) and a public hearing. The file assembled as part of the ZPPAUP process includes the following documents:

- An Introductory Report analysing the site proposed for protection and laying out the justification for protection;
- A Regulation specifying the urban design and architectural rules for any new construction in the zone; and,
- Graphic documents defining the scope of the area to be governed by the Regulation, the level of protection of the buildings and the features of the site analysed.

As of today, more than 350 ZPPAUPs have been created in France and 600 are already under study, demonstrating that this program provides an efficient way to protect a wide range of cultural assets.

Protecting Rebuilt Neighbourhoods

The Le Havre ZPPAUP was the first in France to address the future of a modern cultural heritage site. It has since been used as an example by many other French cities. Established by a 19 July 1995 prefectoral order, it has a dual goal: to gradually restore the original lustre of the Perret buildings and to provide the rebuilt neighbourhoods with an opportunity to regenerate these areas through new construction. The entire building stock was first classified according to three levels of protection, based on how well they represented the School of Structural Classicism:

- “buildings of significant architectural interest to be restored to their original appearance” (avenue Foch, place de l’Hôtel de Ville, Porte Ocean);
- Buildings whose "architectural typology should be preserved, with action possible at a later date as part of an overall project (rue de Paris, Front de mer Sud);
- “other buildings” that could undergo major modification or even be destroyed.

The ZPPAUP then lays out the rules governing action taken with respect to those buildings, applied in progressive fashion and based on their level of protection.

Several themes provide concrete illustrations of the rules that govern the Le Havre ZPPAUP:

**Refurbishing Façades**

The regulation governing the refurbishment of building façades seeks to highlight the characteristic features of “Perret façades,” the post/beam system and the architectonic nature of the worked concrete. Buildings that were painted must be stripped to restore their original appearance. Concrete fragments must be replaced, so that they are identical to the larger support. As in the case of the Saint Joseph Church restoration, the problem is making repairs to the worked concrete. They must be carried out using particular mortars that reproduce the texture, granulometry and colour of the original concrete.

**Architectural Details**

ZPPAUP regulations also require that changes to façade details like windows, louvers, shutters and support railings be identical to the original. However, substitute materials may be accepted if they respect the original design, colours and proportions. For example, casement windows, the unusual design of the 1950s support railings and the ironwork of the beautiful entry doors must be preserved.

**Commercial Floors**

The design guidelines specify that business storefronts and signs may no longer disfigure the buildings where they are installed.
storefronts are being installed in the space planned for businesses when the building was originally designed (large concrete framed area). Thus, double-height storefronts allowing maximum natural light in the store, while highlighting displayed products, are encouraged. Signs must not conceal primary structural elements. Signs with cut out lettering, rather than large panels or cases, are recommended. Within these specifications, storekeepers may be flexible with respect to signage that reflects their graphic design style.

New Construction- The new construction guideline advises against imitating Perret’s architecture, while respecting the urban environment where new buildings are sited. The ZPPAUP is most restrictive with respect to building height and bulk to protect the urban design features of the Perret Plan, which creates the city centre’s quality of life features. On the other hand, the architectural vocabulary is much freer insofar as it maintains the spirit of modernity in which the city centre was conceived.

**Promoting Cultural Heritage**

In the over ten years since the ZPPAUP was created, there has been a shift away from the formerly negative image of the reconstructed buildings. Today, they are seen as a culturally significant architectural heritage. This change did not occur overnight. The city of Le Havre had to take additional actions to ensure that implementing the design regulations would enhance its cultural heritage.

**Supervising the Work**

A communications campaign was launched to target those directly involved in carrying out the ZPPAUPs provisions. In 1999, the city hired a “cultural heritage development specialist” to work with storekeepers, construction companies and co-owners to familiarise them with the regulations dealing specifically with protection of the reconstructed buildings. Introduced as a reference document, the regulations were presented as a means to create added value, not as a regulatory
constraint. In conjunction with this “preventive” effort, the construction sites in the city centre are monitored on a daily basis. Work undertaken without prior authorisation from city authorities and Bâtiments de France must be formalised. To encourage acceptance of the rules, an emphasis is placed on maintaining a dialogue with those who do not comply. As a last recourse, in conjunction with the Architecte des Bâtiments de France, the city may initiate proceedings leading to legal against parties responsible for unauthorised work. To showcase its cultural heritage with the assistance of the latest construction technologies, the City works with suppliers, engineering firms and research centres. Thus, new products are developed to enhance the use of concrete, support railings and commercial storefronts.

**Urban Redevelopment Projects**

Improving the rebuilt centre also involves work on public spaces. Once restored, these spaces will lend a positive image to the surrounding projects as well as encouraging residents to use the facilities like the beach promenade, the area around the Museum Malraux and Jules Ferry place. The city centre occupies a central place in the broader context of Le Havre’s urban development projects. Like every urban centre, it is a point of identification for the local population and a showcase for those passing through it. Thus, a project involving construction of a casino, a hotel and a restaurant complex began in 2006. This complex was aimed to create a new impetus for the development of culture, business and tourism in the heart of the reconstructed city. In 1996, the city also developed an illumination plan so that the major reconstructed buildings could participate in the city’s nightlife. The Hotel de Ville, St. Joseph’s Church, the Bassin du Commerce footbridge, the Museum Malraux, the rue de Paris, St Roch Square and other sites have been illuminated.

**Cultural Heritage: Spreading Awareness**

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In addition to the communications campaign linked directly to the ZPPAUP, the city of Le Havre is developing a large-scale education program intended to introduce and explain the reconstruction to residents and visitors. Le Havre University’s Art and History department has been central to these activities. Since 2001, it has offered a range of teaching workshops and theme visits directed primarily at children. Periodic activities have also been organised recently, including the mounting of international exhibitions, a film on Perret and the rebuilding of Le Havre. Lastly, the city purchased a Perret apartment that has been restored to resemble the style of typical 1950s housing. This will give the public an opportunity to view the spatial features and period furnishings of Perret’s apartments that reveal the social changes that occurred in the post-war period.

Following the five exhibitions mounted in 2002 on “Perret, la poétique du béton” (“Perret, The Poetics of Concrete”), the city recently organised an exhibit devoted entirely to Le Havre’s reconstruction. Since 2006, this traveling exhibit is circulating in a range of countries (at universities, Alliance Francaises and embassies), and will help to shape public opinion and views. The city of Le Havre’s UNESCO application is thoroughly documented and includes a film on the reconstruction of Le Havre that will be a significant part of the archives on Le Havre’s reconstruction.257

**Le Havre and the UNESCO Inscription Criteria**

The scope proposed in the inscription application covers the heart of the rebuilt city centre, totaling 330 acres that are home to 16,500 Le Havre residents. The 1945-64 reconstruction of Le Havre’s centre city

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257 BIZIBI Paris produced two versions of this film illustrating the ‘exceptional universal value’ of Auguste Perret’s legacy. As part of the city’s public awareness campaigns the film will be viewed in local schools, and by residents, shopkeepers, construction companies, real estate and building managers.

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by Auguste Perret’s team satisfies several of UNESCO’s cultural asset criteria:258:

- Criteria i: Auguste Perret is one of twentieth century’s most important architects. His ideas, implemented in the early part of the century (1913: Champs Élysées Theatre; 1923: Raincy Church; 1939: Public Works Museum), revolutionised French architectural traditions notably by inventing a new architectural order of reinforced concrete. The Le Havre Reconstruction project came at the end of his career and represented a chance to put his theories into practice on an unexpected scale. In some ways, Le Havre’s rebuilding represented Perret’s “masterpiece” and the theories that it embodied.

- Criteria ii: Given the breadth of the project and the range of participating architects who incorporated Perret’s rules, Le Havre’s reconstruction was a giant field for experimentation on the idea of a modern city and on new construction techniques. The exchange of ideas among the Perret School and the young architects influenced by Le Corbusier’s theories produced a wholly unique urban fabric, combining the qualities of a classical city and a modern one.

- Criteria iv: The scale of Le Havre’s reconstruction, as well as its coherent development plan, made the city a symbol for all of Europe’s rebuilt cities. Selecting Perret as chief architect for the reconstruction of Le Havre, demonstrated the State’s wish, that this

258 THE INSCRIPTION CRITERIA: To be inscribed on the World Heritage Site list, which currently includes 788 properties (27 of which are in France), a cultural property must satisfy at least one of the five major criteria defined by UNESCO, ensuring its exceptional universal value:

1. Represents a masterpiece of human creative genius.
2. Exhibits significant influence, over a span of time, on developments in architecture, town planning or landscape design.
3. Bears a unique testimony to a cultural tradition or a civilisation that is living or has disappeared.
4. Provides an outstanding example of a type of building, architectural ensemble or landscape that illustrates a significant stage in human history.
5. Constitutes an outstanding example of a human settlement representative of a culture, especially when it has become vulnerable under the impact of irreversible change. In addition, the site must demonstrate authenticity and enjoy legal protection appropriate to its preservation to ensure that it will endure.

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be an exemplary rebuilding effort. The Second World War was a major event in twentieth century human history. The massive destruction it produced required an unprecedented effort to rebuild Europe. Le Havre’s reconstruction presents a complete illustration of this tragic page in history, as well as the social and urban aspirations of an industrial society poised to begin thirty years of growth, a period known in French as the “Trente Glorieuses.” The rebuilt city also satisfies UNESCO’s authenticity criterion as no major building has been damaged irreversibly. The city was also protected by the ZPPAUP, which would make it possible to preserve and enhance the inscribed cultural asset.

The World Heritage Site committee also recently reorganised its selection criteria for European sites, which are already over-represented in comparison to those in developing countries. For France, priority attention will now onwards be given to sites that represent a more contemporary cultural heritage, not yet found on the World Heritage list. The nomination of a twentieth century site – particularly one from the post-war period – addresses this new direction. Project support activities include actions carried out by the city and DoCoMoMo. DoCoMoMo France, a national non-profit organisation, is an important partner in Le Havre’s application for inscription on the UNESCO list, providing advice, expertise and contract management assistance. DOCOMOMO has assembled documentation on Le Havre’s cultural heritage and has conducted an inventory, based on international norms, of Le Havre’s contemporary heritage.

The city is conducting an urban preservation and development study, which will produce a final version of the specifications applicable to

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259 Translated into French it means thirty glorious years.

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future work on public spaces and façades. Actions related to signs, storefronts, and blinds, street furniture, ground surfaces and plantings must be standardised. The city is also expected to conduct a study on upgrading the Vulcan site, built by Oscar Niemeyer which left its mark on Le Havre’s architectural history. The study, which will examine ways to improve the site, will be conducted by experts in twentieth century architecture.

The Benefits of Inscription to Le Havre

Le Havre’s inscription on the World Heritage Site list will mark a turning point for the city’s image beyond national borders. The universal character of UNESCO recognition should sweep away any lingering simplistic notions about the use of concrete or Le Havre’s industrial identity. Le Havre’s image should thus change for the better in specialised architectural and cultural preservation circles and among the general public, who perceive UNESCO inscription as a badge of quality. Local residents, who have long harboured nostalgia for the pre-war city, will finally be able to reconcile with their modern city. Inscription will also provide them an opportunity to rediscover a sense of pride in their city. Inscription will also represent a reward to governments that have worked for nearly twenty years to win recognition of this unique cultural heritage and should also strengthen their credibility. Le Havre’s cultural heritage policy will certainly resonate within the international network of cities inscribed on the UNESCO list and will launch fruitful cultural and scientific exchanges. For Le Havre, this seal of approval will also be an important opportunity to renew its status as a stopping-off point and destination.

260 DOCOMOMO-Documentation and Conservation of buildings, sites and neighbourhoods of the Modern Movement is an international NGO dedicated to researching, documenting, distributing information about and preserving the heritage of the buildings and sites of the Modern Movement.

261 The city of Le Havre received financial support for its application from the Caisse des Dépôts et Consignations, the Conseil Régional de Haute Normandie, the Haute Normandie DRAC and the Conseil Général de Seine Maritime. This conveys the commitment that all the local institutional partners have made to this project which is of an international scope.

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an identity forged during the period of the great transatlantic liners. Le Havre’s range of tourism products is undergoing dramatic change. While it currently relies on national and regional attractions like the Museum Malraux, the beach and the marina, inscription on the World Heritage Site list will increase its potential and it will become key to a new range of tourist attractions offering international appeal. Le Havre has long awaited the positive economic impacts of these changes. Le Havre’s updated branding, as well as international recognition of the UNESCO name, will invigorate business development in the city and attract investors. 

Finally, with Le Havre inscribed on the World Heritage Site list, the stage for cooperation will be set in the area of contemporary cultural heritage among Le Havre and two cities emblematic of modern architecture -- Brasilia (already inscribed), which was built by Oscar Niemeyer, and the city of Chandigarh, built by Le Corbusier.
Case Study 3- Brasilia by Oscar Niemeyer and Lucio Costa

Brasilia, a capital created ex nihilo in the centre of the country in 1956, was a landmark in the history of modern town planning. Urban planner Lucio Costa and architect Oscar Niemeyer intended that every element – from the layout of the residential and administrative districts (often compared to the shape of a bird in flight) to the symmetry of the buildings themselves – should be in harmony with the city’s overall design. The official buildings, in particular, are innovative and imaginative. The justification for inscription is as follows: The twentieth century principles of Urbanism as expressed in the Athens charter have rarely been applied at the scale of capital cities. Only two noteworthy exceptions exist: Chandigarh, where Le Corbusier, commissioned by the Punjab government in 1950 to act as architectural adviser, worked for several years in collaboration with Pierre Jeanneret, Maxwell Fry and Jane Drew, and Brasilia, created ex nihilo at the centre of a 5814 sq.km. piece of land. The idea of building a capital in the interior of Brazil is an old one, having been proposed on various occasions since the end of the seventeenth century. In 1922, as the time of the centennial celebrations commemorating Brazilian independence, the choice of the central western region as a site for the future capital was illustrated by the

262 Besides Brasilia, many cities were planned and built specifically to be the capital of their countries. Washington DC started to be built in the late eighteenth century; the city became the capital of the United States in 1800. Canberra started to be built in 1913, and was declared capital of Australia in May 09, 1927. Canberra’s urban project was chosen among 137 entries in an international contest. Architect Walter Burley Griffin, author of the winning project, said Canberra should be “unlike any other city in the world”. Islamabad is a little more recent than Brasilia. The city was appointed Pakistan’s future capital in 1959, and started to be built in the sixties. The master plan of this most modern city was prepared in 1960 by M/s. Constantin Doxiadis, a Greek firm of Architects. Construction was started in October 1961. The city came into life on 26 October, 1966, when the first office building of Islamabad was occupied. It is important to note that these three cities were built relatively close to big cities that already existed. Canberra is 244 km from Sydney, and Washington is 327 km from New York. Islamabad is so close to Rawalpindi that they are considered twin cities. Brasilia, by the other side, is 931 km from Rio de Janeiro and 870 km from Sao Paulo. (These measures refer to air distances, not land distances).


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dedication of the ‘foundation stone’ several kilometres north east of the present location of Brasilia, near Planaltina.

Elected president of the republic of Brazil, Juscelino Kubitschek, in 1955, made the creation of the capital city as a symbol of his policy to upgrade the image of the entire country, to expand the industry and to undertake major construction projects. Brasilia may also be seen in a similar light as Tel Aviv and Le Havre and later even Chandigarh, as an expression of a political will to bring a nation at par with the modernising world. In 1956, president Kubitschek appointed a commission to determine the exact position and location for the city and set up an executive body, the NOVOCAP, to supervise and ensure the purchase of land and the execution of the construction work. During the same year Oscar Niemeyer was made the director of the department of Architecture and Urban Affairs and Lucio Costa won the competition held for the plan of Brasilia. This choice brought together the team that had proven its worth earlier. Between 1936 and 1943, Costa and Niemeyer had worked on the work of the Ministry of Education and Culture in Rio de Janeiro. Incidentally, Le Corbusier had previously been consulted on this project. The high point for Niemeyer came in 1956, when he was granted the greatest commission of his life. The new Brazilian capital Brasilia was built in three-and-a-half years in a landscape devoid of people, in the red dust of the Cerrado savannah region.

The definition of an urban ideal based on the separation of functions, the incorporation of vast spaces and a street plan whose wide traffic lanes broke with the tradition of narrow streets, was implicit in the theoretical training of Costa and Niemeyer. However the practical development of their own style meant that the primary functionalism of the ‘International Style’ would be rejected in favour of solutions better adapted to the Brasilian context’. In this regards, it may be recalled that Niemeyer had built in 1942-44 at Kubitschek’s request,
The masterplan - Brasilia. A metaphor for a bird in flight. A catenary curve delineating the residential axis, while the monumental axis containing the ministries, the Parliament, the Assembly and other state functions are oriented north south.
the group at Pampulha, after having designed, in collaboration with Costa, the Brazilian pavilion, at the New York’s world fair in 1939.

The pilot plan that Costa drew up for Brasilia was one of great expression of power. As he described it “it was born of the great initial gesture of someone designating a place and taking possession of it: a cross formed by two bars intersecting at right angles.” This figure was then adapted to the topography, and the natural slope of the ground; its orientation was improved by curving the arms of one of the crossbars. The layout for Brasilia calls to mind not so much a cross but a giant bird in flight towards the southeast. The curving north south axis traces the layout of the wide transportation artery. Along it are the residential zones separated into superquadras, all nearly self contained, each possessing its own commercial and leisure time centre, green spaces, schools, churches and so forth. Six storey buildings (quadras) on stilts were built abiding Le Corbusier’s principles.

The perpendicular east west axis, known as the monumental axis, links the administrative sections of the new city, which became the official capital in 1960. Oscar Niemeyer’s most renowned edifices were built here. They are noteworthy in the purity of their forms and their obvious monumental character which was the result of an intelligent balance between horizontal and vertical buildings, rectangular volumes and curved surfaces, and the raw, unfinished materials and polished exteriors of certain structures. Among the most beautiful buildings in the urban landscape of Brasilia may be cited around the Plaza of Three Powers, the Planalto Palace, or the Hall of Government, the Congress, with its twin skyscrapers flanked by the cupola of the Senate building and by the inverted one of the House of Representatives, and finally the Supreme Court. Other structures of an exceptional quality are the esplanade of the ministers, the Cathedral with its sixteen concrete
paraboloids each forty metres in height, the pantheon of Juscelino Kubitschek and the national theatre.

Such degeneration and threats that weigh on the further development of Brasilia spurred Aloisio Magalhaes to create in 1981, a working group for the historical and cultural heritage of Brasilia. This group has assembled an impressive amount of documentation devoted much effort to find prospective solutions. It has identified protection for three zones that are proposed in the nomination of Brasilia on the World Heritage List:

-- a total protection zone covering Lucio Costa’s pilot plan;
-- a buffer zone in which a predominance of green spaces be ensured;
-- a peripheral zone including the artificial lake and its banks, virtually covered by its buildings. Protection in this area may be more flexible.

The working group also proposed the inscription of the older witnesses to the birth of Brasilia, that is the traditional cities and habitations of the peripheral district(planaltina, Brazlandia, and eight formetfazendas), as well as the worker’s camps which are evocative, but fragile, vestiges of the golden age of the construction of the capital(1957-60).

ICOMOS while expressing an opinion favorable in principle to the inclusion of Brasilia on the world heritage list, considers that the property should be inscribed on condition that minimal guarantees of protection ensure the preservation of the urban creation of Costa and Niemeyer.

The adoption of Costa’s pilot plan was to enter into its final phase in March 1987 and be submitted to the relevant authorities during the course of the same year. No specific date has been given so far as the protective measures of buffer zones are concerned; the working group’s wish obviously does not constitute sufficient guarantee as to their implementation.
Conclusions

The choice of case studies has been centred on those examples which are inscribed on the UNESCO World Heritage List and are worthy of their outstanding significance towards modern heritage. This gives a global comparison of modern heritage properties and a rational database upon which the evaluation of Chandigarh can be carried out to ascertain if it is fit for inscription or otherwise.

The case studies are indicative of a Core Zone, a Buffer Zone and in some cases even multiple Buffer Zones, which quantify in more than one way the heritage value and also the area of influence of the site under consideration. It also states the extent of importance of the areas through this hierarchy and therefore gives clues about the degree of protection required in the same order. By the same method the degree of intervention permitted in these zones is also dependent on the hierarchy, i.e. the Core zone would allow for minimum change and the Buffer zones, much more. The legislations for the Core zone thus need to be pointed, detailed and stringent, while those for the buffer zones may be more lenient while accommodating for change or adaptive reuse.

However, the above case studies show a lack and near absence of enforcement mechanisms such as Legislation which is the only sure means of safeguarding recent—modern heritage belonging to the late nineteenth and twentieth century. The modern movement was important because it had depth and complexity. It stressed not so much on its common aims but on an exploratory spirit which resulted in cultural diversity. The reasons for examining and concerning ourselves with twentieth century heritage are:

a) the changes brought about in the 1920s amounted to the greatest revolution that architecture has ever known. Much innovation that took place was in a short span of time. The implications of new possibilities
were so understood by the pioneers. Many technical advances since achieved have outshone the earlier methods.

b) another viewpoint claims that modernism’s *tabula rasa* was the cause of our cultural impoverishment. This suggests an urgent need for reconnection with history. So it becomes imperative to identify where the break took place, in the 1920s.

There is an urgent need for Legislation at various levels especially due to the fragility and vulnerability of modern heritage sites. Legislation can be initiated through Listing as one of the initial steps towards the conservation of modern heritage. Grading follows next and then the legislation, when put into place, ensures a legal sanctity to the site. Following this, intervention is possible only within the ambit of the regulations applicable for the site under consideration. This does not imply in any way to put a blanket stop to development; rather it advocates evolving a regulatory mechanism to monitor development and change within modern heritage sites. These sites are under development pressure, due to their prominent locations in the heart of the city, or because they are important areas of cities and subject to maximum change. Thus modern heritage, which comprises the significant achievements of the twentieth century, is necessary to understand, evaluate and conserve. Conservation of the idea and concept as emphasised by DoCoMoMo is more important than the physical form. This is a premise to build upon and therefore necessitates the legislative process to safeguard modern heritage sites and areas which are otherwise prone to damage, disintegration and decay.

In his essay ‘Found in translation’, Clifford Geertz\(^\text{264}\) indicated how to live in vertigo of relativity. If cultural interpretation is always ‘translation’, involving some loss of meaning, all is not lost: much is also found. This hopeful stance gently reminds us not to despair in the absence of firm

truths but to make the best of it. History like Anthropology is the creation of a narrative to make a sense of events, and involves a trading of versions. Geertz has reported ‘move away from laws and instances view of things to a cases and interpretations one.’ This is what we should apply to the cultural processes that enmesh our modern heritage sites, rather than facts and figures which are no doubt important yet not totally indispensable.

In this discussion Chandigarh is a valid example representing modern heritage, combining both the icon and the ordinary or everyday architecture of its people. More consideration needs to be given to cultural processes, rather than taking a monument centric approach, which was till recently the only means of declaring an area protected. Thus modern heritage which includes urban ensembles, city patterns, landscapes, engineering and infrastructure works is above all a century of the common, where everything cannot be preserved and selection becomes very crucial. Chandigarh fulfils various criteria as laid down by UNESCO World Heritage Committee to be a case for inscription on the World Heritage List. These are as given below.

- **a) Cultural Criteria (i)**\(^{265}\): The well preserved individual elements as well as the city plan of Chandigarh represent a unique example of the creative genius and the social, aesthetic and technical concerns of some of the better known personalities in modern Architecture and Town Planning, including Le Corbusier. Cultural Criteria ii)\(^{266}\): Chandigarh marks the beginning of a new era of development of modernist architecture and town planning in India and Asia. It can be regarded as the catalyst of the post colonial modernisation of a newly independent nation that exerted a powerful influence on the development of cultural,

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\(^{265}\) Cultural Criteria i - represent a masterpiece of human creative genius.

\(^{266}\) Cultural Criteria ii - 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.
societal, economic and technological activities. Cultural Criteria iii)267: Although the city has been growing rapidly externally and internally in response to various political upheavals over the years, its significant architectural and urban elements have been carefully conserved to retain the memory of its raison d'être for the present and future generations. Cultural Criteria iv)268: Chandigarh is an outstanding example of comprehensive civic design and building typologies that illustrate the ideological basis of postcolonial modernisation of an Asian nation. The design construction and technological systems of various individual buildings—some of them the only ones of their kind to be preserved—represent a significant developmental stage of modern Indian Architectural and Urban History. The outstanding Universal Value for inscription on the World Heritage List of natural, cultural or mixed properties includes a significance that is so exceptional that it transcends national boundaries, to become important for present and future generations. The world heritage committee defines ten 'criteria' and a property must fulfill at least one or more criteria before being nominated for inscription. To be deemed of outstanding universal value, a property must also meet the conditions of integrity and /or authenticity269. In addition, it must also have an adequate protection and management system to safeguard it. Integrity is a measure of the wholeness and intactness of the natural and /or cultural heritage and its attributes are defined by the World Heritage Convention Operational Guidelines (WHC. 05/2 revised February 2008). Depending on the type of cultural heritage, and its cultural context, properties may be understood to meet the conditions of authenticity if their cultural value (as recognised in the

267 Cultural Criteria iii- bear a unique or at least exceptional testimony to a cultural tradition or to a civilization which is living or which has disappeared.
268 Cultural Criteria 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.
269 Properties nominated under criteria i-iv must fulfill the conditions of authenticity which are as per the Nara Document on Authenticity based on the Venice charter (1968)

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nomination criteria proposed) are truthfully and credibly expressed through a variety of attributes which must fulfill the conditions of authenticity as per the Nara Document on Authenticity\textsuperscript{270} based on the Venice charter (1968)\textsuperscript{271}. In the next chapter the following issues will be taken up for discussion: designating the core zone, and buffer zones for Chandigarh; establishing the rationale of the designated zones; evolving legislative mechanisms for the heritage zones; charting a management plan; and framing heritage legislations for Chandigarh.

\textsuperscript{270} 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’ recognizes 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.

\textsuperscript{271} Adopted by the General Conference of UNESCO in New Delhi in December 1956. The first recommendation concerns International Principles applicable to Archaeological Excavations and recalls the general interest of international cooperation concerning the study and preservation of all archaeological remains. It also proposes that the criteria based on preserving all objects originating before a certain date should be abandoned, and should in any case use criteria allowing the necessary flexibility in protection, taking into account public interest and the scope of research. Further, recommendations are stated on the general principles concerning the legal and administrative system of protection, control of excavations, preservation and assignment and rights of finds, trade of antiquities, clandestine excavations and excavations in occupied territories. The Second International Congress of Architects and Technicians of Historic Monuments approved an International Charter for the Conservation and Restoration of Monuments and Sites that has since been known as the ‘Venice Charter’ - a fundamental reference for conservation policy. UNESCO signed this document together with representatives of sixteen countries. The aim is a common responsibility to safeguard cultural heritage for future generations in ‘the full richness of their authenticity’, but the Charter also emphasizes that each country is responsible for applying the plan within the framework of its own culture and traditions. The Charter’s 16 paragraphs define some of the fundamental principles of conservation (by reference to the conclusions of the Athens Charter 1931), but also, in practice, the Italian Norms by Giovannoni of 1932, and the current development of restoration policies and theory. The meeting recommended the foundation of ICOMOS achieved the following year.