

**MIDDLE EAST TECHNICAL UNIVERSITY
DEPARTMENT OF ARCHITECTURE
ARCH 497-SELECTED TOPICS IN CONSERVATION
Instructor: Nimet Özgönül
FALL TERM 1997-98**

***HERITAGE CONSERVATION
PRACTICE IN FRANCE***

**Submitted by:
Ege Yıldırım CP 4 71628-2**

ARCH 497
 SELECTED TOPICS IN CONSERVATION
 Instructor: Nimet ÖZGÖNÜL
 REPORT ON A COUNTRY CASE STUDY
 by Ege YILDIRIM

HERITAGE CONSERVATION PRACTICE IN FRANCE

Outline:

I- France in the Context of Conservation in Europe (p.3)

II- Conservation Planning within the National Framework of France

a. Historical Background (p.4)

1. *The Roman Element*
2. *Destruction for Order*
3. *Destruction for Beauty*
4. *The Revolution*
5. *The Bonaparte Period/ 5a. History-oriented Literature*
6. *Period of respect for Monuments*
7. *Destruction for Restoration/ 7a. National Monuments in Education/ 7b. Public awareness/ 7c. Eugène Emmanuel Viollet-le-Duc (1814-1879)/ 7d. Georges Eugène Haussman (1809-1891)*
8. *1870-1914: The Third Republic.*
9. *Re-Organization of the Commission of Historic Monuments*
10. *The World Wars/ 10a. Other Developments of the Twentieth Century:*

b. Conservation Planning Today

1. *The Documentation Of The Architectural Heritage (p.13)*
2. *Legislation and Conservation Measures (p.14)*

c. Case Studies:

1. *Paris, Le Marais (Revitalization and Conservation) (p.16)*
2. *Strasbourg, Grand Île (Rehabilitation and Conservation) (p.17)*
3. *Toulouse (Documentation) (p.21)*

III- Conclusion (p.23)

IV- References (p.24)

I- France in the Context of Conservation in Europe

European towns, with their complex geography and long history, and local environments spread out on a wide spatial context, have a **distinctive regional character**; but still they share many **common traits** in terms of cultural heritage. The conservation practice in European countries and towns is likewise based on a single theme, with minor variations.

Conservation activities began in Europe by the decision to preserve a few historical monuments, by the **lobbying of the élite**. In the 15th century, travels of W. Worcestre were a sign of the first serious interest in monuments., **The Swedish Proclamation on Historic Monuments, of 1666**, and the decree issued by **Louis I, Grand Duke of Hesse, of 1817**, which is considered the fundamental document of the cause of monumental conservation with its succinctness, were two early steps for legislation. In 1837, the **French State Service For Monuments** was formed, and in 1882, the **first British Ancient Monuments Protection Act**, followed by the establishment of the **Royal Commission on Historical Monuments in 1909**. "The Care of Ancient Monuments" by B. Brown, was an informative book on the subject, written in 1905.

Management systems evolved with **listed historic buildings** and some **limited financial support**, until the 1960's, when, beginning in France, new ideas on **conservation of areas** of historic landscape and the concept of the "**townscape**" became widespread.

A generalized list of steps usually taken by countries, according to A. Dobby (ref.3) runs:

- ⇒ Interested people produce surveys, and protect by purchasing.
- ⇒ A government department is established to produce lists and scholarly analyses.
- ⇒ Legislation is introduced to protect most important monuments.
- ⇒ Funds are provided by the central or local government.
- ⇒ Means are devised for expropriation or compulsory purchase.
- ⇒ Scope is extended into whole areas and buildings' surroundings.
- ⇒ Conservation is linked to pre-existing planning framework, and comprehensive programmes are drawn, requiring some renewal and redevelopment.
- ⇒ Conservation is associated with tourism and regional planning.

Conservation in Europe today has broad **similarities in selection criteria and controls**, but noticeable **differences in financing, repair and restoration, attitudes to social consequences** of conservation, and the **degree of central government involvement** in local activity (Dobby, p.71). In **Great Britain**, Modernist functional rationalism, land-use-based planning and a **decentralized legislation** predominate. In **France**, the procedure is **highly centralized**, and local authorities have only recently started putting input. A **few areas** are restored to **very high standards**. Why these towns conserved and not others, is to do with the high standards and costs of restoration, and therefore choices having to be made. The **decentralization legislation of 1983**, has seen a few innovative local authorities using the "**Plan d'Occupation des Sols**" (**POS**), a legally-binding commune use which is part of the "**Code d'Urbanisme**", that orients the form of new building and establishes parameters for the enhancement of the character of places.

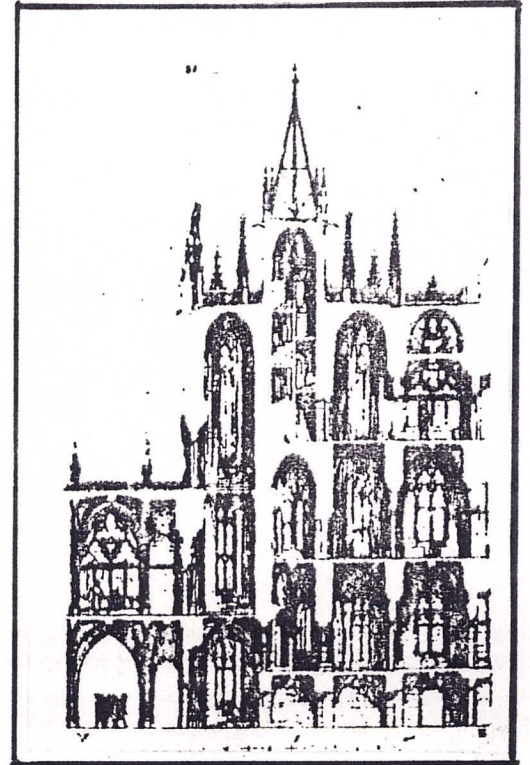
II- Conservation Planning within the National Framework of France

a. Historical Background

The French hold a particular contribution to the history of heritage conservation with their **law of 1887**, which has strengths in legal aspects. This is the **fruit of a long period of work**, and the special efforts of famous literary figures. France is agreed to be the birthplace of the **literary expression** of heritage conservation.

1. The Roman Element

There are **deep marks** left by the **Roman invasion and civilization** on the heritage culture of France, both in the physical remains which have become heritage, and in the approaches taken in conservation. The integration of Pagan divinities with the Christian ones enabled the recycling and survival of ancient monuments. Intellectual figures condemned the destruction of Roman monuments which started with Vandal and Goth raids of the 5th century. A long period of vandalism prevailed.



Throughout the 16th century, the ideas of **Vitruvius** held great appeal, and Classical city plans spread to Europe from Italy. For facilitating the entry of French kings into the city in a fashion resembling Roman emperors' victorious entrance ceremonies, city plan with wide roads were common. This trend, the "**Catholic Restoration**", caused the tearing down of much old medieval urban fabric.

2. Destruction for Order

King Henri IV brought order to a totally dismantled administrative system after the raging religious wars. In 1598, the Edict of Nantes was declared, and the new administration set out for the simplest and most **practical way to beautify the city**, founding some principles that would be followed later in Paris. Taking away old ornaments from the bridge, the Pont-Neuf project was redefined in a simplified manner. A wide road, Rue Dauphine was opened for transportation and circulation convenience. All this activity obviously brought **much harm to historical monuments**. There were very few efforts and documents on their protection, except some occasional interest.

3. Destruction for Beauty

Transformed into most powerful state in Europe with Henri IV, France under Louis XIV continued the **classical tradition and inspiration from Rome**, while some influence from

northern European artists made themselves felt as well. Louis embarked on an ambitious project to take over the whole administration himself and to **centralize the State**. The Italian academic system was adopted, the literary Académie Française was founded in 1635, and an academy for painting and sculpture in 1648. Centralization trends in art were reflected in attitude toward historic monuments. The destructive tendency was not intentional, but arose from Louis XIV's **ambitions of grandeur and beauty**, and not only in structures, but whole cities. After the **cleaning and "beautification" of narrow, crooked streets of Paris**, not a single medieval bridge was left in the city. Gothic monuments were found crude in comparison with the Hellenic and Roman. A few defenders of the human scale in old examples came to the fore, but not to any real avail.

The late 18th century was more pronounced in its paradox in the refusal of Gothic styles but at the same time the inability to abandon its structural and technical features.

4. The Revolution

In 1792, following the Revolution, a **decree** was issued for the elimination of all traces of former monarchic history. The new establishment **also served to monuments' destruction**. The damage done in ten years of Republican regime was more than that of two centuries of Renaissance and Baroque. A new approach was seen toward historical works with the changed political and social environment, extending to architecture and urbanism. The excitement of independence was everywhere. Just as the aristocracy would draw strength from their heritage, so too did the Revolutionaries use the patronage of works of antiquity for political propaganda. However, **some parliament members noticed the extreme harm done, and made attempts to prevent this**, though not very successfully. In 1791, a national committee for the protection of monuments was seriously considered, and a previously formed Commission des Monuments was replaced by the more efficient "**Commission Temporaire des Arts**". This committee prepared a **decree for protection and documentation of all things beneficial to education, science and the arts**. Though well-intentioned, the committee was **not practical enough**. Wide knowledge was necessary and there was not enough money, which disabled the staff. Over-enthusiasm had caused disorder. Nonetheless, there was a general effort to stay loyal to the words of Demetrius Policertes, "I have fought against tyrants, but I support all art, science and literature."

Some **influential figures** at the time were A.L. Millin, who wrote, "Monuments Historiques" in 1790, J.Lakanal who made speeches on the subject in parliament, and H. Grégoire, a clergyman who reported on vandalism and tried to awake French national feeling by referring to the Italians' respect for their monuments.

The "Commission" founded **two important museums: Le Musée National du Louvre** (Musée de la République) became a collection of works expropriated and taken from churches, palaces, and châteaux, and works brought from England and around France. There were **reactions for and against** this; in favor of the museum's role were people who were content over the turnover of works to independent parties; against it was a group led by Q. de Quincy, defending that works were valuable in their original context. As for

Le Musée des Monuments Français, this was a place of meeting for writers and artists, and of kindling of national feeling. Positive steps in this period were the **recognition of the protection of monuments as a duty of the central government**, the adoption of some technical and methodological principles, and a turn away from the evaluation of works with bias to their periods, namely a prejudice against the Medieval.

5. The Bonaparte Period

The next ten years presented a void in the area of the arts. The atmosphere of unrest from poverty placed great hopes of salvation on **Napoleon**, "Emperor of the French Republic". His first action was a return to traditional religion, as part of a unifying, cohesive policy. Still, there was **not much good done for monuments**. Napoleon was interested more in **size** than beauty, as Louis XIV did. He was after hard-to-realize, physically destructive projects, with an emphasis on **monumental effect** rather than historical value. Roads ending in monuments caused many historical works to be demolished. On the other hand, in efforts to make Paris the art center of Europe, artworks were carried in to the Louvre from conquered lands. Reaction to the demolition came from the Musée des Monuments Français, whose member, **Q. de Quincy**, criticized the **extreme interest in foreign works** when there were so many French monuments to be studied and restored. This heated reaction provoked the closing down of the museum.

A contribution of the Empire period to the **return to the traditional**, the former Royal Academy of Architecture reopened as the "**Ecole de Beaux-Arts**". **A. de Laborde**, on return from his foreign mission, was appalled by the apathy of the French toward their own monuments, and started vigorous activity for their study after appointment as in-charge of documentation. He undertook the **first systematic study of medieval monuments in France**.

5a. History-oriented Literature

Expropriation of monuments started to affect **writers** of the time. **Literature** had a large role to play for preservation in France, with the appearance of the **historical novel**, a notable example being **V. Hugo's Notre-dame de Paris**, which had as the main character a cathedral, representing the society of a period. The disappearance of some artisanal professions caused by industrialization also led to interest in these professions' product works. Ethnographical studies were carried out; the differentiation of local, regional and national artistic styles was made. **1834**, the **French Institute of Archeology** was founded.

6. Period of respect for Monuments

Louis-Philippe, who brought a present from Mehmet Ali Paşa, the obelisk from Luxor, into the Place Concorde, activated the government for the protection of monuments. **L. Vitet**, the Inspector General for Historical Monuments appointed by the Minister of the Interior **F. Guizot**, initiated the **registration** of all historical, archeological, artistic works in France, with their critical descriptions, and measures for their protection. The **report** presented to Guizot in October 1830, describing the findings, represents the core of Guizot's historic monuments service (Akozan, p.2). The travels of Vitet continued until 1834, when he was succeeded by **P. Mérimée**. There were **difficulties** in the registration

process from the start. Technical training was a problem; **standard documentation forms** were prepared for the whole country, but did not go beyond a primitive enumeration of monuments. Another **listing** based on **classification** was to be prepared later. But this presented other problems, of **definition of the concept of "importance" of a monument**. It was difficult to overcome the vagueness of concepts, and the ambiguity between art and history. There were also lobbying pressures for priority of Roman works. At the end, visually impressive monuments were winners.

After 1830, a **more intense and effectively organized** activity of preservation was seen. In 1841, an official declaration saying "public interest does not rely solely on material objects, but traditional customs, folklore, history, road infrastructure, etc.". Guidance such as this decree was given to preservation workers on the meaning of the work they did. As expressed in the words of V. Hugo, "the functionality of a monument belongs to its owner, but the beauty **belongs to the whole world**, and destroying it is a violation of rights," a need was felt to put **limitations on individuals' rights** over historical property.

7. Destruction for Restoration

With the development of public interest, also observed was the isolation of monuments from daily public life, and the **disorder in restoration works** carried out. A bad taste was predominant. This period, until Viollet-le-Duc's fundamental rules, is called the "**apprenticeship period**". P. Mérimée, an effective figure for the development of preservation in the 19th century, wrote "restorators may be at least as dangerous as demolishers". Beside this, **public development works** like road construction also destroyed some works, causing reaction from archeologists. Mérimée, who was able to turn an inefficient organization into an efficient one, lay **some basic restoration principles** that would also guide Viollet-le-Duc, such as **loyalty to the original**; the **beginnings of the "unity of style"** idea, and the importance of the **surroundings** as well as the single monument. In 1837, Mérimée sent out a declaration to invite municipal leaders to witness **the formation of the "Commission des Monuments Historiques"**, composed of seven members. In this declaration also, we see the first use of the term "**classer**", which was the basis of the "**classement**" system of France.

7a. National Monuments in Education

The subject of monument preservation took its place within the education system with the **understanding of scientific history**. Technical courses on preservation were added to curriculum of design education. A critical, realistic view of history was established, one which brought students closer to their own culture, something which V. Hugo had been saying for years. Participation of the Ecole de Beaux-Arts in preservation education was in 1837, with the "Committee of Arts and Monuments".

7b. Public awareness

Positive actions were taken in the early 19th century by **personal initiatives** like that of **A. de Caumont**, who gave conferences, wrote essays and founded associations like "Société Française d'Archeologie pour la Conservation et Description des Monuments Historiques". Annual meetings of the association in different regions, helped spread of

interest throughout the country. Soon, an “**Institut de Provinces**” was set up for this aim. De Caumont had the intention of achieving conservation through awakened public interest.

7c. Eugène Emmanuel Viollet-le-Duc (1814-1879)

Viollet-le-Duc, who was distinguished for **studying medieval architecture with a rational approach**, was an architect with a controversial reputation. Holding many occupations at once, he had an original, strong personality, and was early on against the system of the “Ecole de Beaux-Arts”. He thought that **antique architecture should not dominate, but inspire** new applications and that we should act like heirs, instead of imitators of the heritage. His real interest being in the medieval, he found a very favorable basis in the style of thinking of the Middle Ages for ideas to blossom and flourish. Such ideas of his found support only from the archeologists. He is also said to be **greatest theoretician** after L.B. Alberti. He believed in **mental independence**, rediscovering architecture through doing something unique to one’s own person. Viollet-le-Duc **believed strongly in “unity of style”**, seeking this in all restoration work. His greatest restoration work was the **Church of Vezelay** (a World Heritage site today), a challenge with all kinds of restoration problems.

Viollet-le-Duc must be considered within his time and context- his multitude of skills and knowledge was practically **unrivaled**, and he was left **alone without criticism**. He had to solve restoration problems on his own.

Some excerpts from .“On Restoration”, the principal work of Viollet-le-Duc

- * The term “restoration” is modern. It means, to reinstate a building in a state of completeness which could never have existed at any given time.
- * Throughout history, rebuilding activity bore the stamp of the prevailing style. There was no intention to bring back any past styles. Our age has an attitude toward the past in which it stands quite alone among historical ages. We have undertaken to analyze the past, compare and classify phenomena. In subjects like the history of the world, philology, archeology, the caprice of the human mind insists on all facts being discovered. Perhaps because he advances with double speed toward the destinies of the future, he feels the necessity of collecting all that belongs to his past. “Isn’t the dispelling of prejudices and [bringing to light] of forgotten truths one of the most efficient means of furthering progress?” “This work of retrospection cannot fail to develop the problems presented by the future. Synthesis follows in the wake of analysis.”
- * The travels of the Inspector General of Historical Monuments, M. Vitet, and the insightful report to the Minister of the Interior, carries this spirit of criticism and analysis. This report tries to break the prejudice against Medieval Churches.

7d. Georges Eugène Haussman (1809-1891)

Haussman represented **another way of dealing with monuments and settlements**, and a demonstration of what a powerful person could do in a city. **Large-scale planning**

activities were widely seen in Europe after the mid-19th century, the time of Haussman's work in Paris. Planning came under new conservative groups, who showed that the **public service system** could be used as a tool for keeping **political might and stability**. Haussman sheltered himself under Napoleon III, for his applications in solving problems of public health (cholera), green spaces and clean air, and his **structure cleaning** to prevent street fights and demonstrations and make **easier transportation** for a rapidly increasing population. Haussman employed an **economic solution** technique, using land and property values, and not tax increases to finance work. More engineers were employed by Haussman than architects, who he thought to be confined to their individual buildings and not be able to see the wider picture of the city. He also did not hesitate in the **trimming off of church façades** for his straight wide roads. The most criticized of his works was the one undertaken in Île-de-la-Cité. Undergoing a great loss of expression power, monuments were reduced to not much more than obelisks. **Camillo Sitte** (1843-1903) was the **strongest opposer** of Haussman's work, among a large emerging group, against the **distancing of the human element**, and Sitte's principles of setting the relationship between the single structure and the settlement patterns for the creation of aesthetic and human urban scapes.

8. 1870-1914: The Third Republic.

This period was full of contrasts. **Separation of state and church**, in 1905 resulted in the **expropriation of church properties**, leaving abandoned churches to decay. Many were put to use as museums. Among **public opinion and associations**, the restoration principle of **bringing back the state of the most glamorous period was out of fashion** by now. **Awareness was reached of other periods' values lost**, and the recognition of the state of monuments in which they **present themselves today**, not some bygone era. The gap closed between restorator architects and archeologists. The Société des Amis des Monuments Parisiennes defended "**maintenance, not restoration.**" Some English influence was seen, as in the founding of many associations like the **Touring-club de France**, accompanying the development of tourism and its relation with archeology and history. On the **education front**, **fierce struggle between the classical and the French gothic** was going on; Viollet-le-Duc was in great opposition to the Ecole de Beaux-Arts's students who were soaked in Roman and Hellenic education. A gradual acceptance of the worth of every period, and a due respect for their study and appreciation, a **more rational** way of conservation, supported by the education system and the formations within the responsible public organs were features of the period.

9. Re-Organization of the Commission of Historic Monuments:

After the weakening of the Commission des Monuments Historiques due to a loss of strong individuals like P. Mérimée and Viollet-le-Duc, a new formation took place with the **1879 reorganization**. Members increased, **authority** was more clearly defined and **expanded**, and **relations with other official bodies** were established. A **draft of law** worked on since 1875, to do better authorization and control of the commission, was finalized in **March 1887** which brought **restriction on ownership rights and a strict bureaucracy**. A **highly effective document** in the conservation of monuments and taken after by many countries., it also dealt with the **listing** of monuments. By **restricting the**

power to an official body, the law released the pressure exerted by the public and local authorities to inflate the list. But as a centralized system's legal document, it put forth a major shortcoming: the frequent **disagreements between inflexible centrally appointed inspectors and diverse local experts and authorities**. This brought about the idea of authorizing only centrally **approved technical personnel for restoration work**. 1904 was the year of the Madrid International Congress of Architects, which also put the matter on the agenda. **A. de Baudot** defined the **education programme** accompanying the 1887 law, requiring long apprenticeship followed by a difficult exam, incorporating modern sciences and their applications into a whole. Baudot applied what he taught; he was the first person to use **cement** in restorations. With an 1889 supplement to the law, the commission became a **powerful organization**. There were **still voids** in the legal framework: **archeological areas and historical settlements were not properly addressed**. The law was still only oriented toward single edifices. In **1904**, a declaration by the Ministry of Public Works requested more sensitive treatment of these settlements, to which the people already showed interest, and the taking as example of the Touring-club. In **1910**, law forbade the pasting of posters in designated protection areas. Homes of famous writers and artists could also be taken under the protection framework. Another discomfort to the public were the works taken out of France itself, mostly carried off to America and the museums of other countries. **A revision of the 1887 law was urgent: 1913** saw a law enabling the **listing of property in private ownership** if they were structures of "public interest". The law allowed all kinds of **alterations to be regulated**, as well as in buildings adjacent to monuments. Its most important novelty was the one about the **surroundings of the monuments**, defined as the **range of sight**, and later converted to **500m**. The listing and expropriating of structures in these surroundings was also made possible. The protection of the environments of monuments, a concern of private persons and bodies up to then, **became the shared responsibility of the official powers**, too. The **necessity of financial power** was meanwhile realized. **1912**, upon a proposal to the Parliament, the law for "**La Caisse Nationale des Monuments Historiques**" was adopted in **1914**. Possessing financial autonomy and administered by Parliament, State Council, and Ministry of Finance officials, as well as departments related with archeology and art history, the "Caisse" used all means freely while receiving donations and assistance from persons and associations. These activities prepared France well for the problems waiting ahead with the World Wars.

10. The World Wars

A **great number of works were damaged or destroyed** during the Wars, as would be expected. **Efforts to consolidate or remove** all portable works were made, but buildings were left to their own fate with the bombings and fires. More damage was done **at the beginning and the end of the wars** than the time of their duration. At the end of W.W.I, the German army didn't neglect to raid French artworks on their way out, especially in the north and east. With the destruction, the **preservation organizations expanded**, and the army joined in assistance. As soon as war was over, the "Commission des Monuments Historiques" started repair work, and **expanded the list** so that monuments now numbered more than 850. Once more, there was a **large-scale problem of preservation**, but this time also more awareness. **National pride** was provoked by the German raids, and easier

cooperation between historians, archeologists, technical experts and restoration architects was being achieved. There was a general agreement in principles. In ten years, almost all of listed works were made usable again. Meanwhile, habit of restoring missing parts with **indistinguishable new material** was prevalent for a long time yet.

A new list, the “**Inventaire Supplémentaire**” was introduced for works of no great importance, but still containing archeological or historical interest. There was a move away from a **prohibiting toward an orienting** nature of public organs, and more **technical and financial assistance**, as well as a move toward the protection of the environmental scale. Restrictions of the **1919** and **1924** laws effective in the removal of posters, electric power structures, posts, unaesthetic buildings in the vicinity of the monuments. Projects were made to **evaluate town plans exceeding 10,000** populations from **archeological and aesthetic aspects**, with physical dimensions, connections of new constructions, materials and colors all regulated. With the **law of May 1930**, came the protection of the nature around settlements, in “**zones de protection**”.

It was not always easy to apply the laws and there were **fierce debate** environments. Great support was given by persons and the press. In the 1930's, all listed monuments received **State help**, and naturally an increase in **expenditures** took place. No large-scale restoration projects were undertaken unless they were endangered cases. Better **understanding of related disciplines** like planning, archeology, engineering by architects, resulted in better consensus.

Great **damage** was done also in the years of **1940 and 1945, the start and end of W.W.II**. **Precaution measures** were **quite efficient**, including removal from structures and conservation of vitraille decorations and architectural elements. **Places of resistance** to invaders suffered most, like Orléans and Tours. Normandy, the place of Allies' landing, was the foremost region of France for medieval and Renaissance works, and the losses there were quite a pity. **Only Paris**, with a lucky fate like Rome's, could **escape the destruction** that went on. Conservation officers kept up their work throughout the war as well. Still, the practice of restored parts being indistinguishable at first sight.

After this war, too, more emphasis was put on the surroundings of the monuments, and a **settlement-scale interpretation**. It became standard procedure for the **Ministry of Construction and Department of Monuments officers to work together**. This habit became instilled with the laws issued in the midst of war. A **law**, of February **1943**, corrected the flaws of the 1930 law. A law on urban planning, May 1943, enabled the **inclusion of protection zones** around monuments into **planning agendas**. France is a good example for the realization of the laws never bringing absolute solutions for all cases, so needing **perpetual readjustments over time**. The **new challenge** with the growing scale of operation also contained the problems of finding the **balance between providing requirements of modern living standards and conservation**, and having to deal with **multiple aspects of conservation**. The ugliness of some new buildings caused an anxiety that added to people's attachment to the traditional.

The traces of history were of such **diversity** that a unification of the system was at first unthinkable, so bringing a natural **flexibility**. Orléans was scene to street widening without disrupting appearance; in Bordeaux there could not be many constraints on the rapid development, except regulations of building proportions. Sometimes, what the war did not damage were mutilated by so-called planning and cleaning, and sometimes the opposite, as in Alsace, where people were so much bound to their history that they didn't accept contemporary luxuries and facilities (see case of Strasbourg). . The **regeneration and re-evaluation of old settlements and structures** were tried to be attained in many places. But the most pronounced attitude was the **collaboration of planners and monument conservators**.

Paris was a case peculiar to itself; a long tradition of architects' bewilderment over the city's grand dimensions may have an effect on this. Examples for all kinds of treatments can be found in Paris.

10a. Other Developments of the Twentieth Century:

France was lacking a **comprehensive body of legislation** concerning historic settlements and groups of buildings until the **1962 Malraux Act**. It's owing to the centuries of **trial and error** that the **intense and all-encompassing** nature of the legislative framework has become what it is today, but also parallel to the foreground that France has taken in this century in the fields of scientific thought and technology. The **centralized** system has afforded a compact view of the situation.

On the subject of **historic settlements**, **1909** is the year of the **earliest official document**, by the Parisian municipality. In the **1931 Athens Conference on the Conservation of Artistic and Historical Monuments**, Belgian delegate V. Horta's paper on the surroundings of monuments was also of note. The subject was taken up again in 1933, in the **International Congress on Modern Architecture**. **Le Corbusier** interested himself in the matter in his 1924 "Urbanisme". He had a great admiration of Mediterranean architecture (for our information, a special admiration of the Turkish custom of planting trees where they built structures). He compiled Athens declarations on the historical surroundings. Becomes a matter discussed within modern architecture and the international platform.

It became the common architect's effort to conserve the **personality of towns**. Then there was the **ongoing problematic of linking the past and the contemporary** and the realization of the inadequateness of trying to protect the past exactly as it is. With more publication, more press, and the integration of tourism, decisions were more and more made for public interest.

b. Conservation Planning Today

1. *The Documentation of the Architectural Heritage*

The **Inventory of the Urban Architectural Heritage**, in other words the documentation of the listed and preserved heritage of France, is kept by the General Inventory, Documentation and Protection Department, in the Heritage Directorate of the Ministry of Culture.

General listing is today done by the **topographical inventory**. It is a systematic listing of items later than the year 400 and earlier than 1940, and has the advantage of a clearly defined approach. Specific study areas delimited to **topographic, historical and urbanistic** criteria enable **differentiation of city and town centers, suburbs and outskirts**.

End products of inquiries are formatted as "**general dossiers**" for the town, "**group dossiers**" for urbanistic units, "**collective dossiers**" for families of buildings, and "**individual dossiers**" for the buildings.

Projects for listed works are programmed by the National Inventory Commission and undertaken by regional Inventory departments.

Public access to the documentation compiled is made through the national and regional Heritage Documentation Centers. The documentation of listing has developed in the lines of being a research tool, documentary data and information, and reference and evaluation tool for conservation. The aim of the listing method is to obtain an **analytical selection of outstanding and representative members of a "family" of architecture**. In highly urbanized areas, the identification proceeds with "**sample blocks**", and the **individual buildings** contained in them. The basic cell or study unit is defined as the original dwelling unit. The **representative items comprise about 10% of the whole heritage**, respecting the **typology** of families and **chronological strata**. (This way of looking at it slightly reminds one of the Turkish trend of "military selectivism" that prevailed for a time.) An **identification grid** is used, including the location, typological features- based on functional morphology, distribution, and retracing the developments undergone from public to private space- and the date. The whole system is **rigorously structured**. Numerical coding allows for statistical processing. **Computerized cartography** helps to visualize the result of the processing. The produced index accompanies a **Communal Heritage Map** (communes are a main unit of urban settlement in the French hierarchy). A textual data-base, the **Mérimée National Data-base**, accessed via thesaurus or text search, can be connected to an image-bank on microfiches reproducing dossiers on bibliography, maps, plans and photographs. The French "**identity file**", in compliance with the core index data recommended by the Council of Europe, includes some fields such as those specifying the topographic and thematic context of the study (ETUD), the date of inquiry (DENQ) and the names of patron saints of religious buildings (VOCA). It can be seen that a very sophisticated system of documentation has been established by the French.

2. Legislation and Conservation Measures

The French conservation legislation and practice can easily be described as being set up as a **model of effectiveness**. Its origins typically lie in a reaction to destruction, in this case the destruction of the Revolution Française. The **State dominates** environmental activities in the Départements, and the provinces, this one-centered administration has the advantages of single-mindedness and selection. Protection is firmly under the **Minister of Cultural Affairs**, "**Direction de l'Architecture**" (1853) and is based on a "**classement**" system (1913). To be included in the classement, works must be considered by the Minister, on the **advice of the Commission des Monuments**, to be of public interest for history or art, as well as of considerable age. There are **two grades of listed heritage**, the "monuments classés" and "monuments inscrits" (listed in the "Inventaire Supplémentaire"). In 1970, there were 11,000 "classés" and 18,000 "inscrits" monuments, these **numbers quite low** compared with British figures of 170,000 listed buildings. Fewer buildings mean closer control and attention. Also under regulation are the "**zones protégé**", areas around monuments up to 500 m.

For "**monuments classés**", **agreements** are made between the **property owner and the State**. Classification gives the owner the right to receive **contribution from the state**, in the amount of **half the cost** of necessary repairs and maintenance. In return, the building **cannot be altered without permission from the Minister**, and must be open to **public access**. For "**monuments inscrits**", owners must give **notice four months in advance of alteration** and demolition, against which the Minister has only the power to upgrade the building to "monument classé" level. The State also allows owners to set **75% of the remaining half of the costs against their income tax** if there is **public access**, or **50% if there is no public access**. **Grants** are offered up to **40%**. There is also a third class, called "**demeures agrés**", where owners can set 25% of costs against their income tax.

Whole areas came under protection with the **Malraux Act, 1962**, named for the Minister of Culture André Malraux, who issued the law and created the "**secteurs sauvegardés**". A special **committee** classified more than **1,000 historic areas**, and preservation schemes began in several of them. The designation of the secteur sauvegardé is **imposed directly by the Ministries of Culture and Construction**, but usually the **agreement of the local authority** is also sought. Its immediate effect is to **stop all work likely to alter the structure or appearance of buildings** for two years. (Here we might contrast this to the Turkish practice of stopping absolutely all construction work instructed in the development plan, and we may contemplate on making our law a little more flexible in this respect, for better cohesion of regular development plans and conservation programs.) In two years, a **joint plan and detailed architectural directive** produced by the staff of the two Ministries, assisted by the local authority (which means that the French are really very centralized, even more so than the Turks, in that, while the Turkish Ministry of Culture distributes the plan-preparation work to individual private firms through tendering, only to employ its own staff for plan control, the French central government takes the whole process, from legislation to planning the repairs, in its own hands). After this, no new

alteration or construction can be done without the consent of the Direction d'Architecture. Owners receive 20% grants and 60% loans. If they refuse to make up the rest of the costs, their property is expropriated, to be administered by a local committee formed to run the secteur sauvegardé, consisting of local government, authorities for public services and commercial representatives. After refurbishment, the property can be offered to original owners, or be sold. Tenants who are forced to leave by the process are offered other accommodations, but if they want to return, can receive subsidies to support the inevitably raised rents. (This is an interesting point, in that no rent control is offered, in contrast to the rehabilitation model of ANAH- see Strasbourg case study- where rents are kept at a certain level in the whole neighborhood scale. The separate subsidies to owners implies upsetting the cohesion of the social structure in introducing mixed income levels. This may not be negative, and even a value to be preserved, as in the Marais case.)

Major criticisms for this system are: The over-concentration of resources in relatively few selected settlements: Conservation in France and especially Paris is compared in A. Dobby's book to Haussman's clearances, in that the working classes are again being driven out to the periphery because of increased rents and loss of accommodation. This criticism is made by Prof. H. Lefebvre at the University of Nantes. The British may be reluctant to favor the French method of organizing secteur sauvegardé finance by agreements between central government, local authorities and commercial organizations (a Chamber of Commerce sub-body in Lyons), and the resulting rents are so much higher, in the Lyons case, about 100 times higher, soaring from 12-15 francs per month to 1,600-1,800 francs per month. It is claimed that 80% of tenants were able to pay. In other examples, such as in Avignon, where the old gypsy quarter was replaced by a huge space with new old-style houses, the balance between conservation and redevelopment sways too much toward the latter.

In 1974, further measures were taken, like the designation of 100 more secteurs sauvegardés (Strasbourg being one of them). These have schemes, similar to the British, which oblige owners to notify authorities before alteration work, but there is no commitment by the State or local authority for financing.

TABLE 1. Comparison of financial appropriations for conservation

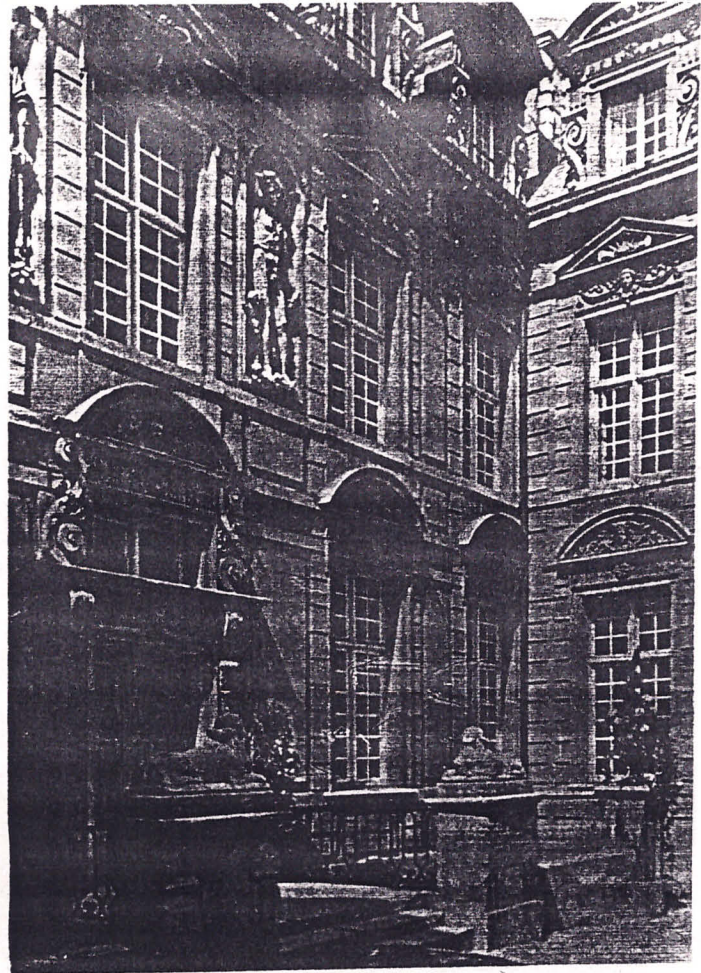
Country	1963		1968	
	Amount in local currency	Equivalent in \$U.S. ¹	Amount in local currency	Equivalent in \$U.S. ²
Austria	8 300 000 schillings	321 331.78	17 350 000 schillings	671 699.50
Bulgaria	1 000 000 leva	854 700.85	2 400 000 leva	1 200 000.00
Czechoslovakia	75 000 000 Czech crowns	10 416 666.66	135 000 000 Czech crowns	9 401 114.28
Denmark	220 000 kroner	31 851.74	1 625 000 kroner	216 666.67
Finland	1 067 949 Finnish marks	333 734.06	1 405 576 Finnish marks	334 613.33
France	60 000 000 francs	12 244 897.95	70 000 000 francs	14 285 714.28
Federal Republic of Germany	22 806 905 German marks	5 701 726.25	20 313 471 German marks	5 078 367.75
Ghana	7 750 new cedis	10 851.30	27 399 new cedis	26 861.76
Hungary	41 157 000 forints	1 752 853.40	57 000 000 forints	1 900 000.00
Italy	607 000 000 lire	977 455.71	5 631 491 000 lire	9 010 385.62
Netherlands	17 300 000 florins	4 779 005.50	32 200 000 florins	8 944 444.44
Sweden	325 000 Swedish kronor	62 826.21	555 000 Swedish kronor	107 558.14
Turkey	22 330 000 Turkish pounds	2 481 111.11	31 700 000 Turkish pounds	3 522 222.22

1. As at 1963
2. As at 1968

c. Case Studies:

1. Paris, Le Marais (secteur sauvegardé)

This quarter of Paris is **one of the first** areas to be designated **secteur sauvegardé** (1965). Holds many of Paris' most **significant architectural monuments**. Boasts 176 monuments classés and 526 monuments inscrits. The **Place des Vosges**, completed under Henri IV in 1605 is a main attraction. The **royal scheme** lent fashionability to the area, leading to a spurt of **hotel construction**, including the **Hôtel de Sully**, **Hôtel de Sens** and **Hôtel du Guénégaud**. During the 19th century, the whole area **declined to a poor artisan quarter**, with multiple occupation and industries crammed around the hotels. Extra floors were added, courtyards filled in, rooms divided. Today, it is **recovering residential status**, and has public gardens, small shops and artisanal industries within its limits.



The designation has launched a very **costly programme of restoration**, seeking to **clear out** many of the **accretions** that have been inserted in void spaces, **convert buildings** to new uses and open up the area into an **appearance** not unlike the one in 1700's, with car parking taken underground. The focus is on the Place des Vosges, and other famous **monuments to regain their glory** by the change in their deteriorated surroundings. The **Hôtel de Sully**, envisaged as headquarters for the **Service des Monuments Historiques** has now become part of the **Ministry of Cultural Affairs**, holding occasional exhibitions. The **Hôtel de Sens** is to be a **library-museum** of music. The **Palais de Soubise** now houses the **Archives Nationales**. In general, a cultural function suited to the buildings' grandeur has been proposed.

The population has **maintained** to a certain extent the **demographic composition** it had for centuries- **aristocracy, intelligentsia, craftsmen and artists**, possessing specialized skills like the jewelers, gunsmiths or clock smiths, who still work in the area. **Increased prosperity** is making them move from the substandard conditions of the quarters to modern housing in the suburbs. There is **danger that their workplaces might move** as well. Seeing this danger, the **national government and municipality**, in cooperation with landlords, have **joined in comprehensive, long-range program of restoration** and preservation for the area. The traditional demographic mix will try to be preserved,

alongside the physical heritage. **Rents will be subsidized** when necessary. The Marais plan needs **mixed housing types** to facilitate the urban mix to reside there.

The **physical results** are already impressive. **Restorations are excellent**, and comparisons of the costs of this method of **revitalization** have turned out to **favor it against redevelopment**. The same outcome has been seen in Lyons and Avignon as well. However, it is **too early to tell** if the **gentrification** process will be properly avoided.

2. *Strasbourg, Grand Île* (*rehabilitation and secteur sauvegardé*)

Strasbourg is a city with **certain historical importance as a Cathedral city and center of ideas in the Reformation**, as well as a **frontier base between France and Germany**, which gives it an **independent, proud identity**.

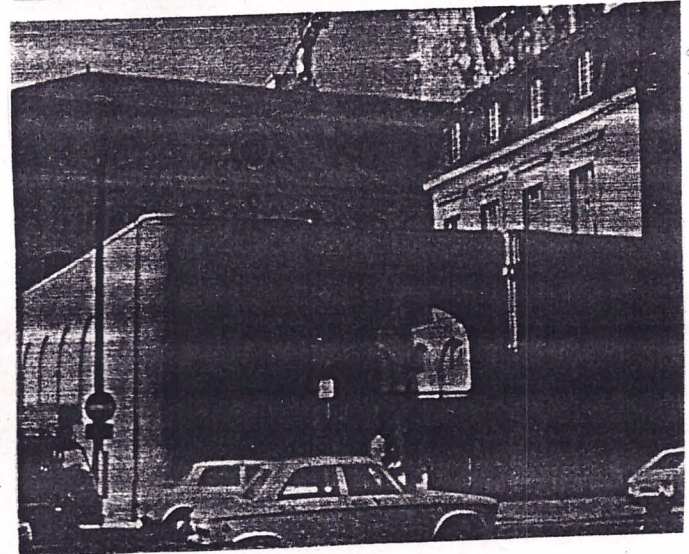
History stretches into today in that, having changed hands several times between France and Germany over the centuries, Strasbourg has been regarded as a **symbol of Franco-German reconciliation since the Second World War**. **There is great historical stratigraphy, and new prosperity added on top of this**, with a relatively new and internationally important function- being the seat of the Council of Europe. The present-day **capital of the Alsace region**, in western France, it is at the **heart of West Europe** (quite suitable for the EU seat location). This **situation has had the primary effect on Strasbourg's significance in history**, which is related to **strategic socio-economic and military centrality**.

The historic city centre of Strasbourg, a World Heritage Site, is called **Grand Île**. It is rightly so called, because of its resemblance to a **large island in the middle of the city, separated by the arms of the River Rhine on all sides**, but also **well-connected by bridges and roads to the "mainland"**.

Major monuments in Grand Île are the Cathedrale de Notre Dame, which at the heart of the historical center dominates the landscape over much of Alsace, as a symbol of a proud and independent city; Château des Rohan, or Rohan Palace, at the south of the



Place
des
Vosges



H.
de
Sens

Cathedral, an elegant 18th century palace designed by a royal architect for a cardinal and a present day museum; l'Ancienne Douane, or Old Custom building from 1358, in the midst of a heavy river traffic, the house of the port and taxes authorities, now serving as a restaurant; and the Petite France Quarter, where the River Ill spreads out into five arms, the largest arm flowing north and taking the shape of an insular ellipse.

The city has been the subject of some **housing rehabilitation projects**, carried out within the **framework of a national programme**. Recent urban trends in Strasbourg having to do with the city's increasing appeal led to the formation of **serious pressure on the city's real estate market**, also **threatening** the central district of **Grand Île**. As a result, the initiative of the **public authority** was needed to **rehabilitate the old housing stock** and enable it to **keep pace with the land market**, while enabling **modest populations to remain** in the city centre. This policy on the housing stock is important, because a frequently encountered danger in historic town renewal activities is the "**over-upgrading**" of areas, which causes old residents who can't afford to live in the new standards to move out, thus **upsetting the social balance and continuity**.

In France, the **private housing stock has an important role**, with about 5 million units of housing as opposed to 3.2 million social housing units. The private stock is scattered among small, usually old owners with one or two houses. **Rents don't usually cover the upkeep or modernization costs** of the buildings, as they have quite modest tenants who cannot pay too high amounts. This stock is threatened by real estate trends, but is important for the **social equilibrium** in cities.

Agence Nationale pour l'Amélioration de l'Habitat (ANAH), or the National Agency for the Improvement of Housing

Improvement of this stock has become a priority for administrations, and in 1970, the **Agence Nationale pour l'Amélioration de l'Habitat (ANAH)**, or the National Agency for the Improvement of Housing has been established. The agency has the role of distributing **grants to help private owners**, and lighten the burden of rehabilitation **investments in rental housing**. It is a public institution of an administrative nature; its resources for the grants, coming from taxes and lease rights before 1986, are now formed from **credits allocated by the State's housing budget**, which was 2.5 billion francs in 1996.

Operation Programmée d'Amélioration de l'Habitat (OPAH), or the Programmed Operation for the Improvement of Housing

This is a programme initiated by the ANAH as a **concentrated effort** for the global **improvement of particularly dilapidated neighborhoods** in cities. It is also part of a general national policy for the preservation and improvement of the built heritage, while making sure **tenants can keep their homes in the best possible conditions of comfort**.

The OPAH focuses on a specific area in each project, for a duration of three years. It is organised so that the **local community does preliminary studies, encourages owners to**

participate through its strong presence and the free-of-charge provision of expert animation teams to help with procedures. The owners finance the works either by themselves, or with loans from private banks. The OPAH is based on incentives: it lets owners decide whether or not they will participate.

The local context, and socio-economic changes within it, are taken as a basis in formulating the OPAH procedure. The social principle of the programme is secured mainly with the regulation of rent. This cannot exceed the amount of rent after the completion of works, which is 20 to 40% lower than that of a new lease; so, it is in a way a temporary transition from a public to a private plan in the development of a private rental housing stock. The increase of grants to owners allows them to make a loan arrangement with regulated rents, and attain a profitability not too far from the free sector's. In this way, sacrifices on the part of any of the stakeholders' are prevented.

- The sources of finance of OPAH are:

1. The State: Grants to communes, financial aid to owners-occupants on condition that they have some degree of resources, and personalised housing help for tenants with few resources are what the State offers.
2. The ANAH: It contributes with the financing of improvement works on buildings.

Rehabilitation, ANAH and OPAH activities in Strasbourg

Rehabilitation activities in the City of Strasbourg have evolved, along with the national framework, from a simple technical procedure into a program encompassing all aspects of neighborhood development, with each operation able to create for itself a complementary mechanism. The steps within this advancement have included:

- An urban challenge for extension of the historic centre and Krutenau, 1978-80;
- An architectural project for the historic (preserved) sector, 1981-96;
- The Grand-Rue urban and architectural project in the historic centre, 1982-85;
- The Grand-Rue urban and architectural project in the historic centre, 1982-85;
- Train station project between historic centre and outskirts, 1988-91, urban environmental and social;
- Project at Cronembourg and outskirts of the City, 1991-1995, urban environmental and social;
- Project at Koenigshoffen for global urban-social-commercial revitalisation, 1996-1999 (ongoing).

The accumulation of experience in urban rehabilitation in Strasbourg points out the following points to be noted:

- National and local means must work complementarily.
- Private and public financing must work together and form a synergy.
- The means of operation must be adapted to the context and to the political objectives of the city.

- The OPAH Grand-Rue, 1982-85

The concepts of rehabilitation and historic preservation have their inherent contradiction: The rehabilitation procedure stabilises market through limitation of rents. As opposed to this, the provisions of the Malraux Act require a high quality of workmanship in the preserved sector which keeps the market values high.

Action decided to be taken here because of high rate of unsatisfactory sanitation, high social occupancy, and the tensions in real-estate arising in part from the heritage classification. *This starting point which has its roots in the heritage character has inevitably brought the two aspects of the area face-to-face.* The operation has aimed to contribute to the enhancement of national heritage, but on the other hand provide conditions of comfort to modest populations living in a dilapidated environment.

• **Actions taken:**

Land intervention by the City (municipality). Creation of social housing, equipment of a social mature.

Communication. The Post, press, exhibitions, etc.

Free services offered to owners:

- a. Technical and financial **feasibility study** for projects
- b. **Architectural assistance to project owners** and assistance for extra architectural costs
- c. **Temporary relocation**
- d. **Administrative assistance**

Land deficits of rental housing caused by operations were deducted from owners' global revenue; the **tax incidence** was quite profitable, **erasing additional costs of architectural restrictions** and high quality conservation operations. Unfortunately, **speculative activities** arose from these conditions, and land rents became much higher than usually found in the vicinity and in most OPAH programmes.

Alterations on buildings depend completely on **permission from the responsible architect for the "buildings of France and the City"**. Specific **grants** are also awarded to owners who restore facades and roofing, by the City of Strasbourg and the **Department Of the Bas-Rhin**.

• **Results achieved were:**

1. **Rehabilitation** of more than **500** housing units. Creation of housing stock within the private heritage.
2. **Tenants benefiting** from the same rent conditions and personalised housing help as those of **public and semi-public** operations.
3. Suggestion, to owners, of an **alternative to the sale of the neighborhood**, which showed features of **disorganisation**. (Under the Malraux Act, the new state of the neighborhood would simply raise the rent level to one which would force tenants to leave in all cases. Such a course of "**gentrification**" has thus been **prevented**.)

The success of the program depended on a **leverage effect to encourage owners** to get involved in the works. The stimulation of private initiative was achieved by **diverting the negative effects** of high quality of enhancement, and **engaging all public and private sources of finances**. Both **public space and private buildings** improved simultaneously.

The common element of OPAH and the "preserved sector": Thanks to the **synergy** between various intervention and decision levels, initially **conflicting objectives** were **harmonised** in the end. Collaboration and thorough exchanges were made. There was also **synergy** among various **players**. A **dynamism** was created which took the process beyond its operational duration.

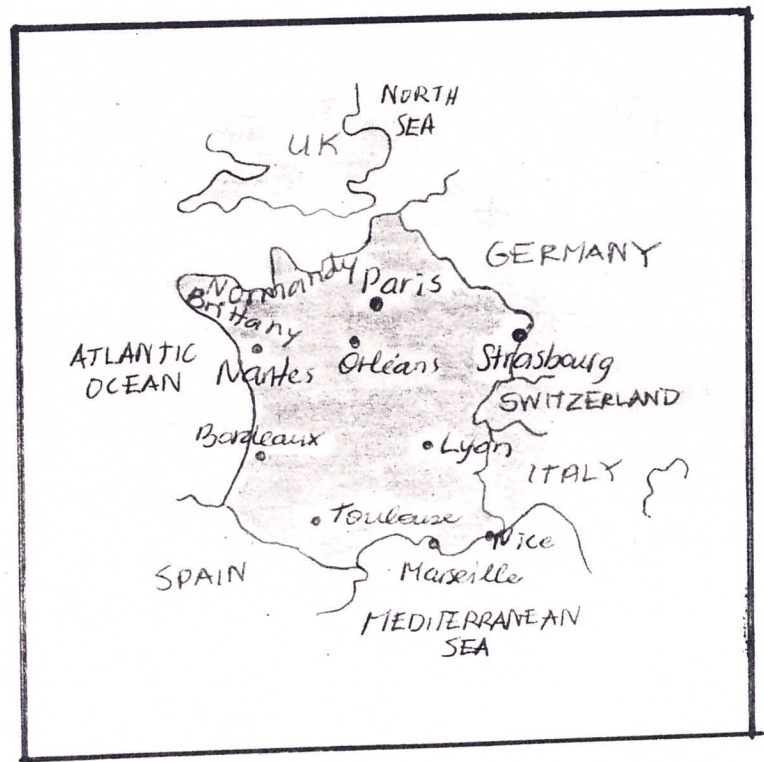
In **conclusion**, it would suffice to say that though not particularly attached to the World Heritage criteria, the activities in the World Heritage Site of Strasbourg's Grand Île have been successful in conserving the cultural heritage. The success has been a **combination of keeping alive the quality of national cultural heritage within the parameters of the rental housing stock, the political image of the city and a contemporarily inhabited settlement**.

3. Toulouse (documentation)

The architectural heritage inventory of Toulouse, is a project with the objective of studying **30,000 buildings** located in the commune of Toulouse which fall **outside the preserved sector**, in a period of three years. It is possible to monitor closely the development of the city's historic quarter due to the "secteur sauvegardé" status, but the surveillance of the whole commune has been severely neglected. To fill the gap between the secteur sauvegardé and the city, an **agreement has been signed between the Ministry of Culture and the City of Toulouse** in 1991, to define the scope of the study, which will be a systematic analysis of each architectural unit to make informed judgments about the buildings. For outstanding or particularly representative features, **protective measures** in accordance with the law of 1913, for which the Ministry of Culture is responsible, will be taken. **More generally, appropriate regulations** will be introduced in line with the land occupancy plan, or **Plan d'Occupation des Sols (POS)**, for which the City of Toulouse is responsible, or a **Zone de Protection du Patrimoine architectural et urbain (ZZPAU)** will be created. This dual approach is good in that it also serves to fill another gap, that between the selected and non-selected items of heritage, that seems to be pronounced in France.

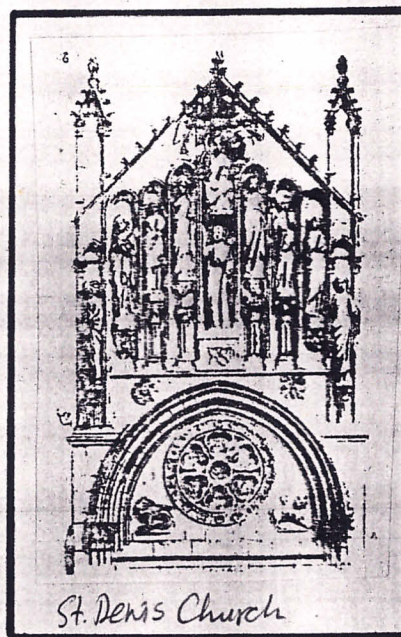
The method for documentation runs so that; a **preliminary approach** is taken to grasp the urban development in the 18th, 19th and 20th centuries within the city's

perimeter; then the whole architectural stock is analyzed with a computerized, parcel-based identification table or grid, used for statistical and cartographical analyses. This is only possible because of the City of Toulouse having computerized its cadastral register. For residential buildings, the descriptive and historical data is recorded (except for those built after W.W.II whose floor numbers and dates are recorded) and for buildings with other functions, construction materials and details are additionally noted. After this, data gathering is done in the field, on the spot by means of portable micro-computers. (This may go to show just how great resources are required to achieve such a documentation project.) The data are transferred daily to a central processing unit. Up to date, three neighborhoods have been completed, and a fourth is continuing to be recorded. In the long run, the data will be entered into the documentary base of the Inventory of the Urban Architectural Heritage described in the part about documentation.



III- Conclusion

The keywords and ideas that first come to mind, to describe the specialties of the French system are **Centralization**, **Structure**, very definite and conscious **Attitude** toward conservation, in its **Selectivism**. A view that it is better to look after and present in best form the most representative and high-quality specimens. It seems that the heritage is considered a little like a **commodity**, or a **possession**, and a more concrete one than not. They could also have tried to spread the practice of conservation out on a more popular basis, with public participation and pluralism in applications, like it seems to be done in Great Britain. The British system seems to be more democratic. But the French **take their heritage extremely seriously**, not as something to be left to hands whose competence is questionable. Lastly it can be noted that the similarity to the Turkish system makes it an ideal model to follow, and use for solving current problems in our practical and legislative framework.



St. Denis Church

IV- References

- 1) Akozan, F., Türkiye'de Tarihi Anıtları Koruma Teşkilatı ve Kanunlar, İstanbul, 1977.
- 2) Council of Europe, Architectural Heritage: Inventory and Documentation Methods in Europe, Strasbourg, 1993.
- 3) Dobby, A., Conservation and Planning, London, 1978.
- 4) Erder, C., Selected Readings in Architectural Conservation, Ankara, 1968.
- 5) Erder, C., Tarihi Çevre Bilinci, Ankara, 1975.
- 6) Fitch, J.M., Historic Preservation: Curatorial Management of the Built World, 1990.
- 7) Slater, T.R., "Conserving Europe's Historic Towns: Character, Managerialism and Representation", Built Environment, Vol.23/No.2, p. 144-154.
- 8) UNESCO, Preserving and Restoring Monuments and Historic Buildings- XIV: Museums and Monuments, 1972
- 9) Viollet-le-Duc, E.E., On Restoration, prep. by C.Erder, Ankara, 1972.