



Le Havre

The city rebuilt by Auguste Perret

World Heritage of Humanity

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LE HAVRE

Antoine RUFENACHT
Mayor of Le Havre
Chairman, CODAH

**UNESCO dedicates Le Havre -
the dream becomes a reality**

Selected by UNESCO for inclusion on the prestigious list of inscribed sites, Le Havre, rebuilt by Auguste Perret, now bears the coveted "World Heritage of Humanity" label. This inscription, a major event for France, is a jewel in the crown of our 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 will prompt a new perspective on this innovative architecture imbued with an extraordinary quality of life.

Ten long years of work - mixed with uncertainty and excitement, anxiety and hope - are today crowned by the most distinguished of awards. Le Havre's inscription on the World Heritage of Humanity list is a milestone in our city's history and heralds the beginning of a new era marked by a clear vision.

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 our city's new image.

1

INTRODUCTION TO THE REBUILDING OF LE HAVRE

HISTORICAL AND POLITICAL CONTEXT

THE PRE-WAR CITY

Following the Industrial Revolution, urban growth in France during the 19th century occurred in a somewhat anarchic fashion. After the city's fortifications were destroyed in 1852, several large boulevards were built but there was no urban development plan to guide the reconstruction. Property speculation thus defined the city's reconstruction, to the detriment of the quality and comfort of the buildings erected. The results were telling: overpopulation was double the average of other French cities and a deplorable standard of sanitation and comfort in some Le Havre neighbourhoods, including flooded basements, cramped and dark courtyards and polluted air. Major population growth in Le Havre during the 19th century only worsened the situation.

Although a 1919 law required cities with more than 10,000 residents to prepare a "plan for urban improvement, development and beautification", 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 government to develop a master plan for rebuilding Le Havre. In 1941, the CRI, the agency responsible for reconstruction, appointed urban planner Félix Brunau to implement it. The massive destruction at the end of the war would, of course, change the context in which these projects were carried out.

THE BREADTH OF DESTRUCTION

During the war, the city was bombed 132 times. The heaviest campaigns occurred at Liberation. On 5 and 6 September 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 advanced 185 miles 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 remain. That 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 been obliterated and 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 homeless. The port was virtually unusable. The 370 acres of the city centre were reduced to ruins. All 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.

ORGANIZATION OF THE REBUILDING

To address the country's tragic situation, on 16 November 1944 the French government 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 organized 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 organization 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 organized 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 reorganization and revolutionized 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. The Perret School thus followed in the French classical tradition, while introducing a spirit of technical innovation and urban research.

URBAN DESIGN

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, symbolizing the importance of its two powers – the political, represented by the tower of the *Hôtel de Ville* (235 feet), and the religious, represented by *St. Joseph's Church* (350 feet).

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 1^{er}*. Secondary arteries delimit 328 foot square city blocks, 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.

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 organization 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.

ARCHITECTURAL DESIGN

The architectural design is also based on clear concepts that the 100 architects who participated in the rebuilding sought to apply faithfully. Architectural historian Joseph Abram defined them as the "School of Structural Classicism".

- Reinforced Concrete

Given the shortage of traditional materials and lacking locally-extracted building materials, Perret proposed using a contemporary material that he had favoured since early in the century (a building on the *rue Franklin* in Paris -- 1903 ; the *Théâtre des Champs Elysées* -- 1913 ; and the *Notre Dame du Raincy Church* -- 1923).

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.

- Construction Framework

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 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.

- Classicism

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 organizing 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 façade.

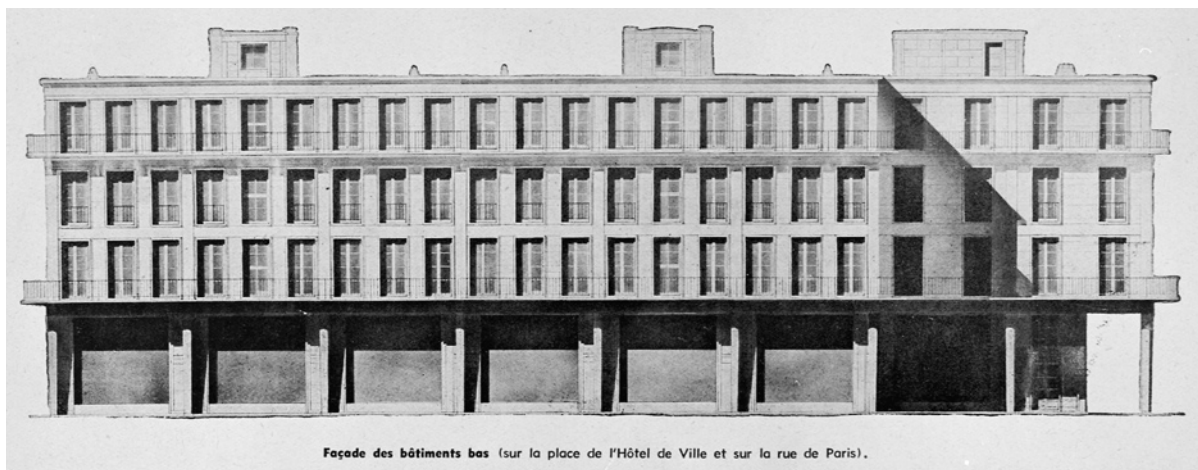
- Comfort for all

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 19th 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 cabinetry) and metal (wrought-iron balconies and joinery in the entries).

Technical comfort followed with the introduction of the latest equipment, including shared forced-air heating, elevators, garbage chutes, 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 20th century architectural school whose ideas were carried out on an extraordinary scale. The rebuilding work lasted some 20 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.

2

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 authorization, excessive signage was used and rustic-style storefronts were built to hide the buildings.

At the same time, university 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.

2 - CREATING CULTURAL HERITAGE IN THE REBUILT CITY

ZPPAUPs IN FRANCE

The ZPPAUP program (Zone for the Protection of Urban Landscape and Heritage) is a modern tool for protecting cultural heritage based on a consultative process. Created by the law of 7 January 1983, at the time of France's decentralization reforms, the ZPPAUP offers two advantages over the former regulatory structure that governed historic monuments.

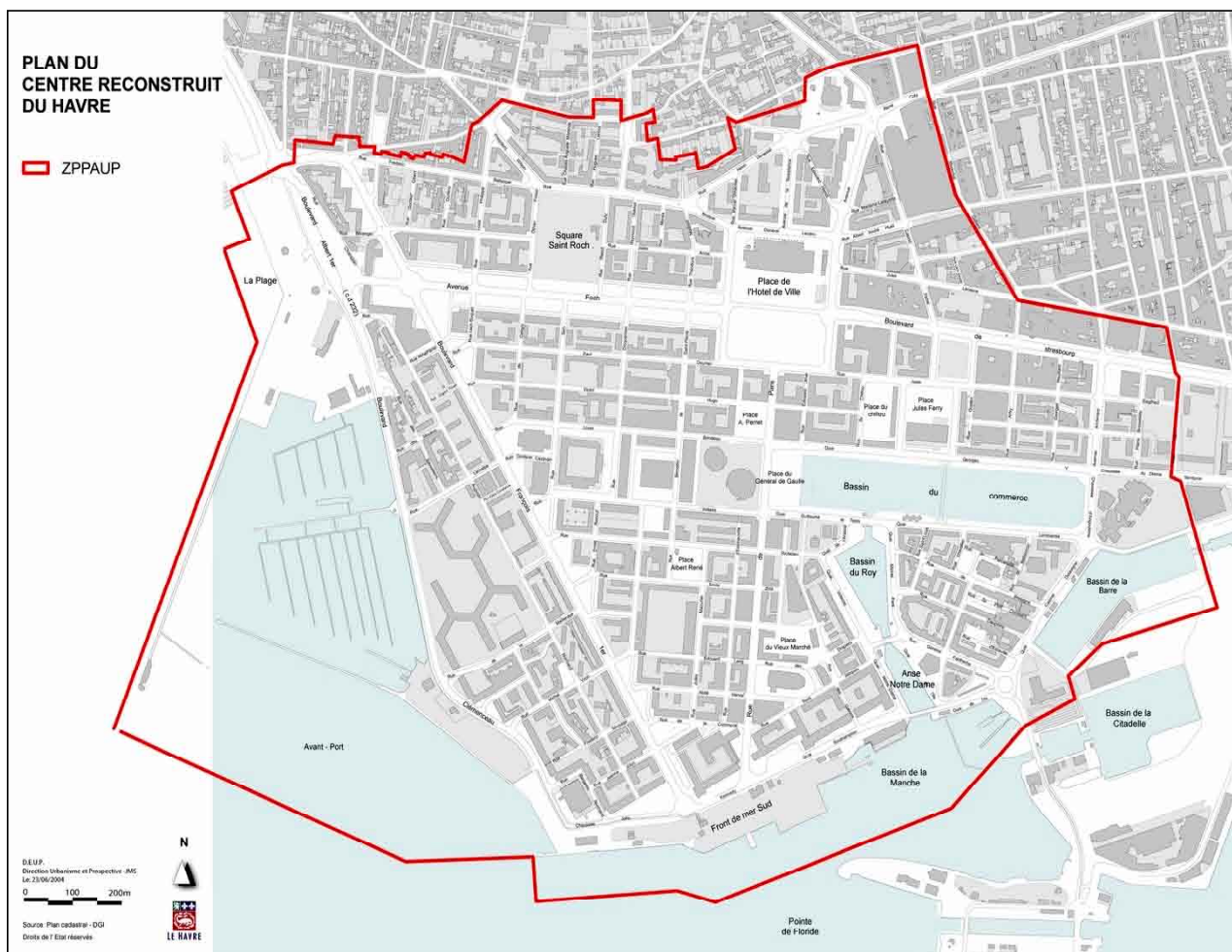
First, the earlier "500 metre perimeter" protection provision was replaced by a process that defines protected areas more carefully, based on the site's form and structure. Second, a contractual procedure was developed for the State and the local governments to resolve management of the area's development.

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.



Map of the Le Havre ZPPAUP protecting the neighbourhoods rebuilt by Perret.

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 prefectural 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 broadly 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 Océane) ;
- 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

Business storefronts and signs may no longer disfigure the buildings where they are installed.

New storefronts shall be 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 products displayed, will be 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 nearly 10 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 ZPPAUP's provisions. In 1999, the city hired a "cultural heritage development specialist" to work with storekeepers, construction companies and co-owners to familiarize 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 formalized. 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 sanctions against parties responsible for unauthorized 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, they will lend a positive image to the surrounding projects and encourage residents to use them (beach promenade, the area around the Musée Malraux, and place Jules Ferry).

The city centre occupies a central place in the larger 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. Thus, beginning in 2006, a casino, hotel and restaurant complex will be built. This complex will 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 Hôtel de Ville, St. Joseph's Church, the Bassin du Commerce footbridge, the Musée Malraux, the rue de Paris, St Roch Square and other sites have been illuminated.



TEACHING CULTURAL HERITAGE



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's City of 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 organized recently, including the mounting of international exhibitions and a film on Perret and the rebuilding of Le Havre. Lastly, the city has purchased a Perret apartment that will be restored to 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. It should be open to the public in late 2005.



3

INSCRIBING LE HAVRE ON THE WORLD HERITAGE SITE LIST



The key players participating in a UNESCO World Heritage Site application process must be fully committed.

The city's leading official must be seen as a key and dedicated sponsor who believes in the application's merits. In that regard, over the years Antoine Rufenacht has seized every opportunity to promote Le Havre's candidacy.

From the start of the application process, he received help on a daily basis from two determined and unflagging individuals : Joseph Abram, architect, historian, professor at the School of Architecture in Nancy and the Institute of Architecture in Geneva, and a specialist in Perret's work ; and Vincent Duteurtre, architect, researcher in Le Havre's urban development and planning department under Dominique Dhervillez, deputy director of services for the city of Le Havre, in charge of major projects, urban development and planning, and also an architect by training.

UNESCO BODIES



The convention that created the United Nations Educational, Scientific and Cultural Organisation was adopted by the London Conference in November 1945. It took effect on 4 November 1946 upon ratification by 20 countries. Today, Unesco has 189 member nations.

UNESCO's main objective is to contribute to peace and security in the world by promoting collaboration among nations through education, science, culture and communication to further universal respect for justice, the rule of law and the human rights and fundamental freedoms which are affirmed for the peoples of the world,

without distinction of race, sex, language or religion, by the Charter of the United Nations.

To fulfil its mandate, UNESCO performs five principal functions :

- **Prospective Studies** :what forms of education, science, culture and communication for tomorrow's world ?
- **The advancement, sharing and transfer of knowledge**, relying primarily on research, teaching and training activities ;
- **Standard-setting action** : preparing and adopting international instruments and statutory recommendations ;
- **Expertise** : provided to Member States for their development policies and projects in the form of 'technical cooperation' ;
- **Exchange** : UNESCO serves as a global collection and distribution centre for specialized information available in written form and, increasingly, via computer.

During its 1972 General Conference, UNESCO established a **Convention on World Cultural and Natural Heritage**. Its goal is to inventory and preserve all cultural and natural heritage properties of **outstanding universal value**. According to this convention, "**cultural heritage**" refers to a monument, a group of buildings or a site with historic, aesthetic, archaeological, scientific, ethnological or anthropological value. The term "**natural heritage**" refers to an exceptional physical, biological or geological characteristic, to endangered flora and fauna and to areas with a scientific, aesthetic or conservation value.

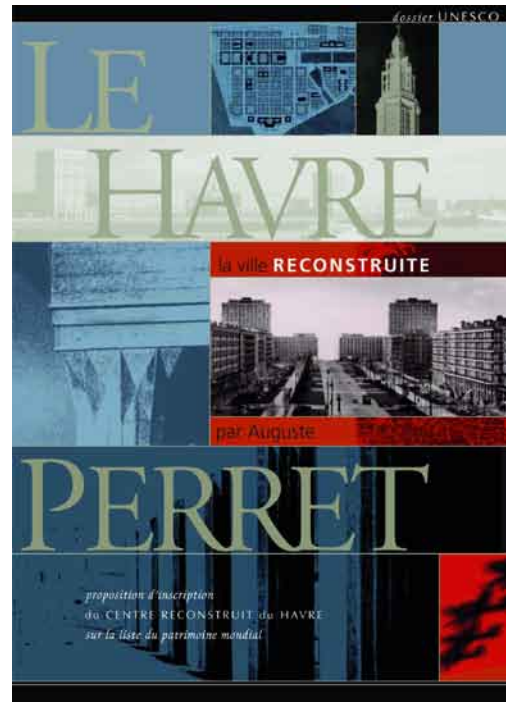
THE INSCRIPTION PROCESS

To be inscribed as a UNESCO World Heritage Site involves a multi-phase process carried out over three consecutive years :

- **year 0** : Each State submits a **Tentative List** of sites within its borders that it considers to be of "outstanding universal value." This list is sent to Unesco's World Heritage agency annually and may be modified at any time. Every year, member States choose sites from that list to be nominated to the World Heritage Site list (France may nominate a maximum of one site per year).
- **year 1** : The sites nominated by the States are **submitted for inscription** before 1 February. Experts from non-governmental organisations like ICOMOS, the International Council on Monuments and Sites, visit the proposed site to evaluate its conservation status and assess whether it is of "exceptional universal value" as set forth by UNESCO.
- **year 2** : UNESCO's World Heritage Site committee studies the ICOMOS evaluations and decides to **inscribe the site**, defer or reject the proposal.

Le Havre's application followed the timeline set forth below :

- **Spring 2003** : Le Havre is included on France's Tentative List ;
- **December 2003** : The French government chooses Le Havre from its Tentative List, which includes some 30 sites ;
- **January 2004** : Le Havre submits its application to UNESCO (World Heritage Site Centre) ;
- **February 2004** : The Centre's office confirms that the application is complete ;
- **March 2004** : The application is sent to ICOMOS for expert scientific review ;
- **August 2004** : ICOMOS experts visit the site ;
- **May 2005** : ICOMOS presents its expert report to the World Heritage Site Centre ;
- **July 2005** : The World Heritage Site committee issues its decision on Le Havre's inscription.



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.

LE HAVRE AND THE UNESCO CRITERIA

The scope proposed in the inscription application covers the heart of the rebuilt city centre, totalling 330 acres that are home to 16,500 Le Havre residents.

The 1945-64 reconstruction of Le Havre's centre city by Auguste Perret's team satisfies several of UNESCO's cultural asset criteria :

- **Criteria 1** : Auguste Perret is one of the 20th century's most important architects. His ideas, implemented in the early part of the century (1913 : Champs Elysées Theatre ; 1923 : Raincy Church ; 1939 : Public Works Museum), revolutionized French architectural traditions notably by inventing a new architectural "order" – that 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 2** : 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 4** : 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 be an exemplary rebuilding effort. The Second World War is a major event in 20th 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 of the social and urban aspirations of an industrial society poised to begin thirty years of growth, a period known as the "Trente Glorieuses."

The rebuilt city also satisfies UNESCO's authenticity criterion as no major building has been damaged irreversibly. It 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 reorganized its selection criteria for European sites, which are already over-represented in comparison to those in developing countries. For France, priority attention will be given to sites that represent a more contemporary cultural heritage, which are not yet found on the World Heritage list. The nomination of a 20th century site – particularly one from the post-war period – addresses this new direction.

PROJECT SUPPORT ACTIVITIES

ACTIONS CARRIED OUT BY THE CITY AND DOCOMOMO

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 Modern Movement buildings and sites.

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. Fabienne Chevallier, president of DOCOMOMO France and a key city government contact, serves on the cultural heritage reconstruction management and oversight committee that the city has established.

DOCOMOMO has already assembled **documentation on Le Havre's cultural heritage** and has conducted an inventory, based on international norms, of Le Havre's contemporary heritage. Information on Perret's work in Le Havre will be distributed to an international network of specialists.

The city is conducting an **urban preservation and development study**, which will produce a final version of the specifications applicable to future work on public spaces and façades.

Actions related to signs, storefronts, blinds, street furnishings, ground surfaces and plantings must be standardized.

The City is also expected to conduct a **study on upgrading the Volcan site**, built by Oscar Niemeyer. The Volcan's construction 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 20th century architecture.



Finally, if Le Havre is inscribed on the World Heritage Site list, this will set the stage for cooperation in the area of contemporary cultural heritage among Le Havre and two cities emblematic of modern architecture -- Brasilia (already inscribed), which was rebuilt by Oscar Niemeyer, and the Indian city of Chandigar, rebuilt by Le Corbusier.

PURCHASE OF AN APARTMENT IN A PERRET BUILDING

Currently, the City of Art and History department offers tours of the centre city focussing primarily on building exteriors.

The purchase and fitting out of a Perret apartment will shed new light on the **interiors of the reconstructed buildings**, which are an important aspect of Perret's designs.

Refitted and furnished in the style of the 1950s, this apartment, located on the Place de l'Hôtel de Ville, will offer a **view of post-war living conditions** and the social changes it generated. It will open to the public in late 2005.

TRAVELING EXHIBIT ON LE HAVRE'S REBUILDING

Following on the five exhibitions mounted in 2002 on "Perret, la poésie du béton" ("Perret, The Poetics of Concrete"), the city recently organized an exhibit devoted entirely to Le Havre's reconstruction.

Beginning in 2006, this travelling exhibit will circulate in a range of countries (at universities, Alliance Françaises and embassies), and will help to shape public opinion and views. It was already displayed in Amiens in late 2004 and will be on exhibit at the City of Art and History's Le Havre premises in fall 2005.

A FILM ON THE RECONSTRUCTION OF LE HAVRE

The city of Le Havre's UNESCO application is thoroughly documented and includes a film that will be a significant part of the archives on Le Havre's reconstruction. BIZIBI Paris produced two versions of a film illustrating the "exceptional universal value" of Perret's legacy. The longer version (39 minutes) accompanies the travelling exhibit. This film will be shown in local schools beginning in fall 2005.

In addition, many public awareness campaigns are and will be organized for residents, storekeepers, construction companies, notaries, real estate agents, building managers, schools and other audiences.

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 of international scope.

THE BENEFITS OF INSCRIPTION FOR LE HAVRE

Le Havre's inscription on the World Heritage Site list will mark a turning point for the city's image beyond our borders. The universal character of UNESCO recognition should quickly 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 specialized 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 20 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, 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 Musée Malraux, the beach and the marina, inscription on the World Heritage Site list will increase its potential and 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.

OTHER UNESCO WORLD HERITAGE SITES IN FRANCE

- 1979 Chartres Cathedral
- 1979 Decorated Grottoes of the Vézère Valley
- 1979 Mont-Saint-Michel and its Bay
- 1979 Palace and Park of Versailles
- 1979 Vézelay, Church and Hill
- 1981 Amiens Cathedral
- 1981 Cistercian Abbey of Fontenay
- 1981 Palace and Park of Fontainebleau
- 1981 Roman and Romanesque Monuments of Arles
- 1981 Roman Theatre and its Surroundings and the “Triumphal Arch” of Orange
- 1982 Royal Saltworks of Arc-et-Senans.
- 1983 Place Stanislas, Place de la Carrière, and Place d’Alliance in Nancy
- 1983 Church of Saint-Savin-sur-Gartempe
- 1983 Cape Girolata, Cape Porto Scandola Nature Reserve and the Piana Calanches in Corsica.
- 1985 Pont du Gard (Roman Aqueduct)
- 1988 Strasbourg - Grande Île
- 1991 Paris, Banks of the Seine
- 1991 Notre-Dame Cathedral, Former Abbey of Saint-Remi and Palace of Tau, Reims.
- 1992 Bourges Cathedral
- 1995 Historic Centre of Avignon
- 1996 Canal du Midi
- 1997 Historic Fortified City of Carcassonne
- 1998 Routes of Santiago de Compostela in France
- 1998 Historic Site of Lyon
- 1999 Jurisdiction of Saint-Émilion
- 2000 The Loire Valley between Sully-sur-Loire et Chalonnes*
- 2001 Provins, Town of Medieval Fairs

* The site of the *Chateau and Estate of Chambord*, previously inscribed on the World Heritage Site list, is part of the Loire Valley between Sully-sur-Loire and Chalonnes.