



All the partners and participants in the European Urban Summer School and Young Planning Professionals Award are grateful to the Ministry of Infrastructure and the Environment of the Kingdom of the Netherlands for making the publication of this book possible.

EURO

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SUM

**SUSTAINABILITY IN HERITAGE PROTECTED AREAS**





**SUSTAINABILITY  
IN HERITAGE  
PROTECTED  
AREAS**

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**TOOL**

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*Derek Martin (IFHP)  
and Izabela Mironowicz (AESOP)*

# THE EUROPEAN URBAN SUMMER SCHOOL (EUSS) AND THE YOUNG PLANNING PROFESSIONALS AWARD (YPPA)

**1.A**

**PREFACE**

# IN

2010, the Association of European Schools of Planning (AESOP) launched a new annual event: the **European Urban Summer School (EUSS)** for young planning practitioners and academics across Europe to promote an exchange of ideas and foster a debate on important contemporary planning issues amongst representatives of the new generation of planning professionals.

Members of AESOP – European universities teaching planning – host the event and offer their teaching resources at the Summer Schools. Tutors do not get any fee for their work; the EUSS is not a commercial venture. It is meant as a platform of debate to be run on as low as possible fee for participants. On average some 20-30 young professionals attend the School.

The first EUSS was held in September 2010 at the **Wrocław University of Technology, Poland**. The topic was *Heritage and Sustainability*. Izabela Mironowicz was head of school. The proceedings of EUSS 2010 have been published in “*Urban Change. The Prospect of Transformation*” edited by Izabela Mironowicz and Judith Ryser (ISBN978-83-7493-570-8) and sponsored by UN-Habitat. The book is also available for downloading in pdf format from the AESOP website [www.aesop-planning.eu](http://www.aesop-planning.eu) and is ready for comments on the AESOP Digital Platform ‘InPlanning’.

For the second EUSS, hosted by **Lusófona University in Lisbon, Portugal** in September 2011, AESOP invited four of its international planning partner organisations to be involved in the Summer School: the European Council of Spatial Planners-Conseil Européen des Urbanistes (ECTP-CEU), the European Urban Research Association (EURA), the International Federation for Housing and Planning (IFHP) and the International Society of City and Regional Planners (ISOCARP). Diogo Mateus was head of school and the topic was: *Quality of Space – Quality of Life*. Unfortunately a sponsor has not been found to enable a book of the proceedings to be published.

The cooperation between the five partners was intensified in the third EUSS organised by the **University of Westminster, London** in September 2012. The theme of the School was *Times of Scarcity: Reclaiming the Possibility of Making*. Deljana Iossifova was head of school, and was also responsible for editing the book of the proceedings with the same title as the EUSS itself (ISBN 978-0-9927823-0-6). Again this is freely downloadable in pdf format from the AESOP website or via links on the partner websites.

The publication was possible thanks to the integration of the **Young Planning Professionals Award (YPPA)** into the 3rd EUSS. The YPPA was an annual international competition for three years (2012-2014) funded by the Directorate responsible for spatial planning at the **Dutch Ministry of Infrastructure and Environment (mI&M)**. Its primary aim was to stimulate thinking and promote innovative ideas amongst young planning practitioners on how spatial planning

in Europe can deal with important present-day challenges and transformations facing our human settlements and surrounding areas. The underlying thinking was that it is largely the younger generation (< 35) of planning professionals who will have to come up with the answers, as it is they who will have the responsibility to plan and develop our cities and regions in the future. This is very much in line with the aims of the EUSS. Secondary aims were to bring young practitioners and academics in working contact with each other and to encourage a better cooperation between the international planning organisations and try and reduce the fragmentation of their efforts regarding young planning professionals. The integration of the YPPA into the EUSS was on all three accounts therefore very logical, and mI&M was ready to expand its sponsorship of YPPA into an integrated publication of the combined proceedings. The YPPA winners got free participation at the EUSS and presented their papers at a special YPPA session. The theme of the 1st YPPA at Westminster was *'Adapting cities to scarcity: new ideas for action. Trends, perspectives and challenges of spatial development in a phase of de-growth and decline in Europe'*. There were in total four winners and two runners-up.

The fourth EUSS was held in September 2013 at the **Universidad CEU San Pablo Polytechnic School, in Boadilla, Madrid, Spain** on the theme *'Strategies for Post-Speculative Cities'*. There were two winners of the 2013 YPPA the theme of which was *'Ensuring climate resilient cities: innovative ideas for effective measures in a low-level investment environment'*. Teresa Franchini and Juan Arana Giralt were heads of school and responsible for editing the book with the same title as the EUSS (ISBN 978-83-7493-877-8). Once again it is also freely downloadable from the AESOP website or via links on the partner websites.

The present book contains the proceedings of the fifth EUSS which took place in Tours, France, from 1st – 8th September 2014, organised by the **École Polytechnique de l'Université de Tours, Département Aménagement et Environnement (EPU-DAE)**. The theme is *'Heritage conservation and sustainable urban development'*. It is the third and last of those including the papers of YPPA winners and sponsored by mI&M. The YPPA papers are those from the three winners: Fernando Navarro Carmona - elCASC - from Spain, Cexiang Foo from Singapore and Nasos Alexis from Crete, Greece, and from the runner-up Anna Peralta Zaragoza, also from Spain. Responsible for the 5th EUSS and for editing this publication is Laura Verdelli. The partner organisations are indebted to her for her huge efforts to make both the Summer School and this book a success.

Tours has proved itself a worthy case study for examining the theme of heritage and sustainability as this book shows. We hope you enjoy and get some new ideas from reading its content. The 5th EUSS / 3rd YPPA have once again confirmed that a few days of intensive interaction, hard work and fun can produce many useful new ideas from, and friendships amongst, young planning

professionals and tutors from diverse countries who participated and have contributed to this book.

EUSS will continue. All partners are very grateful for the support of the Dutch ministry the past three years, achieved by integrating the YPPA into its proceedings. The books represent a tangible and lasting reflection of the information and knowledge generated. Without them, a lot of that knowledge could easily just fade into the past with a minimum of impact. It is our hope that we will be able to continue with the series of publications from the following Summer Schools.



*Professor Abdelillah Hamdouch*  
*Head of the École Polytechnique de*  
*l'Université de Tours, Département Amé-*  
*nagement et Environnement (EPU-DAE)*

# THE SPATIAL PLANNING AND ENVIRONMENT DEPARTMENT OF POLYTECH TOURS

**1.B**

**PREFACE**



**I****N** France, the design and planning of inhabited spaces is covered by four professional disciplines which match with four educational establishments:

- Urbanism, urban and regional planning in Schools of Engineering and University departments
- Civil engineering, urban engineering in Schools of Engineering
- Architecture, Landscape in Schools of Architecture and Landscape
- Economics and social studies in Faculties

Embracing those four disciplines plus Environment Studies, the programme offered in the Planning and Environment Department at the Polytechnic School of the University of Tours (EPU-DAE) is unique in France. It is the sole Engineering degree in Territorial Planning accredited by the Engineering Title Committee (CTI), and has been reassessed recently and accredited by the CTI for the next 6 years (Sept 2014 - Sept 2020). The EPU-DAE is also recognised by the French speaking association of Schools in Urban and Regional Planning (APERAU), and is actually one of the founding members of both APERAU and AESOP.

The EPU-DAE programme aims to help students acquire technical and practical knowledge and competences for addressing contemporary planning challenges faced by cities and urban regions in the context of climate change and the need for designing and implementing workable models and approaches toward more sustainable urban and regional development dynamics.

The nearly 100 graduates/year are young professionals in urban and regional planning and in environmental engineering. They are trained for planning projects management, implementation and evaluation. The main places of employment local and regional governments, urban planning offices, transport networks, energy providers, environment agencies, consultancy and specialized business service companies.

The training is based on complementary units and pedagogical activities in:

- Natural and formal sciences: mathematics, liquid mechanics and hydrology, ecology, earth sciences, information and system processing science
- Technical sciences of planning: ecological engineering and environmental sciences, transport systems, urban engineering, scientific approach of urban project, energetics
- Economics, management, law and human sciences: environmental regulations and policies, town planning laws, spatial economy, water management laws, sociology, geography, political sciences
- Labour laws, public relations
- Project design and management
- English and foreign languages

The programme is based on a balance between lectures in theory and methodology, practical training, workshops, case studies, international exchanges, research methods and an internship in a private or public organization.

The target of the programme is to combine scientific and technical knowledge, savoir-faire and social skills.

The knowledge and the contents of the programme are related to two disciplines - spatial planning and environmental engineering:

- connected to strong changes and characterized by ruptures, heightening of economic disruptions, managing and sharing limited resources, the need to protect our natural environment
- aimed at planning, ranging from the conceptual level (which makes up the possible alternatives) to the operational level (which designs and achieves the plan and the programmes it underlies)
- combining the different types and scales of spaces, from the block to the expansive, and even the very large scale of spaces or territories
- anticipating the next stakes, liveability of spaces and places, exchange, share and manage resources, design and assist the stakeholders of a project.

Applying the savoir-faire and competences to project management and design the trained planner will be able to:

- develop future-orientated approaches and strategies, apply study and design tools, contribute to studies in urban or territorial projects at different scales
- lead a project combining observation, design and management
- drive and animate a project
- be creative and inventive

In addition, social skills are taught, linked with teamwork directed towards a broad number of stakeholders through:

- Listening and dialogue abilities
- Organizational capabilities
- Professional convictions and affirmed professional ethics.

The teaching team is composed of 24 Full Faculty members, 6 Faculty contractual professional associate professors, 3 part-time lecturers, and 50 teaching practitioners. Besides conventional lectures and applied classes, the programme also offers various innovative methods of teaching: field work and reports, project teamwork, workshops, seminars and discussions, professional internships, individual project learning. Individual learning is introduced during the first year of the programme and becomes more and more important later in the study. Teaching methods focus on the student and the cumulative development of his/her professional and individual capabilities, especially toward improving motivation, involvement and the application of the acquired knowledge and capabilities in practice in the “real world”.

All professors and lecturers are members of a CNRS (National Scientific Research Centre) research unit, the UMR 7324 CITERES (Cités, Territoires, Environnement et Sociétés), mostly belonging to the IPAPE (Ingénierie du

Projet d'Aménagement, Paysage et Environnement) team. In addition, the faculty members regularly cooperate in international research projects (e.g. ESPON, EU Framework programmes). They also teach in a fully English language international research master course (accredited by the Ministry of Higher Education), called "Planning and Sustainability: Urban and Regional Planning", provided by the EPU-DAE.

Finally, in the framework of Erasmus Plus bilateral agreements (about 23) and other cooperation arrangements around the world (Canada, USA, China, India, Brazil, etc.), the Department welcomes every year 5-6 foreign visiting professors who offer lectures and seminars in the Master programmes.

The school also has 11 Administrative and technical staff and a network of 3,100 alumni.

The EPU-DAE is one of the 5 specialities offered by the Ecole Polytechnique de l'Université de Tours, the Engineering School of the François Rabelais University of Tours. It is a five year course which educates in total about 300 engineers every year, after two years of general scientific or technological courses.

Created on the 2nd July 2002, Polytech Tours is co-founder of the Polytech network. This network of 13 schools represents nearly 14,000 students and apprentice engineers in training and graduates annually more than 3,100 in more than 80 specialties covering all major scientific and engineering fields.

Polytech Tours continues its policy of strengthening engineering courses in the university, focussing particularly on the creation of specialisms in an area where skills are scarce and issues important. This will provide access to emerging professions in the fields of Engineering, Spatial Planning and Environment (GAE). This specialism, built on the basis of the present 'Urban and Regional Planning' and an Aquatic Environment Engineering university department, 'Ingénierie des Milieux Aquatiques et des Corridors Fluviaux' (IMACOF) is organised around a common core (66% of lessons) and two pathways - Planning and Territorial Engineering and Aquatic Environment Engineering. This newly created specialism will strengthen the position of Polytech Tours in the area of spatial planning and environment.

To sum up, the curriculum in spatial planning and environmental engineering benefits from 45 years of experience in planning and environment teaching and research at the University of Tours since its foundation. It also relies on the competences and potential of 30 full position teachers, about 50 professional lecturers and a regular flow of international visiting professors and researchers and more and more foreign students. In addition, the 'International Research Master in Planning and Sustainability: Urban and Regional Planning', entirely taught in English, is increasingly targeted by high-level foreign students from all continents. Finally, the strong openness and involvement of the Planning and Environment Department members, researchers and students in European and international networks and projects is a key ingredient of the capability of the Department to welcome students, PhDs and young researchers in planning and environment, especially from Europe, but actually from virtually everywhere, as the incoming students' records of origin show.



*Laura Verdelli*

# NOTES ON THE 5TH EUSS AND THE PROCEEDINGS

**1.C**

**PREFACE**

## THE CONCEPT

As time seems to fly faster every day, human beings feel the necessity to preserve, develop and even showcase cultural heritage so as to conserve points of reference of our identities and evidence of our individualities.

At the same time, this fast developing - and decaying - world imposes another necessity: to develop and preserve our social, economic and ecological environment, to achieve what is commonly called 'sustainable development'. This means that in all our historic cities, heritage concerns and sustainable development are two essentials to take into account whilst conceiving any spatial development project, but they are not always obviously compatible. The essential and challenging difficulty to conciliate the two was the basic concept of the 5th European Urban Summer School (EUSS). This edition of the EUSS aimed to set a platform to discuss issues where heritage conservation and sustainable development can meet.

Has heritage conservation to be strictly framed? Do we have to choose between places to admire and places to experience? What does the application of sustainable development pillars imply in spatial planning and especially in urban design?

The EUSS, with a series of seminars and workshops, aimed to bring together young planners and academics so as to benefit from international creativity. The goal was to create a platform where each participant could experience combining theoretical approaches and operational urban design. At the basis of the EUSS programme was the intention of showing participants as many sides of a **complex stakeholders' environment** as possible. That's why the many lecturers invited to speak were firstly specialists of heritage conservation (so as to structure the framework, a-spatially) and secondly from all possible categories of users and decision-makers (specifically related to the project site): politicians, technicians, professionals, architects/planners, associations, shopkeepers, inhabitants, individuals etc.

## THE SITE

France is a country renown worldwide for its historical cultural heritage; in 2015, it had more than 600 urban historical heritage protected areas at different levels. The historical centre of Tours is safeguarded by one of the more than 100 'Secteurs Sauvegardés', the highest level of protection and constraint. The site chosen is a **complex spatial context**:

- inside a heritage protected area, but most of its buildings belong to the post World War II period;
- inside the core perimeter of the UNESCO's world heritage list site of The Loire Valley between Sully-sur-Loire and Chalonnes, a very delicate and vulnerable site along the banks of the Loire river;
- already dense in 'culture' (museums, historic church and mansion, Fine Arts school);
- in a strategic location for contemporary developments (geographically very central, gateway of the historic centre, unexpectedly not densely built);



- at the heart of most of the regeneration projects implemented by the City Council of Tours and the urban community Tour(s) Plus (tramway, tangible and intangible heritage centres, new touristic and commercial developments);
- also the perfect site for soft, ephemeral and culture-led projects;
- providing an amazing and rare overview over the river through the city centre;
- a possible future landmark for a new image of the town.

## THE WORKSHOP(S)

The intensive week dedicated to the 5th EUSS in Tours allowed the participants to discover a site and its challenges through visits and various lectures, and to handle some innovative planning concepts through the workshops. The 12 participants were divided into three groups and they were asked to suggest relevant projects for the requalification of Square Anatole France, adapting their background to the specific environment.

Eight days is a very short time to fulfil the very demanding programme of a EUSS: meet new people and work together on a unfamiliar subject, in an unknown area, context and environment, following some specific procedures. However, six framework presentations, seven site-specific presentations, three thematic workshops, the YPPA award and a very restricted time to work on project propositions did not discourage a very motivated and complementary group of participants!

One of the major and long-lasting goals of this event was also to contribute to creating a culture of connection between young planners and local authorities and to strengthen the links between higher education systems and the operational world. If I trust the enthusiastic bonding of all the contributors and the positive interactions and friendships that were started via the EUSS, I must say that this very international adventure allowed us to break a little bit more into a very local system.

Organizing and running this event was really a great adventure, rich with intellectual challenges and heart-warming encounters. Participants and contributors managed to create a friendly environment in which each individual could discuss and transfer knowledge and relate to one another.

My warmest thanks are addressed to all those that contributed from far and from near to the event, individuals and institutions, people and organisations. A special thanks to Brynhild DRAIN and Kathleen McCARRON who helped me during the EUSS to play the interpreter, to Florence ORILLARD for the visual contents and the poster and to Julie LAUSIN for the booklet.

## THE BOOK

This book combines the work produced by the all the participants with some contributions from researchers, professionals, academics and students, who we especially engaged so as to integrate and make more exhaustive the different points of view on the subject.

As the type of exercise, approach and theme proposed during the EUSS fits perfectly in the pedagogic curriculum of the host (EPU-DAE), we collected several students' products at various levels (from master thesis and master internships up to undergraduate reports).

The central question proposed for the book is: **identify contradictions between heritage conservation and sustainability among recent urban developments, analyse the decision-making process and expose a physical or process-related response**. So as to widen the possible approaches and type of answers to this question, we asked various contributors to detail different case studies (the stakes of cultural landscape along water; the possible application of heritage and sustainable development concerns in India; the structure of soft regeneration culture-led projects in Spain) and to provide various material (e.g. from an interview with a local architect often dealing with heritage, so as to add a professional witness to the official institutional point of view and complete the panel of 'expertise' represented).

The theoretical approaches also differ, from mostly descriptive to very critical (and somehow subjective) overviews.

Most of the texts are in English but a few in French, which are nevertheless headed by an English abstract, and I would like to thank the almost all non-English speaking authors for their great efforts in producing an English text one way or another. The whole team has pooled its language skills together - authors, coordinators, Polytech staff - to produce this book.

Finally a very special thanks goes to Julie LAUSIN and Nasos ALEXIS who have been always playing a very helping hand.

CONCEPT

ISSUES

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# WHAT IS HERITAGE? THE DILEMMAS OF AN URBAN PLANNER.

## URBAN TRANSFORMATION

Three words: concentration, diversity, centrality are commonly accepted key words defining the city. All the definitions widely discussed in literature elaborate and interpret these three simple words either in the context of physical territory or of social relations and activities. There is, however, one more characteristic of the city significantly present in the definitions, studies and (the most important!) reality, in every day urban life. This is change, transformation, flux. Beaujeu-Garnier and Chabot (1971) note precisely that: „*the city is in constant adaptation to the civilizational model; it is in fact a physical expression of this model*”. There is therefore no one universal model of the city, there is no one omnipresent urban form. There is a variety of models and forms produced by the different civilizational formations.

Metamorphosis of the city can be seen as a process inherently embedded in its very nature. It is evident that constant social transformation has to influence the structure of the city inhabited by this changing society. An important (but not always recognised) fact is that, at least in the long run, nobody can control social evolution. This is why identification and understanding of these powerful developments is so important for urban planners.

Technical opportunities are probably amongst the most significant factors determining social change. Both social and technical change are impossible to foresee. Both are impossible to control, regulate or dictate in long periods of time. Both are dynamic. Together they form the foundations of the „civilizational model” described by Beaujeu-Garnier and Chabot.

Until now, in our (European) civilizational circle, three fundamental urban transformations have contributed to making the new model of the city (Mumford, 1961).

The first transformation happened in the middle of the 4<sup>th</sup> millennium BC and produced the city as a new (and indeed innovative) form of territorial control.

The second, initiated by Indo-European civilisation formed a classical ancient (Greek/Roman) pattern of the city.

After the dark (urban) ages following the collapse of the Roman Empire, the new and essentially European medieval model of the city as a central point of territorial organisation of the regions, emerged and proved its structural strength.

Then the industrial revolution, building more on the technical component of „civilizational” adjustment, generated unique and extremely dynamic social transformations. These changes unavoidably provoked the emergence of the new urban model. The medieval model of the city did not form anymore a physical frame to this new society.

The result of this fourth urban revolution - the new model of the city - is still not completed. However, clear trends like, for example, polycentric urban structure, development of the agglomerations and metropolitan areas or polarisation can be observed.

Many urban professionals (not only planners) still do not fully recognise and acknowledge this fundamental turn, insisting that the (historic) model completed in the 13th century for the towns of a few thousand inhabitants is still suitable for contemporary cities of hundreds of thousands of inhabitants or even for the whole city-regions. Ignoring reality does not, however, change reality itself. Similarly, looking backwards does not help us perceive the future.

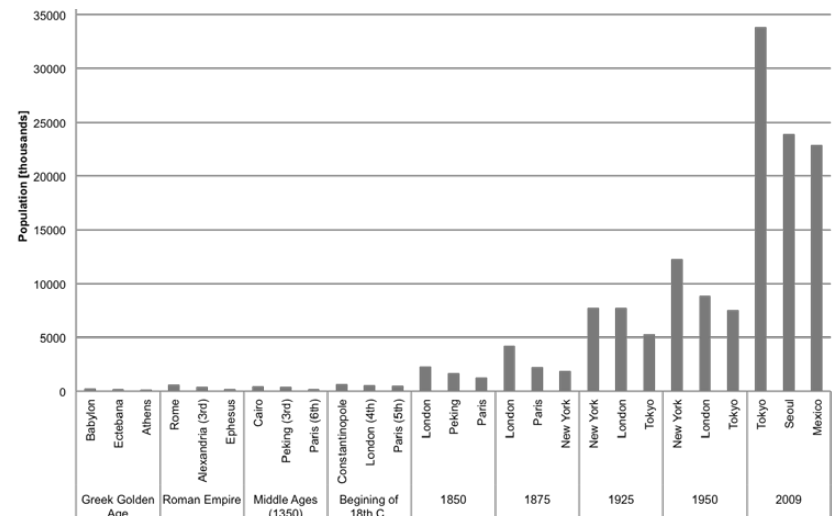
The urban transformation we are experiencing has been lasting for only two centuries. This is not a long period of time compared to the time needed for completing the past models of

the city. Being in the course of metamorphosis, it is especially difficult to identify and understand the very nature of the present processes essentially influencing cities. Without this understanding, the new model of the city cannot be discovered and defined.

The transformation of urban structure within this new model manifests itself in two (interlinked) ways.

Firstly, cities have significantly changed their size. Longer term urban growth is evident, even if sometimes local shrinkage and decline can be observed. Comparison of the size of the ten biggest cities in the World (Chandler, Fox, 1974) presented in Chart 1 proves that the quantitative shift must have caused the qualitative change. This kind of growth cannot simply be accommodated in the old structure. There are also no signs of a significant reverse of this trend of growth, therefore it has to be taken into account that it would remain. Even if the dynamics of growth would not continue, the significant impact on the urban structure has already been generated.

**1. Biggest cities**  
source: author



Secondly, there are constant transfigurations of internal urban structures. Sometimes they are very small, sometimes they stretch to the broader territory. However they are always territorially insignificant compared to the entire city. They are also permanent - small adjustments, changes of land use, planned big urban projects... They change the functions in the city, they change the meaning and importance of places in the city.

Both ways of transformation influence significantly existing urban structure and in this sense both relate in a specific way to urban heritage.

If the transformation of the internal urban structures can be seen as a constant process, then the natural conclusion can be drawn that the cycle of *'development - optimisation - decline - transformation into the new structure'* can be somehow identified. Such a process is basically constant, only the length of time of the particular phases varies.

This urban change can be autonomous or self-organised, that is to say, not planned. In the context of systems' theory, a city belongs to the Complex Adaptive Systems, and therefore (like all the CASes) endeavours to reach a (dynamic) point of equilibrium, which can be described as optimisation of its structure at a given stage of evolution.

If we - as an urban community - would like to influence somehow the development goals to be achieved and the process leading to them, we can, to some extent, control this process of permanent transformation. We need however to understand that full control over the process of transformation, in the sense that we can achieve defined aims using the fixed methods, is impossible. This process is dynamic and both goals and methods can be adapted to the changing situation. This is why the very nature of the process and its possible consequences must be grasped (if not identified).

Typically, an intervention in a specific area starts when the process of decline is being observed or foresighted. Normally, the general goal is to improve the place, and to attribute (or sometimes restore) a value and a logical sense of that place in the urban structure. The identification of the degradation process is therefore the first step in the controlled process of transformation (the clear assumption here is, of course, that the task of improving the places that work perfectly well is not typically the case). And already here the first problem arises, because the definition of an urban degradation is neither simple nor objective. This step is however crucial because, if the problem of the place is not identified and described properly, the answer - in the sense of defining the goals and methods of transformation - would be totally inadequate.

The second step of the transformation is the clarification of the goals. The general aim of improving the place and attributing the values and logical sense of that place in the urban structure requires recognition and understanding of the role of that place in the urban structure. This means that the entire urban structure must be described, recognised and diagnosed. And, in consequence, the general goals of urban development must be formulated. Even if these general goals can be commonly agreed (which is not usually the case) - including for example increasing quality of life, protection of the heritage and sustainable development - their operational implementation may be not only done in different ways, but it may also reveal an inherent internal contradiction between these goals.

To discuss these problems this paper will therefore focus on two issues: the denotation of the degradation and exploration of the relationship between heritage and urban development.

## DEGRADATION IN THE PERSPECTIVE OF URBAN PARADIGMS

Urban degradation can be simplistically defined as a 'process of worsening the state of the place'. Yet, to evaluate whether and to what extent this process has taken place, a point of reference must be indicated. Consequently, the state of „no degradation” must be defined. The decline (i.e. worsening of the state) can only refer to this condition of „no degradation”.

The word „worsening” can suggest that in the analysed place, the initial, desirable and somehow ideal set-up once existed, but since has been badly affected and the basic goal is to restore this former glory. Would this past magnificence be our preferred point of reference?

In some cases it could, however, not necessarily be the only choice. For example, a neglected theatre can be restored both in its form and its function; however it cannot be proved that this would be better solution than, let's say, a cultural centre, artistic school or good bookshop as far as the place somewhere in the city centre is concerned. Also a new form would not probably harm very much the quality of the place. In many (or probably even majority of) cases, the reinstallation of the former function would be doubtlessly considered as completely disastrous.

In the northern part of the Old Town of Wrocław, in medieval times, there was a quite big slaughterhouse built on the riverbank. It used to serve as a main source of meat traded at the market stalls located nearby. Today this kind of - previously historical - arrangement would have never been allowed. The same applies to the former hospitals, prisons, orphanages and many other activities. Restoration of the functions, especially in their historical forms, would have been a civilizational mistake.

The same applies to bigger urban areas like, for example, industrial or military sites. There

is no rationality in producing goods which are no longer needed or bearing the cost of the barracks of an army which no longer exists. Here again, restoration of the former function and form would have been irrational.

In the cities of today, quite big installations of yesterday can be still found: raw sewage fields, fortification systems, remains or mines. The fact, that they were useful long ago (like medieval silver mines near Olkusz in Poland) does not justify their restoration today.

All these examples clearly prove that former use of the place cannot be a point of reference while defining urban degradation. The fact that a specific state of the place had been identified in the past does not create a rational base for its use today. The restoration of the previous use and arrangement of the place is actually a matter of present opinion and evaluation, not a matter of historic fact.

This argumentation leads to an important conclusion. The point of reference of an urban degradation is not PAST arrangement and use, but the state which is NOW being considered as the most suitable to the place on the basis of the set of present convictions, which can be described as an urban planning doctrine (or paradigm?). This doctrine, taking into account the predispositions of the place, especially its location in the general urban structure of the city, defines what kind of use and arrangement of the place is the most appropriate. For example, it cannot be stated that hypermarkets per se are a form of degradation of the place. Typically, they would be considered as an important factor of the degradation if located in the city centre, not out of the town, where according to the present planning doctrine is an acceptable place for hypermarkets. The important remark here is that the state of degradation is not perceived only because urban structure has changed (for worse), but - more importantly

- social expectations towards the space have changed. And the urban planning doctrine follows them (or precedes them!).

Urban planning paradigms and doctrines diagnosing, evaluating and conceptualising urban structure are not only subjective, but they also evolve. It is clear that urban planning doctrines represent the present civilizational system and in this sense reflect not only the ideological position of the professionals (urban planners) but also of decision-makers and broader civil society.

Consider the case of post-war Poland. In the second half of the 20<sup>th</sup> century, following modernistic urban planning doctrine, based on the idea of progress and in tune with the communist ideology, the 19<sup>th</sup> century urban blocks in the city centres have been considered, especially by the planners, as completely degraded areas, which ought to be erased and replaced with functional, modernistic, clean, full-of-sun and healthy blocks of flats affordable for everybody. In some cities, especially those destroyed during Second World War, this idea has been efficiently implemented.

Then, the historical turnaround in planning came and the evaluation was reversed. In the late 20<sup>th</sup> century the modernistic order was questioned, while historical sentiment attributed new values to the „traditional” urban blocks. Today, again, the previously „cursed” modernistic order is being re-evaluated... More and more planners acknowledge affordability, functionality, technical innovation, clear urban form... There are even requests to protect modernistic neighbourhoods and areas as historic heritage. Society in general does not necessarily share this opinion; however, the same was happening before. The opinion of professionals is slowly but surely affecting more and more wider civil society, including residents, business, and decision-makers.

This kind of debates are taking place, for example, in Warsaw (Ursynów), Cracow (Nowa Huta), Gdańsk (Przymorze) or Wrocław (Plac Grunwaldzki). They clearly mirror the unstable nature of the urban planning doctrine and evaluation of the spatial processes.



**2. Plac Grunwaldzki, Wrocław**

photo: Thomas W. Fiege



**3. Nowa Huta, Kraków**

photo: Tulio Bertorini

The perception of urban degradation can be also affected by our belief in what kind of investment would be suitable for the specific



territory (which is again under the influence of an urban planning paradigm!). For example, sometimes it is believed that an old factory can be re-used for new activities (Zollverein Coal Mine in Essen, Old Brewery in Poznań, old textile factory „Manufaktura” in Łódź) and sometimes, on the contrary, it is believed that the old activity should be totally erased to give space for new development (Solvay in Cracow, Lyon Confluence). In many cases there is no proof that one solution would have been better for the urban structure than the other.

The conclusion of this discussion should be that the point of reference in evaluation of an urban degradation could be both PAST and FUTURE. In other words degradation can be only noticed in relation to the specific potential of the territory. This potential depends on the localisation of the place within the PLANNED urban structure, which of course has been designed on the basis of the present urban planning doctrine.

In fact, the protection of the heritage is being used as a tool of successful development in the future, not as a „container” of inherent, independent values.

For example, only a few years ago in many European cities, local authorities following the advice of urban planners, have been removing trams from the city centres to open pedestrian streets and make the space accessible. Also, they were hoping that the tram lines separated from the pedestrian paths would make public transport more efficient and safe. It didn't take long for the local authorities, following the advice of (the same?) urban planners, started restoring the trams in the centres, closer to the pedestrians than ever to increase the attractiveness and accessibility of the city centre...

Analysis of the degradation of particular areas in the city can be only done in this (discussed above) wider context.

It has also to be accepted that the analysis cannot be absolutely objective, because each assessment is formulated in the perspective of predilection, suitability of the place to the particular activities, and - as it has been discussed before - is therefore deeply rooted in the paradigm we believe in. Scientific research, however, requires that, in the case of the qualitative analysis with a subjective component, at least clear criteria of this analysis must be defined. It seems that in the case of study of degraded areas in cities, four criteria can be useful:

- material degradation - which embraces technical state of the buildings and technical equipment of the place;
- functional degradation - which reflects transformation of land uses and activities,
- “moral” degradation - mostly linked to the image of the place and attitude of the local stakeholders to the present use of the place;
- spatial degradation - linked to the physical structure of the place.

These criteria clearly contain economic, social and environmental components.

**Material, or technical degradation** is probably the most objective part of the analysis. The technical state of the buildings and urban technical equipment could be easily measured; the costs of the modernisation, rebuilding, equipment and the like can be precisely estimated.

It is important to notice that the technical state of the place influences the image of this site, thus it has a strong impact on the “moral” degradation. Additionally it affects the functionality of the place because some activities require specific technical conditions. These interlinked relationships are not easy to measure, especially in quantitative terms.

The second criterion is far more complicated because here the connection with the urban planning paradigm is especially strong.

It could be assumed that the measure of the functional degradation might be inadequacy of the functions, land uses and activities of the particular location. This generates implications of two kinds.

First, there should be a common agreement concerning the role, arrangement and functionality of the particular place in the general urban structure and that the present state of that place does not fit to this concept. This implies that there is an agreement about the general form of an urban structure and that each function, land use and activity should somehow fit into its place as defined in this general concept. So the point of reference here would be planned, future, general urban structure. Therefore in this perspective, the functional degradation of the place can be defined as inadequacy of the existing functions, land uses and activities of the location in the context of the functions, land uses and activities defined as suitable for this place in the planned urban structure. And there is no doubt that this planned general structure is the product of the present urban planning paradigm.

Secondly, **functional degradation** can be associated with destructive relationships and might mean that the activities carried out at a specific place affect negatively the surroundings or, oppositely, that these surroundings have a harmful impact on the activities of the place.

This negative impact of the surrounding on the place could actually be sometimes very positive for the general structure of the city (in the sense that the present urban planning paradigm considers it positive). For example, in many cities there has been significant number of big industrial companies located in the 19<sup>th</sup> century in the city centres. In Poland this has been especially the case of the city of Łódź. In the course of time, the surroundings evolved into a pedestrian-oriented commercial, cultural and leisure centre and the

increasing rents and taxes along with the limited accessibility for the trucks had a negative impact on the factories in the sense that this activity had become economically unprofitable. The industry needed a better, accessible and cheaper location. From the point of view of the present urban paradigm, this unquestionably negative impact on the existing activity (leading at the end to its economic degradation) happened to be very positive to the general structure of the city. Therefore functional degradation is never evaluated in absolute terms. On the contrary, it always refers to the existing urban planning model.

The previous two kinds of degradation have very clear economic context. The next one, **moral degradation**, is associated more with the social component of the city, because it refers to images, opinions and feelings. Obviously these images, opinions and feelings could be and usually are subjective. However, they might be studied, measured and analysed by objective tools. In short, moral degradation can be observed when the image of the place in the mentality of the people and institutions is negative.

For example, the majority of people, including urban planning professionals, has a generally negative image of industrial zones or big prefabricated housing estates and, at the same time, a generally positive image of the old town, no matter whether it is really old or it is only the historical stylisation.

The problem of the moral degradation embraces also the ability of “understanding” the place in the sense of being able to “read” the meanings and symbols representing specific values. This element is really important, as places losing their meanings (ability to represent the values) are usually suffering from moral degradation.

It could happen that the same place represents different values to different people. A good example of this case is Praga - part of



the capital city of Warsaw located on the left bank of the Vistula river. Residents of Praga have very strong identification with the place and they accept it as “their own” socially and territorially. For them the image of the place is characterised by high moral values and it generates a lot of positive associations. For the rest of the residents of Warsaw however, the place is legendarily unsafe and represents low moral values. It can be therefore proved that moral degradation is always associated with a particular group of people representing a specific set of notions.

It could be interesting to note that the moral values of places usually do not relate to their economic values. Normally people do not connect places representing (for them) high moral values with the costs of their maintenance. This applies both to direct costs (for example paid through taxes) and indirect costs (for example paid through higher costs of using the place associated with the specific moral values).

Paradoxically, places of high moral value typically have very little practical use. A lot of people would attribute high moral value to the Royal Palaces in Cracow or Warsaw, while both cannot be really properly used in the practical way. They are residences of the past and using them for example as a museum is extremely inconvenient and generates a lot of additional costs, for example to equip the interiors with a specific air condition installation in order to protect the historic paintings. Both castles can be characterised by educational, tourist or historic values, but definitely not economic values or convenience of use (modern museum buildings would be both cheaper and more efficient; they might be even more beautiful...). Maybe actually the low „practical” value is exactly the reason why the symbolic values of the places of that kind are especially high. The same, which is

rather not typical because of the function of the place, can be said about Gdańsk Shipyard, the birthplace of Solidarity, the movement, which at the end led to the transformation of the post-war order in Europe.

The last criterion is linked to the **spatial aspect** of an urban structure. Degradation in this case may mean that structural components (for example streets or squares, urban tissue) and relations between them (internal hierarchy) are not clearly defined or even do not exist at all. This of course results in the worsening of both functionality and perception of the place.

Understanding of the nature of an urban degradation leads to the further exploration of the meaning of the heritage.

## URBAN HERITAGE

Earlier in this paper, it has been demonstrated that both social and technological changes are out of planning (and actually any) control. Therefore urban planners, within their competence and responsibility, should be responding to social needs by:

- forming/modelling urban structure,
- setting up opportunities for development,
- protecting the values.

This last goal is, of course, subjective in the sense that it is shaped by the set of values recognised and dominant in that specific society. It does not have absolute, universal characteristics. For example, the concept that „old” might be better than „new” is surely not universal (for example it does not apply to smart phones), it only represents social judgement about specific urban forms.

It would be interesting to notice that the act of conserving or preserving urban structures, functions and forms is against the very nature of the city, which is in constant transformation. The phenomenon that modern societies (at least

in the majority of European countries) hold historical (or historic) urban structures in high regard is relatively new. Yet, it seems important to realise what the essence is of this social appreciation of the past. It does not require the preservation of the material substance (however it may seem so) but it strongly relates to the sphere of values and symbols. It also reflects the many different ways of using “the past”.

An excellent example illustrating this situation is the completely reconstructed Old Town of Warsaw, destroyed during the Second World War by the Nazis. The objective age of this place is relatively „young”, however the values transmitted by this structure are rooted in the past, national tradition, pride and identity. These important associations are therefore not generated by the „real” old structure but only by the structure which has power to represent them. The real heritage is hidden in this ability to generate valuable associations, not in the structure itself.

In Poland, like in many European countries, typical practice in urban planning is an arbitral decision about protection of specific buildings or places taken by a group of experts representing a specific set of convictions concerning values attributed to the physical forms which have survived from the past. This decision, however, is clearly not objective because it represents only the beliefs of this specific group of experts. This is not objective knowledge, this is autonomous, personal „policy”. For example, two fundamental aspects justifying the opinion of the experts on the (legal) protection of „the heritage” are linked to historical and artistic values. In other words the mixture of „revealing/preserving the truth about the past” and giving testimony to the times with beauty of the specific physical form will argue the choice. This may suggest, that these two values - historical and artistic - are

explicitly recognisable and that they are not controversial. In fact it is not the case.

Firstly, „the older - the better” cannot be proven. Following this kind of doctrine, one should demolish say the baroque extension of a renaissance palace. At the end of this logic gothic cathedrals shall be pulled down just to reveal older foundations of the roman remains... Therefore it is not the age of the building being considered, but the arbitrarily defined „historicality”. The response to the question about the „adequate” or „appropriate” age of the object is a matter of consensus. If the (heritage) experts would follow the historical example from the past, they should allow each building to be modernised and rebuilt constantly (as they used to be in the past). The experts, however, would rather prefer to decide what is „appropriate” for the particular object and what is not. This of course does not necessarily mean that their decision is stupid or incorrect, this only means that they are no better than the decision of planners, builders, architects or owners. Urban planners in the process of their education have to learn a lot about the spatial development of places, they know the history of the cities and territories and their knowledge is absolutely relevant to adapt the remnants from the past for the good of the present users. On the contrary, conservation officers are typically art historians not having deep knowledge of urban development, technical infrastructure and social needs. Not to mention the costs of adaptation and maintenance of the historical structures. Not questioning the qualifications of the heritage conservation officers in general, it should be accepted that they do not represent any „objective” knowledge but they express their own point of view on the subject. And of course this point of view can change (and indeed it does), because it is framed within the conservation doctrine.

The „objectivity” of the historical justification is also badly affected by the completely accidental selection of the material objects from the past. This is not a representative set of objects delivering the artefacts representing each period of time. This is simply an accidental set of objects which survived natural disasters, wars, accidents, reconstructions... This is not a representative selection of the past forms and structures.

Secondly, artistic value is even more questionable. Each age is looking for its answer to the question what beauty is, therefore the opinion on the artistic value is even more subjective than just discussed the representation of the past.

This discussion leads to the social aspect of the protection of values. In many European countries, there is a social need to keep and preserve some physical forms from the past. However, there is very little public discussion about what and at what costs is worth to be preserved. In fact this question is important because at the end of the day, it is the tax payers who deliver the means to preserve historical structures. And the latter are selected by the group of experts without any public discussion. However, this is crucial to understand what is the reason for social appreciation of specific forms from the past and what social values are in fact associated with them.

The need of recognition and understanding of „the roots” seems to be inherently embedded into human nature; surely it influences the processes that shaped a city. Lewis Mumford (1961) has been convincing, anticipating the meaning of cemeteries and shrines as urban archetypes. The features of these two items has been directly transferred to the early cities, overstepping thousands of years of Neolithic settlements. Between these important features of the cemeteries and shrines is certainly tradition, i.e.

transfer of knowledge about oneself and his/her relatives who created the foundations of social relationships. In cities, this knowledge has been used and transformed into history. *Nota bene*, the use of writing and beginning of written history are directly linked with the very first cities. In this sense, the need of referring to the past is somehow basic in the cities. Yet referring to the past does not mean restoring the past. Today we can interpret these characteristics as a need to legitimise social rules and relations, thus representing social values. In this sense the past in a way justifies the present.

In urban forms and structures representing the past, we should therefore rather focus on the values and meanings they convey than on the physical objects.

These deliberations lead us to the following description of heritage. Urban heritage is not the material object from the past, but a set of meanings and values associated with this material object and referring to specific present society. In other words, heritage needs an heir, a beneficiary, who would take it over and use it. In any other case, material objects representing the past have no value. This is clear as the value is attributed to the object by the heir, receiver, beneficiary - in other words society - appreciating the past and the values and meanings associated with it. That is to say that heritage has no value per se, but the value is added to it externally.

From the point of view of urban planning, it seems to be quite clear that „preserving” the heritage should not be the goal. The heritage instead should be used for the good of present society. This is because heritage is not the set of material objects, the relicts from the past but it is „a raw material which is selectively quarried and used in accordance with contemporary requirements” (Ashworth, 1993).

In other words this is „a contemporary created phenomenon which is re-created anew by each generation according to prevailing attitudes to the past” (Ashworth, 1993).

Such an understanding of heritage supports urban planning, because the past is not represented by untouchable, „frozen”-in-the-past-form, protected objects but it creates a resource to be used by the present society according to the expectations and needs of this society. This perspective gives a unique opportunity to interpret heritage as the precious potential of values, not as a set of limitations for the future development.

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Michele Ercolini

# CULTURE DE L'EAU ET PROJET DE PAYSAGE : ANNOTATIONS POUR UNE RÉFLEXION

## ENGLISH ABSTRACT

### WATER CULTURE AND LANDSCAPE PROJECT: REFLECTIVE NOTES

The map of historical human settlements, with a few exceptions, corresponds to the one of the rivers and waterfronts of the world. At the origin of everything, always, and despite everything is: water. Rivers have shaped the landscape over the centuries. They have signified important means of communication and, at the same time, constraints. Natural fords have determined the direction of roads. Writers, painters and poets that have described and enjoyed the rivers, led them to be loved by revealing what can be seen of their forms.

One of the cornerstones of the European Declaration for a 'New Water Culture', introduced and signed in Madrid in February 2005, refers to the 'cultural values' of water territories. Rivers are presented as a natural heritage that hosts territorial and collective identity values; they are referred to as the soul of many landscapes and of many human communities that lived near their banks for hundreds or thousands of years. The ecological and landscape functions generated by the rivers, as well as the cultural, social and functional values should be recognized and cherished.

Renzo Franzin alerts us on the fact that: *"We can identify today, particularly in the most water-rich countries, a gradual disappearance of the Culture of water, although it had produced along the centuries a knowledge rich in signs and crafts, all aware of the amazing and valuable aspect of this resource, that was run as a heritage to safeguard and develop in a wise utilitarian vision, limiting wastes and risks"*<sup>1</sup>.

To read the river landscape through the water Culture means, above all, to find out why and in which way the link between societies and

territory, landscape, river, is established, amplified and transformed. The landscape specialist, and specifically the river landscape specialist “*must, above all, take into account the relationship between society and territory; the processes of territorial annexation and adaptation of society to the environment; the use that society made of resources over the times; of why and in what ways society has left the footprint of its action, and run transformations by organizing its own existence*”<sup>2</sup>.

Appraising the landscape through the water Culture is one of the most effective and comprehensive ways to grasp the revealing meanings of the landscape. This is especially so when it (including river landscape) reveals to be a ‘civilization record’ containing and summarizing the meaning of the link between community and environment, and more generally, the development of thought and culture, directly transcribed over the territory. Understanding the role of the water Culture in the river landscape project means, firstly, to recognize its full value: water as a symbolic common good, as a collective cultural reference, as the result of a community of goals and as a succession of measures set out over time, in a perpetual ‘treaty’ between natural forces and human requirements.

If the river is the landscape it flows through, the natural phenomena that occur there, the living species and human activities that persist, not to value such assets would be like ‘hiding’ the river, reducing it to a hydraulic phenomenon, eliminating all its components rich in diversity and dynamism. It would therefore seem evident that there is the need, indeed the urgency, to implement the ‘cultural change’, which has to be operated not only by the system of government, but also by science and research. It is necessary to act urgently to open a way to ‘promote’ the environmental and landscape safeguard related to the river but also, and especially, its cultural enhancement. If we cannot change everything

tomorrow, at least we have to be responsible for the development of an adequate water Culture, of an appropriate action methodology, together with an adapted government and management system.

*“Le véritable voyage de découverte ne consiste pas à chercher de nouveaux paysages, mais à avoir de nouveaux yeux.”*

Marcel Proust

## AUX ORIGINES

La vie de nombreux peuples est liée à la présence ou à l’absence d’un cours d’eau. La carte des établissements humains correspond, à quelques exceptions près, à celle des fleuves du monde. Aux origines de tout, toujours et malgré tout, l’eau, un fleuve, une rivière. Les nécessités en eau ont disséminé sur le territoire pays, villes, industries. De la puissance d’un fleuve dépendait l’autorité des villes et leur organisation. Les fleuves ont structuré le paysage le long des siècles. Ils ont représenté d’importantes voies de communication et, en même temps, des contraintes. Les gués naturels ont dessiné l’orientation des parcours viaires et leur structure. Écrivains, peintres et poètes ont décrit les fleuves, les ont aimé et fait aimer, en dévoilant leur formes aux regards.

## EAUX, FLEUVES, PAYSAGES, MALGRE TOUT

«*Aspects visuels*», «*fonction récréative*», «*valeurs esthétiques*», voici des termes utilisés, la plus part des fois, comme synonymes, ou mieux, comme « alternative » à l’expression « paysage fluvial ». Il semblerait, en effet, qu’au cours de ce dernier cinquantenaire une sorte « d’allergie » au concept de paysage fluvial se soit diffusée, surtout en Italie.

Et ce malgré le fait que le fleuve soit souvent l’élément unificateur, vraie clé de lecture des événements historiques, économiques, artistiques, culturels, des vocations et des conditionnements des territoires et des paysages qu’il traverse.



Malgré le fait que le fleuve, ou mieux, cette eau particulière qui coule dans chaque fleuve soit le vraie interprète de la vie quotidienne : ressource hydrique et économique, source de moyens de subsistance et de revenu, nécessaire à la défense, grande voie de communication.

Malgré le fait que toute histoire de peuple est liée à un fleuve, et le futur de chaque communauté n'aurait pas de sens sans la sauvegarde



1. Le Guadalquivir à Cordoue (Espagne).

photo: Michele Ercolini

du cours d'eau, généreux porteur de vie, sons et couleurs naturels, élément imprévisible du paysage, jamais pareil à soi même, barycentre culturel d'un divers et meilleur rapport entre l'homme et son environnement.

Malgré le fait que le fleuve fasse, depuis toujours, l'objet d'une grande attention de la part d'historiens et géographes.

## CULTURE DE L'EAU, "CULTURE DU FAIRE ET DE LA PENSÉE DE PROJET"

### Un défi éthique et culturel

L'un des pivots de la *Déclaration Européenne pour une Nouvelle Culture de l'Eau*, présentée et signée à Madrid en février 2005, fait référence aux "valeurs culturelles" des territoires d'eau. Peu d'éléments ont acquis autant de valences symboliques, rituelles et métaphysiques que

l'eau. Les fleuves, y lit-on, sont un patrimoine naturel représentant des valeurs d'identité territoriale et collective, ils sont l'âme de nombreux paysages et de bien des communautés humaines qui ont vécu à proximité des cours d'eau pendant des centaines ou des milliers d'années. Leurs berges ont été traditionnellement des lieux de rencontre pour la vie sociale. Malheureusement, en l'espace de quelques décennies, des milliers de kilomètres de rives ont disparu. « Non seulement – comme nous le rappelle Renzo Franzin – les métiers traditionnels liés à l'eau se sont perdus, en partie à la suite des bouleversements technologiques de l'époque moderne et post-moderne, mais le rapport à l'élément même s'est profondément modifié. [...] *L'eau est [...] livrée aux chiffres plutôt qu'aux sens*, elle est synonyme d'instabilité et de risque [...] »<sup>3</sup>.

De nos jours, des mouvements citoyens s'amplifient et se multiplient afin de rétablir cette "fracture" pour revendiquer, précisément à travers une nouvelle *Culture de l'eau*, la conservation de cet héritage naturel et pour retrouver, conjointement aux valeurs d'identité collective, aspect esthétique et qualité de vie. Selon cette même Déclaration, se fixer un tel objectif exige avant tout de profonds changements dans nos échelles de valeurs, dans notre façon de percevoir la nature et de répondre à certaines nécessités. Cela exige, à proprement parler, une nouvelle Culture de l'eau apte à la fois à promouvoir une approche holistique et à reconnaître la dimension plurielle (environnementale, paysagère, sociale, économique et culturelle) du "système fleuve". Tout cela conduit inévitablement à une remise en question du modèle traditionnel de gestion hydraulique qui considère l'eau comme une simple ressource productive à exploiter ou dont il convient de se protéger, et à envisager une nouvelle approche où les écosystèmes durables seront prioritaires.

Les fonctions écologiques et paysagères générées par les fleuves, tout comme les valeurs culturelles, sociales et liées aux usages doivent être reconnues et valorisées. S'engager dans cette direction signifie relever *un défi éthique et culturel* qui dépasse les intérêts économiques en jeu. C'est là, en substance, "l'esprit et la logique" de la Déclaration Européenne pour une Nouvelle Culture de l'Eau, "esprit et logique" qui ont été les éléments déclencheurs à l'élaboration de cet essai.



2. Eaux et paysages : une question culturelle.

photo: Robert & Shana Parkeharrison

## Culture de l'eau, élément intégrateur entre savoir, actions, ressources

Ce qui encore fait défaut, il nous semble, au cours de la phase d'aménagement et planification des systèmes fluviaux sont les normes et, surtout, les motivations qui lient la ressource en eau aux équilibres environnementaux, aux implications socio-économiques, aux choix d'installation, et, enfin, au projet de nouveaux paysages.

Ce qui manque, comme l'a dit Vittoria Calzolari, «c'est une *Culture de l'eau*, c'est-à-dire la capacité de la part d'une société ou d'une communauté, de donner une réponse aux diverses exigences humaines qui, d'une façon ou d'une autre, dépendent de l'eau, en utilisant les qualités et potentialités du bien de façon intelligente, clairvoyante et économique

d'un point de vue environnemental. Dans le cas spécifique du projet de paysage le développement d'une culture de l'eau implique, que la ressource en eau et le système fluvial soient considérés comme des *facteurs guide* pour les plan d'urbanisme et de paysage, et, plus en général, pour chaque projet ou plan présentant des aspects environnementaux » <sup>4</sup>.

« Nous connaissons, ou pensons de connaître, la culture de l'eau des siècles passés, *mais que pouvons nous dire d'une culture actuelle voire future, comment la définir ou l'impulser? Ou encore : existe-t-elle ou peut-on reconstruire une culture de l'eau en soi, avec une valeur intrinsèque basée sur un rapport renouvelé entre l'homme et son territoire, sur la prise en compte des ressources naturelles et humaines?* » <sup>5</sup>.

Pour répondre de façon concrète et positive à ces interrogations, le rôle de la Culture de l'eau ne peut être perçu, dans le projet de paysage, que comme « *culture du faire et de la pensée de projet* » <sup>6</sup> élément d'intégration entre savoirs, actions, ressources. L'eau donc, interprétée comme facteur constitutif de l'identité de fleuve, comme identité en soi, mais aussi dans son rapport avec la structure territoriale et paysagère à laquelle elle appartient.

Renzo Franzin affirme à ce propos : « On peut identifier aujourd'hui, notamment dans les pays les plus riches en eau, *une disparition progressive de la Culture de l'eau*, qui avait pourtant produit pendant des siècles des savoirs riches en gestes et en métiers, tous conscients de l'aspect précieux et imprenable de ce bien et qui le géraient comme un patrimoine à sauvegarder et à exploiter dans une sage vision utilitaire, en limitant gaspillages et risques » <sup>7</sup>.

L'histoire récente évoque en revanche le fleuve certes comme "ressource", mais exclusivement d'un point de vue économique; un fleuve transformé en "or", affaire sur laquelle spéculer. Mais il s'agit là d'une tout autre histoire. Il



semble cependant évident qu'une reconquête de la Culture de l'eau, de la « perception originelle de l'eau, des formes de civilisation, [...] des pratiques qui se sont ancrées et amplifiées autour d'elle ne peut avoir comme point de départ que l'idée selon laquelle ce bien ne doit pas devenir un simple objet de commerce mais qu'il est absolument nécessaire de repenser, jusque dans les gestes quotidiens, notre rapport à l'eau, qui, à condition d'être bien accepté et interprété, nous aidera à nous réconcilier avec la Nature »<sup>8</sup>.



3. Paysage fluvial le long de la "Route des kasbah" (Vallée du Drâa, Maroc).

photo: Michele Ercolini

## CULTURE DE L'EAU ET LECTURE DU PAYSAGE FLUVIAL : SIGNIFICATIONS

*Lire le paysage fluvial à travers la Culture de l'eau* signifie, avant tout, chercher à savoir pourquoi et de quelles façons s'établit, s'amplifie et se transforme le lien qui unit une société à son territoire, à son paysage, à son fleuve.

*Lire le paysage fluvial à travers la Culture de l'eau* comme outil pour "nous inciter" à observer plus attentivement ces signes. Apprendre à lire le paysage fluvial dans ses caractères physiques,

dans l'histoire et dans la mémoire, dans la multiplicité de l'iconographie territoriale, dans les descriptions des cartographes, des artistes et des hommes de lettres.



4. Les aménagements hydrauliques ont eu une profonde incidence sur la caractérisation du paysage fluvial italien (Maremma, Toscane).

photo: Michele Ercolini

*Lire le paysage fluvial à travers la Culture de l'eau* pour découvrir un paysage qui soit le résultat d'un processus dynamique guidé par les forces de la nature mais aussi et surtout influencé par celles qui émanent de la société, de son histoire, des conditionnements internes et externes, présents et passés.

En effet, comme nous le rappelle Eugenio Turri, « le devoir de l'historien est de distinguer les raisons des faits et des situations qui se sont succédé au fil du temps ». Le spécialiste du paysage, et notamment du paysage fluvial, "doit avant tout tenir compte du rapport entre la société et le territoire, des processus d'annexion territoriale et d'adaptation de cette société à l'environnement, de l'usage que cette dernière a fait au cours du temps de ses ressources, pour quelles raisons et de quelles façons elle a laissé l'empreinte de son action, elle a opéré des transformations en y organisant sa propre existence »<sup>9</sup>.

*Lecture du paysage à travers la Culture de l'eau*, enfin, comme un moyen des plus efficaces et complets pour en saisir les signifiés révélateurs,

notamment lorsque celui-ci (c'est le cas du paysage fluvial) tient lieu de *document de civilisation*, renfermant et résumant le sens du lien entre communauté et environnement, et de façon plus générale, le développement de la pensée et de la culture, directement transcrit sur le territoire.

## CULTURE DE L'EAU ET PROJET DU PAYSAGE FLUVIAL : REFLEXIONS ET INTERPRETATIONS

Comprendre le rôle de la Culture de l'eau dans le projet du paysage fluvial signifie, en premier lieu, en reconnaître toute la valeur : l'eau comme bien symbolique, référence culturelle collective, résultat d'une communauté de buts et succession de dispositions mises en place au fil du temps, dans une "entente" perpétuelle entre forces naturelles et exigences humaines. Cette nouvelle perception confère à la Culture de l'eau la capacité de modifier les paysages et, par la même, d'y prendre part. Une Culture qui n'est donc plus expressément dévolue à expliquer d'un point de vue historique certaines traditions enracinées.

5. Fleuve, paysage, infrastructures : digue le long du cours du Jourdain (Jordanie).

photo: Michele Ercolini



Réfléchir au rôle de la Culture de l'eau dans le projet du paysage fluvial signifie également redécouvrir dans le fleuve « non seulement

un rôle irremplaçable de lien et d'organisation écologique, de structuration du paysage (les zones fluviales "invariantes" fondamentales, malgré leur réélaboration perpétuelle due aux dynamiques naturelles), mais aussi et surtout ces *infrastructures culturelles* si essentielles et identifiables. [...] Discerner enfin les exigences d'une *nouvelle Civilisation des eaux*, basée sur une prise de conscience des enjeux, sur des objectifs communs ainsi que sur les intérêts vitaux et la participation collective aux choix de gestion et de sauvegarde »<sup>10</sup>.

L'historien *Simon Schama*, dans l'un de ses célèbres ouvrages<sup>11</sup>, nous raconte en nous faisant parcourir (par la pensée) les grands fleuves de l'histoire et du temps, comme le Nil, la Tamise, le Tibre. Il évoque ces cours d'eau qui creusent, créent rapides et cascades, entraînent érosion et dépôts, sinuent en méandres, décident où se jeter, inonder, détruire. En faisant s'entrecroiser l'histoire de chacun d'eux à celle de l'humanité, Schama apporte un éclairage à la fois surprenant et inattendu. Dans cette interprétation personnelle, les fleuves sont perçus comme "*lignes de force*" [...], "*lignes du temps et non seulement de l'espace*". Ré-parcourir les rives et remonter le courant équivaut toujours à un flashback, à un retour aux origines. Les sources des fleuves perçues comme le "lieu de la liberté", le parcours fluvial comme "*chemin de la culture*", culture construite sur le cumul des mémoires individuelles.

Les grands fleuves "de l'histoire et du temps", tout comme les cours d'eau plus petits par ailleurs, souligne *Pippo Gianoni*, peuvent offrir l'occasion de magnifiques parcours espace-temps entre cultures, géographies réelles et intérieures. « Le fleuve, en effet - indépendamment de ses dimensions - nous raconte le paysage d'un territoire et de son peuple, jamais en tant que structures stables, éternelles, mais comme *éléments en perpétuel mouvement*, en

*continue évolution* précisément comme le fleuve et ses eaux [...]. Il est certes improbable d'écrire l'histoire d'un pays en suivant ces simples sillons d'eau, mais ces veines, dans leur ensemble, désignent sans aucun doute une structure importante et vitale du territoire, au même titre que les grandes artères les plus renommées »<sup>12</sup>.

C'est précisément en référence à son dynamisme extraordinaire, à sa "continue transformation", à son lien (souvent problématique) aux autres phénomènes environnementaux, sociaux et culturels, que le cours d'eau peut être perçu comme un élément de relation multiple, à la fois de par ses liens de nature écologique et environnementale avec le territoire ou les "peuples du fleuve", mais aussi au vu des processus de transformation et des phénomènes culturels. « Il est bien connu – comme l'affirme à ce sujet *Giorgio Pizzolo* – que chaque fleuve, lors de sa formation durant les différentes époques géographiques et dans sa dynamique en perpétuelle évolution, définit des espaces territoriaux relevant à la fois de sa compétence directe (lits, plaines de submersion, enclaves, estuaires, deltas, etc) et de ses références immédiates (gorges, plaines, vallées, bassins, etc.) dont il est malgré tout le protagoniste principal [...] Par conséquent, *sa marque dans le paysage est déterminante*, sous forme de présence immédiate ou de pertinence et sous forme de signe quant au 'contexte' et à la zone de référence. Mais nous pouvons retrouver également dans le paysage les indices de sa mutation dans le temps, identifier les traces de ses mouvements et de ses parcours passés, par la suite abandonnés bien qu'encore visibles de différentes manières, traces directes ou liées aux 'interprétations' cognitives scientifiques. [...] Ces quelques considérations – conclut Pizzolo – suffisent à démontrer toute la complexité du rapport entre le fleuve et son paysage [...], qu'il

s'agisse d'une implication directe dans le phénomène ou du contexte de référence, ainsi que ceux dont les traces sur le territoire témoignent de leur évolution géographique »<sup>13</sup>.

Comprendre le rôle de la Culture de l'eau dans le projet du paysage fluvial signifie, enfin, reconnaître que la structure de base de nombreux paysages, anciens et contemporains, ne peut faire abstraction du système des eaux.

« L'eau est l'un des éléments constitutifs de la construction physique et conceptuelle des paysages, mais elle est avant tout une ressource précieuse faisant l'objet d'une consommation accélérée. Au cours des siècles, des paysagistes compétents ont conçu des projets [...] élaborés autour du système hydrique, visant à consentir le respect, la sauvegarde et une exploitation responsable de l'eau, dans une optique qui pourrait, en adoptant une terminologie actuelle, être qualifiée de 'durable'. Le projet d'un paysage du XXI<sup>e</sup> siècle devrait voir le jour dans le même état d'esprit culturel, conçu dans une fusion de compétences spécifiques attribuant au système de l'eau le rôle fondamental qui de fait lui revient, en tant que ressource, ossature et structure portante d'un paysage »<sup>14</sup>.

## LA ROUTE A PARCOURIR

*Si le fleuve* est le paysage qu'il traverse, les phénomènes naturels qui s'y produisent, les espèces vivantes et les activités humaines qui y subsistent; *si le fleuve* est « son bassin hydrographique, des montagnes où il se forme à la vallée qu'il parcourt, des villes qu'il traverse sous les yeux des habitants aux lieux où il s'écoule à l'abri des regards et ignoré, des lacs où il s'arrête à l'embouchure où il se jette »<sup>15</sup>, ne pas en tenir compte serait comme "occulter" le fleuve, le considérer comme "quelque chose d'autre", "autre" par rapport à l'environnement, au territoire, au paysage, à la culture des lieux, élément marginal et

insignifiant. Ce serait en fait le réduire au seul problème hydraulique en simplifiant voire en éliminant toutes ses composantes riches en diversité et en dynamisme.



6, 7. Canyon du Sumidero le long du cours du Rìo Grijalva (Chiapas, Mexique).

photo: Michele Ercolini

C'est ainsi qu'apparaît de manière évidente la *nécessité, l'urgence d'agir*, le *"changement culturel"* dont doit se saisir non seulement le système de gouvernement mais également les sciences et la recherche. « Il faut partir de l'idée que le fleuve est une composante fondamentale, *l'épine dorsale non seulement d'un système fluvial mais d'un système territorial*, et que par conséquent les hypothèses d'intervention doivent être abordées de façon pluridisciplinaire et impliquer un ensemble de secteurs d'études qui, jusqu'à présent ont agi pour la plupart de manière compétitive plutôt que synergique »<sup>16</sup>.

*"Nécessité et urgence d'agir"* afin de soutenir une approche intégrée capable de favoriser une *"contamination des savoirs"*, d'impliquer aux côtés des compétences traditionnelles de l'ingénierie hydraulique celles de l'écologie, de la géologie, de l'architecture du paysage, de l'urbanisme, etc.

*"Nécessité et urgence d'agir"* pour entreprendre un parcours qui soit en mesure de "prendre en considération" la sauvegarde environnementale et du paysage lié au fleuve mais aussi et surtout sa valorisation culturelle.

Très certainement le chemin à parcourir est encore long, mais nous ne devons pas nous laisser décourager. Si nous ne pouvons pas tout changer demain, nous pouvons, voire devons, être responsables du développement voire de la récréation, si besoin, d'une Culture de l'eau adéquate, d'une méthodologie d'intervention appropriée, conjointement à un "système de gouvernement adapté".

Les exemples ne manquent pas et les expériences bien menées à terme indiquent à quel point le chemin puisse être parcouru avec succès.



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- Toutes les photos présentes dans cet article, à l'exception de la figure 2 (source : photo Robert & Shana Parkeharrison - site web <http://www.parkeharrison.com/>) sont de Michele Ercolini.

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Tatjana Mrdjenovic

# INTEGRATIVE URBAN DESIGN GAME: A METHOD FOR SUSTAINABLE REGENERATION OF BUILT CULTURAL HERITAGE

## ABSTRACT

Urban regeneration is challenged by the contradictory impact of globalization. This double-sided process can enrich local communities or leave them at the margins of global society. In the wake of globalization, most authorities claim that urban planning and design are in a paradigm crisis. This crisis is a forewarning for the need for a paradigm shift in contemporary theoretical and conceptual frameworks, the common elements of which are: 'soft and hard infrastructure', 'agencies and structures', 'power to', 'new rationality', 'common sense', 'communicative action' and 'integrative development'. This research will examine the extended role of urban design to also become an integrating instrument in urban regeneration processes and provide a holistic development of the areas involved. Understood as a process of space creation, urban design with its different process dimensions, from subjective-expressive, multi-disciplinary to socio-collaborative, can offer creative solutions in the regeneration process and globalization challenges using innovative methods like Integrative urban design.

## 1 INTRODUCTION

The sustainable development of protected urban areas defines the framework for their regeneration, while including them responsibly into contemporary socio-economic trends. Integrated development as an equivalent of sustainability implies both preserving of non-renewable resources, such as urban cultural heritage sites, and enabling its development with positive external impacts on other development sectors. *"Integrative urban planning wants to stop the fragmentation of our landscapes and our lives by using activist design solutions. Strongly refusing to idealize the past or to cowardly avoid the present, Integrative urban planning attempts to resist the divisions in urban*

*and social structures, pointing to contemporary challenges and formulating inspirational alternatives for a wealthier tomorrow.*" (Elin, 2004).

The complexity of the globalization process introduces the story of identity as the pillar of socio-economic development, therefore changing the focus on the urban planning and design relationship in the context of urban regeneration. In a global society, the power of local identity is becoming very strong in the global market race. Castells defines several areas of urban objectives that encourage the preservation and development of local identity: *"... urban demands on living conditions and collective consumption; the affirmation of local cultural identity; and the conquest of local political autonomy and citizen participation."* (Castells, 2002). Urban design as the advocate of multi-dimensional factors in the quality of place (Madanipour, 1996) represents a framework in the regeneration and creation of integrative space. Its artistic dimension qualifies it for the re-examination of its role as the dominant discipline in the urban regeneration process. Understood as a decision-making process, it can create a framework for the regeneration and integration of the sustainability dimension, through the creation of a global identity and space. This also justifies one of the research opinions, which will be discussed in this paper.

On a broader philosophical level, the problem lies in the process of achieving rationality and creating an issue of its universal existence. In that sense, relativizing values raises questions regarding the subject of the regeneration as an affirmation of the existing and the creation of new ambient values. On a theoretical level, this paper will discuss the advantages and disadvantages of the two most common paradigms in urban decision-making - rational-comprehensive and collaborative - as well as the role of urban design in integrative processes. The problem of the first paradigm is the limited

rationality of stakeholders and experts in perceiving the totality of reality, therefore a lesser possibility of generating integrative solutions in the urban regeneration process. The problem of the second paradigm can be the absence of a strategic approach in generating solutions, responding to temporary problems, as well as the ethical behaviour in the communicative procedure, which is carried out in the process. In relation to different traditions, there is a dilemma regarding the role of urban design on the relation process - product. The determinant factor in this dilemma is the rationality procedure carried out in the social context, thereby the favoured urban paradigm as well. Viewed as a product, urban design treats space as a realization of rationality defined at higher structural levels through the so-called top-down approach, while in process orientation, urban design is often linked to the collaborative paradigm, the bottom-up approach.

This research will focus on the comprehension of urban design and the integrative urban design game method as a creative, participative and collaborative process, in which it is possible to create solutions in a holistic relation of multi-dimensional qualities of place in the regeneration procedure. In perceiving urban design as a creative, socio-spatial process, I would like to point out several interdependent dimensions in which it is created. Firstly, it can be observed as a space of imagination and creation of urban designers, architects, and then it is termed as a subjective-expressive process. Secondly, within the context of the collaborative paradigm, it represents a socially communicative process, where new relationships are established and spatial values are defined in dialogue relations. Understood as a technical process, it is linked with the expertise of urban designers and relies more on the rational approach to solution formation.

Its third dimension takes place in an interdisciplinary communicative process as a field for analysis and communication of different professional views (Madanipour, 1996). The above-mentioned process dimensions are intertwined and form a network, making urban design an important factor in integration and communication of different presentations, interests and needs in the regeneration process. *“Seen as a process of place creation, urban design integrates different dimensions of space production.”* (Mrdenović, 2011a)

## 2 SUSTAINABLE REGENERATION OF CULTURAL HERITAGE

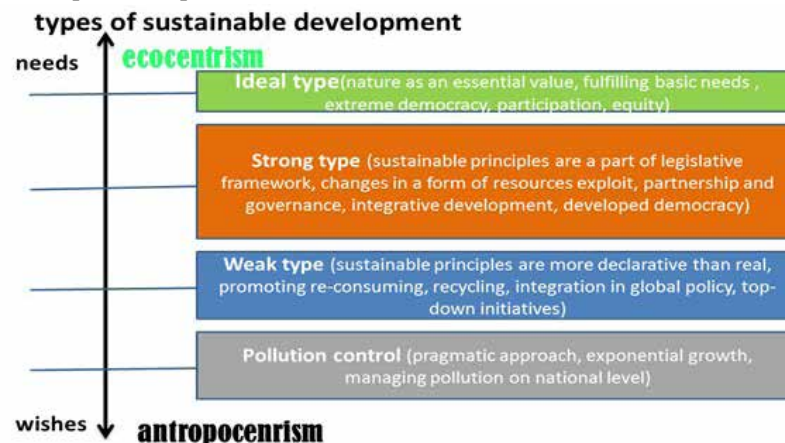
The saga of sustainable development has been with us ever since the study on Limits of Growth in 1972. It assumes pessimistic and optimistic estimation models in the use of renewable and non-renewable resources. As a solution, the pessimistic model stresses a systematic management of resources and the necessity of integrating and coordinating development activities, whilst following the impacts of such activities on the environment. The optimistic one relies on technological development as a means for overcoming the negative impacts of human behaviour on the natural environment (Tietenberg & Collins, 1992). Clearly, both of these solutions are based on the rational and scientific approach to the use of renewable and non-renewable resources.

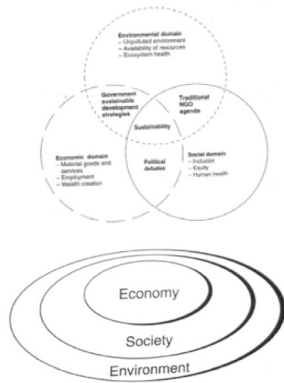
The study has launched a line of activities at the international level, which have been formulated in numerous international documents by the UN and EU. Therefore, in the Brundtland definition, sustainable development is defined as development that is responsible for future generations (WCED, 1987). The definition has developed further, and today, sustainable development is understood as the “3E” concept, including the development models from the

study ‘Limits of Growth’ to achieve integration on the three pillars of development: economy, environment, and equity (society). Equity is achieved by participation; economic development is the field that takes into consideration the impact on the environment and social progress. Such a concept primarily promotes diversity, consensus, partnership, collaboration and coordination at the local, as well as at the regional and global levels. The emphasis is on integration of the three pillars of development, in terms of content, as well as in terms of coordination of activities.

The principles of sustainability, depending on the different local contexts, can be applied differently. Every community should apply the principles of sustainable development according to their own local circumstances. In that sense, sustainability as a concept is applied through different types depending on the underlying philosophical approach, closer to anthropocentrism or ecocentrism. Thus, Baker defines four types of sustainability: the ideal (in the extreme ecocentric position, best described by the Nesting diagram); the strong (between ecocentrism and anthropocentrism); the weak type and pollution control (in the extreme anthropocentric position) (Baker, 2006).

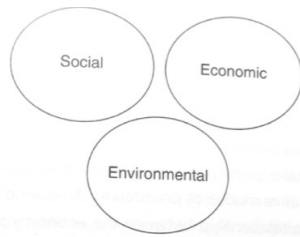
1. Types of sustainability according to the philosophical approach  
source: Baker, 2006





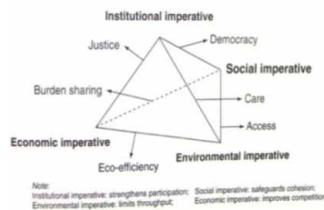
**2. Venn diagram of Sustainable and Nesting development**

source: Reeves, 2005



**3. Mercury model of Sustainable development**

source: Reeves, 2005



**4. Swedish prism model of Sustainable development**

source: Reeves, 2005

According to Venn's diagram (Figure 2), sustainable development is in the intersection of all three sets or sectors of development, where the development in one sector implies improvement or at least an absence of negative effects on the other two sets, i.e., sectors of development. In the other type, the Nesting diagram (Figure 4), the environment represents the base for the development of the other two sectors. The third, Mercury, separates the three sectors of development into independent fields, showing that sustainability of the different sectors can be achieved independently of the other two (Figure 3). The fourth model, known as the Swedish prism (Figure 4), underlines the significance of management and other organizations in achieving sustainable

The first and fourth types are recognized by critics as those that correspond the most with the principles of sustainable development, because they integrate in the best way all four sectors of development.

The integral holistic relationship towards development refers to cultural heritage with certain particularities as well. Thus, the International Council on Monuments and Sites (ICOMOS) defines the development of protected urban areas as a holistic relation between the past, present and future, where these areas represent an important part of economic and social development. Such a relationship towards development encourages the introduction of modern life and architecture into these areas, as a future trace of the past to be enjoyed and developed further by future generations. (ICOMOS, 1972).

In that sense, heritage should be integrated into modern life as defined in the European Urban Charter: "Care must be taken to ensure that the town does not become an open-air museum. Restoration must ensure that buildings have a valid contemporary life." (EU, 1992). When

taking into consideration that cultural heritage is a non-renewable resource that presents a potential of socio-economic development, it is especially important to determine the limitations and measures of protection that will prevent the negative effects of including these areas into development processes. Using cultural heritage as a resource must be an integral part of the planning process of sustainable development, including the limitations regarding the use of non-renewable resources. (EU, 2005)

In sustainable development, our responsibility is to preserve historical values and pass them on to future generations in a holistic way, by creating the conditions and frameworks for including these areas into contemporary life. Being responsible for future generations means treating urban development in such a way that its values and superstructure will be preserved for future generations in a continuous period of development. The holistic attitude towards heritage and its integral treatment by way of establishing a balanced relationship between economy, society and environment, emphasizes the design of policies and strategies that define in an inclusive way the development alternatives, goals, activities and measures, by taking the responsibility for their implementation.

In Agenda 21, the design of innovative urban development strategies is emphasized, which include environmental and social topics, thereby improving the quality of life through participation of the public, private and civil sectors (UN, 1992). Innovation and creation through the inclusion of the local community can become the source for establishing a balance between different development sectors in sustainable development. One could say that in globalization processes, the integral development of cultural heritage and protected areas becomes one of the development frameworks, affirming the potentials that globalization

carries with itself and overcoming the risks of standardization and cultural homogenization. Integral development defines the framework for the regeneration of these areas, as fields in which it is possible to achieve different forms of balanced relationships. In that sense, the regeneration of protected urban areas is part of the broader term of urban regeneration.

Urban regeneration is understood differently in different disciplinary fields, giving advantage to specific values that an urban space generates or carries as a potential. That is how certain economic values can be given an advantage as primary goals of regeneration; social values opposed to gentrification, historical, cultural, architectural, aesthetic and visual values by preserving past traditions or integrating them with the aesthetics of the present time. I would say that improvement is the common denominator of urban regeneration in different disciplinary fields and values. Improvement in sustainable development implies maintaining and creating an integral space, establishing connections between the socio-economic and spatial-physical aspects. In fact, we return to the original meaning of regeneration denoted as a new generation of things, which is understood differently in relation to the chosen values and receives different names and terms.

The term urban regeneration is different according to the presence of inherited ambient values of a certain urban space. In that sense, a difference can be made between urban regeneration that respects inherited ambient values, and regeneration that values the current urban tissue as worthless in the sense of ambience and cultural-historical values. Since the subject of this paper is protected urban areas, the process of sustainable regeneration can be observed from the viewpoint of creating an integral space and place, whose main advocates are the protected cultural and historical values.

In addition, I would like to stress the type of integrative processes that is adequate in the sustainable regeneration of protected urban areas. As they represent a non-renewable resource, they must represent the central point in the processes of sustainable regeneration. This further poses the question of the adequate type of sustainable development, applicable to protected urban areas. Regardless of the type of integration, sustainable integration has its dimensions that are given different advantages in concrete cases.

Sustainability in urban regeneration creates a balance between the protection and development of local identities, including them responsibly into global trends as the pillars of socio-economic development. The simultaneous need for the protection of inherited values, and the development of new ones, stresses the importance of an integrative approach. At the same time, it implies the preservation of non-renewable resources, such as urban cultural heritage, as well as facilitation in the development of new ambient values. Such an approach combines the concepts of space with different development paradigms (economic, social, physical, divided space) and promotes a multi-dimensional 'glocal' site<sup>1</sup>. In that way, a glocal site (space) becomes a subject of regeneration, and focuses on the problem of global and local identities. The significance of research lies in its analysis of the role of urban design in securing integrative methods for a holistic development of ambient values in the processes of harmonizing horizontal and vertical relationships, according to the dynamics of globalization and relatively static local traditions. Also, there is a dilemma about the main discipline for this kind of integration that enables both preservation and development including integrative protection.



### 3.0 ACHIEVING INTEGRATION: URBAN DESIGN VS. PLANNING

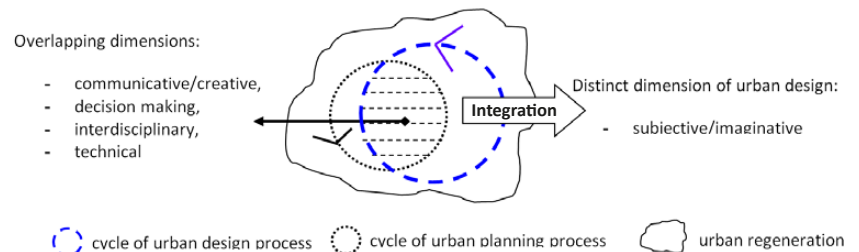
The interaction between urban design and urban planning for the sustainable regeneration of the built cultural heritage in protected areas is related to a favoured urban paradigm in a specific socio-economic context. Therefore, both disciplines can be practiced as blueprints, achieving expected results in a top-down instructive process of policy decision-making. This paradigm is usually seen as a rational - positivistic one where hierarchical planning system is deterministic and strict. On the other hand, the disciplines could be thought as iterative and integrative processes of achieving mutual consensus among relevant stakeholders. These processes are practiced in a collaborative and sustainable paradigm. Sustainability evaluates urban design and planning solutions by the quality of their processes, with regard to the level and type of participation. These antipode positions of urban design and urban planning in different paradigms mostly make assumption and opinion that urban planning and urban design have strict boundaries. I believe that these boundaries are more ostentatious than they are solid.

I take the point of view that urban design should be seen as multidimensional process of subjective-imaginative, communicative-creative, interdisciplinary and technical activities (Madanipour, 1996). Also, urban planning, considered as a process rather than blue-print planning, has its communicative-creative, interdisciplinary and technical dimension (Healey, 1997). The subjective-imaginative and creative dimension of urban design is a powerful integrative force in different ways. As it is presented, the most of the process of urban design and urban planning overlap. Therefore, urban design is also seen as a decision-making process that goes through the phases of strategic

planning. This dimension equates the discipline with urban planning. Therefore the question arises: what is the difference between urban design and urban planning? I would answer the imagination of urban designers, crucial for making quality of places.

Furthermore, I would say that urban design and urban planning overlap in all dimensions except the subjective-imaginative (Fig. 5). This dimension is essential for the process of quality place-making in sustainable regeneration. According to the principles of New Urbanism these qualities are: *"...neighbourhoods should be diverse in use and population; communities should be designed for the pedestrian and transit as well as the car; cities and towns should be shaped by physically defined and universally accessible public spaces and community institutions; urban places should be framed by architecture and landscape design that celebrate local history, climate, ecology, and building practice..."* (CNU, 1996).

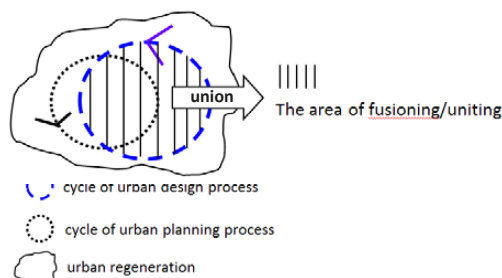
5. Overlapping and distinct dimension of urban design and urban planning in the process of urban regeneration  
source: author



These qualities are achieved in the overlapping areas, led by the imagination of urban designers. According to Landry, Harvey, Jacobs, Dovey, the imagination of urban designers is crucial for quality place-making, the integration and rationalization of different ideas and creativities in a wide participation process practicing Dovey's "power-to" rather than "power-over" in the creative milieu for open communication (Landry, 2005; Jacobs, 1992; Dovey, 1999). This integration leads to Harvey's "making sense

together” for Habermas’s communicative action (Harvey, 2007; Habermas, 1984).

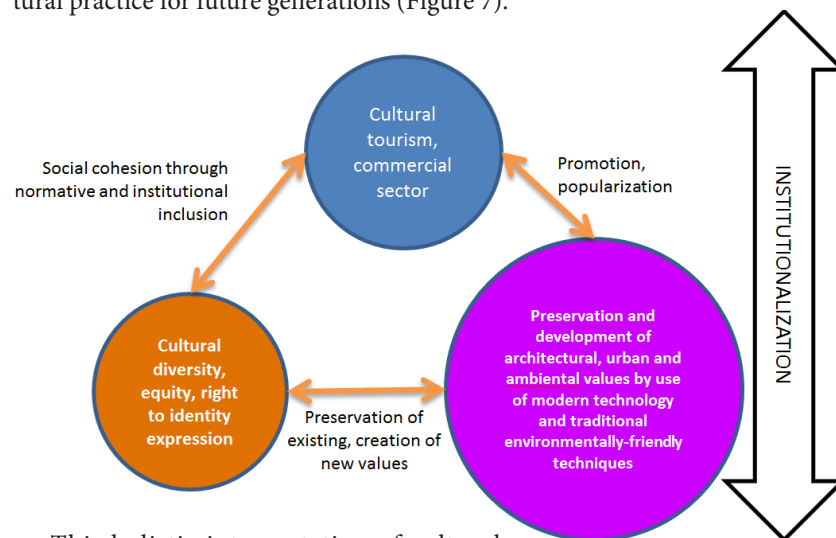
Urban design and urban planning should work together in order to achieve quality of place making in urban regeneration. The integrative dimension lies in urban design, particularly in the imagination of urban designers as artisans. By my opinion all the other dimensions have a “corrective” role in the rationalization of urban designers’ imagination and social creativity. Therefore, urban design seen as a process plays an integrative role in urban regeneration, as well as between two disciplines (Mrđenović, 2011a; 2011b; Mrđenović, 2011c). From this point onward I will look at the two disciplines as “fused /united” (Figure 6) regarding achieving the betterment of urban regeneration. Also, I will refer to them as ‘Integrative urban design’. This will be especially important for the discussion of their role in urban regeneration of protected urban areas. The attribute ‘protected’ will lead to discussion among “fused disciplines” and integrative protection.



6. The area of “fused/united” disciplines of urban design and urban planning creating the process of Integrative urban design  
source: author

In line with international documents by UN, EU and ICOMOS, Integrative protection is a discipline that seeks to “bring life” into protected urban areas according to the principles of sustainability (UNESCO, 2005; ICOMOS, 1998; ICOMOS, 1994; ICOMOS, 1982; ICOMOS). This means that integrative protection, also

brings together different sectors of sustainability: economy, society, environment and institutions through encouraging public participation to be active in the promotion of cultural heritage in line with contemporary concept of cultural tourism (Dojčinović 2005). This kind of integration leads to the promotion and protection of cultural-historic heritage as a non-renewable resource. This process also leads to social cohesion among local people, who bring life into the physical structure by carrying social behaviour and knowledge from past times. This is essential for a holistic approach between past, present and future and our responsibility to preserve past and present cultural practice for future generations (Figure 7).



7. The type of sustainable development for the regeneration of protected urban areas

source: Mrđenović, 2011c

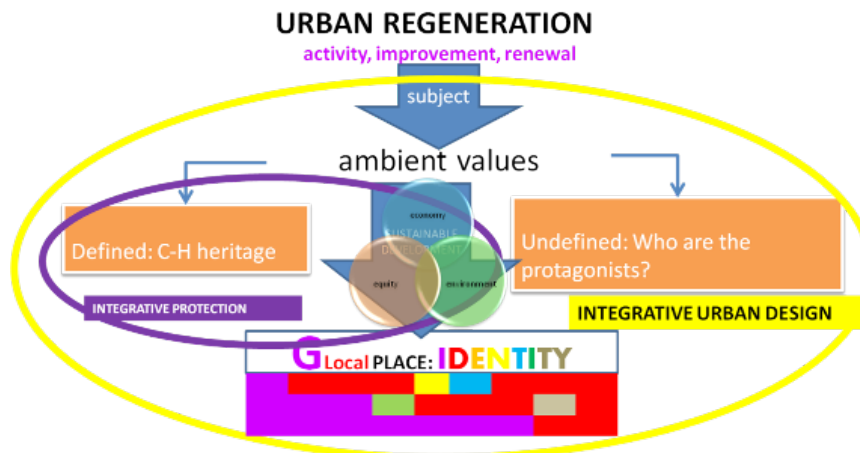
This holistic interpretation of cultural goods is the best described in the Stockholm declaration: “These rights assume the need to recognize, appreciate and maintain heritage, and to improve and respect a framework for action. They assume appropriate development strategies and an equitable partnership between society, the private sector and individuals to harmonize interests affecting cultural heritage, and to reconcile preservation with development.” (ICOMOS,

1998). According to the previous discussions, I raise a question: what is the role of the merged urban planning and urban design - i.e. integrative urban design - in the development of protected urban areas if integrative protection already covers it?

In my opinion, the role is in Lefebvre's "spatial reproduction" (Lefebvre, 1991) of "social and knowledge of past and present times", creating place that brings contemporary life into past structures, interpreting past activities and integrating them into physical space. This "place making thing" is crucial for the pivotal role of "united disciplines" in protected areas, as I claim for "new universality" in "golden unity" for "colourful fragments" (Mrđenović, 2011b). Here, integrative protection has a corrective, rational, role regarding what should or should not happen in a particular place. In line with this, the process of creating that place should be led by integrative urban design. According to the Amsterdam Declaration: "...conservation calls for artists and highly-qualified craftsmen whose talents and know-how have to be kept alive and passed on." (EU, 1975). It seems like integrative protection and integrative urban design are in conflict, both creating liveable places in protected areas. In further discussion, I will make these fuzzy issues more clear with regard to the process. Figure 8 gives more clarity to this fuzziness.

8. The relation among urban regeneration, integrative urban design and integrated protection

source: Mrđenović, 2011c



Urban design is seen by authorities as a discipline that can give urbanism a new chance in a plural and global society. Globalization as a process has its light and its dark sides. On the one hand, it creates wide disparities between 'the strong and the weak'; on the other hand, it provides a chance to local communities to become stronger in the global game by creating a specific 'glocal' identity. This identity makes urban places recognizable on the global map. According to Castells, being out of this global network is like living in a 'local cage' without any opportunity to revel in the richness of any kind that globalization can bring to localities (Castells, 2000).

According to Madanipour, urban design is a multidimensional process: subjective-imaginative, socially communicative, collaborative, interdisciplinary, strategic, and technical (Madanipour, 1996). Its multilevel attributes can overcome the obstacles that come from conflicts regarding barriers in the communication process. The conflicts come from various interests, values, and identities in the process of framing and creating inclusive future urban places. The artistic dimension of urban design gives it a leading position in urban development. According to many authors, such as Forester, Healey, Jacobs, and Gospodini (Forester, 1989; Healey, 1997; Jacobs, 1992; Gospodini, 2002), art and imagination can provide 'common sense' and 'common places' for Castells's 'frustrated identities' in a plural society. This means that local cultures and urban spaces and places can be regenerated, creating Castells's 'project identity' based on past, present, and future images (Castells, 2004).

This fuzziness is also related to the favoured urban paradigm in the urban regeneration process. The need for protection calls for a rational and positivistic approach, when experts fix standards and assure their implementation,

whilst a collaborative approach assures sustainability of protected urban areas, creating “liveable places” that carry past tradition, urban forms, morphology and contemporary ones oriented towards a future development fitting into wider plans and policies. According to Gospodini: “...it can be said that urban space morphology and urban design are gradually becoming significant parameters or resources in urban tourism development.” (Gospodini, 2001). Therefore, I believe that the type of the urban regeneration process (more rational or collaborative) as well as applied methods in the process will make a clearer picture on the discipline that should have a leading role in the specific phase of the urban regeneration process.

#### 4 NEW METHOD: THE INTEGRATIVE URBAN DESIGN GAME

The discussion in the previous sections leads logically to questions about overcoming the paradigm crisis using the integrative approach in the sustainable urban regeneration process. It has been argued that sustainability integrates different rationalities, values, and interests in an ethical manner using Habermas’s “communicative consensus” for “communicative rationality.” Also, the research leans on Baudrillard’s belief that problems in ethics should be solved in aesthetics. Therefore, art and creativity represent the light that can overcome the urban paradigm crisis building “common sense” in social arenas and Healey’s “soft infrastructure” using integrative urban design. Furthermore, sustainability integrates instrumental and collaborative paradigms, enabling the clarification of different rationalities. Clarification is possible by using various methods and techniques in different social arenas. This section will present the “Integrative urban design game” (Mrdenović, 2010), an innovative teaching and training method innovated and tested several times in

workshops and trainings with students, academics and stakeholders on different aspects of urban regeneration processes.

In the creative process of urban design, I prefer to speak of the opponents and proponents of the process. The proponents are certainly individuals who possess a certain degree of creativity, potentials of imagination, visualization, argumentation and objectification, while the opponents are protagonists who are interested in participating and contributing to the search for sustainable solutions in an integrative way. Additionally, the proponents of urban design are urban designers, who can perceive and unite spaces with different traditions, using creativity with adequate methods, procedures and techniques. In this chapter, I shall introduce the integrative urban design game as an innovative method for the integration of different rationalities (interest, viewpoints, values) in the process of urban design and urban regeneration.

Methods, techniques and tools of the integrative decision-making process in urban design vary in relation to the rationality type, i.e., the degree and type of participation and collaboration in generating the results in a specific decision-making phase. In the context of sustainable and integrative urban design, both types of rationality play a significant role in the formation of an integrative image of fragmented realities. In different phases through the iterative procedure, they contribute to the integration of different perceptions of a complex reality or future. Generally, they differ with regard to the degree of expertise and level of collaboration they support. They can be categorized according to:

- the phase of integrative urban design they support: (P) Preparation A) analysis of the present, V) Vision, S) Strategy, I) Implementation (UN-Habitat & SIRP, 2005), and
- the level of collaboration: (a) Disciplinary, b)

- Interdisciplinary, c) Collaborativeness
- the type of rationality they support, whether: (a) it improves argumentation, b) improves collaboration and trust-building, c) improves the flow of ideas and information, d) develops creativity, e) raises the awareness level, f) develops identity and space character).

Integrative urban design game is an innovative method and integrates different processes of urban design, such as the subjective-expressive, social-creative, social-communicative, technical-rational, and interdisciplinary. The aim of this method is to develop different types of rationality in a community by an adequate regeneration process and to achieve the quality of place through a creative game in the visualization of space. The method is evaluated in the key segments of the process, using argumentative and expert methods. In this way, it creates the future of the place through its spatial visualization, using three-dimensional and two-dimensional presentations, drafts, drawings and text, different expert methods of polling, interviewing, context analyses, morphological analyses, as well as collaborative methods that support argumentation by use of different diagrams such as problem trees and trees of aims and measures. The essence of the urban design integrative game is to establish a relation between different types of rationalities among stakeholders that can be ecological, market, instrumental, political, public, etc., as well as between the phases of the planning process. As a method, it implies a continual procedure in the development of social creativity, as well as its rationalization.

In the light of creating the conditions for communicative action in the regeneration processes and integration of reality fragments, the method integrates the advantages and disadvantages of the two most apparent paradigms

in urban decision-making, the rational-comprehensive and collaborative, thereby changing the role of urban design in the integrative processes. The problem of the first paradigm is the rationality limitation of stakeholders and experts in perceiving the totality of reality; therefore there is a lesser probability for the generation of winning solutions and decisions for different dimensions of regenerative processes. The problem of the second one can be the absence of a strategic approach in the generation of solutions, i.e. responding to current problems, without insight into the possible development programme/spatial solutions in the regeneration processes. (Mrđenović, 2011a)

The method facilitates the practical command of integrating rational-comprehensive and collaborative paradigms in urban decision-making and process oriented urban design, for establishing a relation with sustainable principles of regeneration. The purpose of the method is in establishing the relations between two paradigms. *“The position that I stand for is an optimistic one, based on the assumption that communicative action can integrate positive and overcome negative aspects of each paradigm, using creativity as a means for open communication, flow of ideas and thoughts. Therefore the argumentative approach uses creativity to make linkages in strategy making, cross-cutting both paradigms providing particular identities, interests and needs to be recognized as well as having an ideal picture of development as a coherent whole.”* (Mrđenović, 2011a)

Therefore, the “Integrative urban design game” overcomes barriers of classical game theory using art and Habermas’s communicative consensus in developing “soft infrastructure” in an integrative manner. Classical game theory is a rational, mathematic theory based on a competitive win-lose process and zero sum results (Pavličić, 2010). It favours gaining singular



interests of subjects and organizations. On the other hand, urban regeneration deals with complex public problems that need consensual “added value” to develop partnerships between public, private, and civil sector. In line with this, a sustainable urban paradigm is visionary, strategic, and project-oriented, ensuring Castells’s project identity and development of glocal place. A sustainable regeneration process builds up communicative win-win solutions, and according to Agenda 21, its implementation is dependent on the local context. Sustainability is a paradigmatic concept that is developed through tailor-made processes for each community (Reeves, 2005; UN, 1992).

The “Integrative urban design game” is a teaching and training method that is dynamic, innovative, and sensitive, using art to overcome win-lose solutions in classical game theory. It unites different rationalities, paradigms, methods, and techniques to perform a tailor-made process for urban regeneration. A tailor-made process depends on local characteristics, the presence of ambient values, a stakeholders’ profile, and a level of local capacity. Therefore, the method is interrelated to the urban regeneration strategic path (Figure 1) as well as to chosen singular methods and techniques.

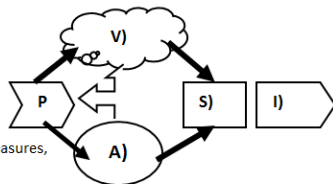
P – Preparation,

V – Visioning,

A – Analysis,

S – Aims, Strategies, Measures,

I – Implementation



#### 9. Phases of the process in integrative space and place making

source: UN-Habitat & SIRP, 2005

Common methods and techniques, such as thematic workshops, analysis of social context, space-syntax, mapping, diagrams, simulation games, cognitive maps, urban morphology, etc.

support only some of the sustainable urban regeneration dimensions and its rationalities. The main innovation of the “Integrative urban design game” is to integrate them into a visionary and strategic process according to local specificities. The purpose of this method was (a) to develop and integrate different types of rationality in the community, using a tailor-made regeneration process and (b) to achieve quality place through a creative game (open play). The method is clarified in the key segments of the process, using argumentative and expert methods. In this way, it created the future image of the place through its spatial visualization, using three-dimensional and two-dimensional presentations, drafts, drawings, and text, as well as different expert methods of polling, interviewing, context analyses, morphological analyses, and collaborative methods that support argumentation<sup>2</sup>. The essence of the method was the establishment of “soft infrastructure” and integration between different types of rationality, as well as between the phases of the regeneration process (Figures 10 and 11).

#### 10. Different methods and techniques of Integrative urban design game, Workshop: Integrative urban design in regeneration of Bač settlement 2011, author Tatjana Mrdenović, with a group of students

source: <http://elearning.rcub.bg.ac.rs/moodle/course/view.php?id=148>





Principles (rules) on which the game should be grounded are as follows:

- Dynamic and iterative approach;
- Using visual, logical, argumentative, technical, creative, collaborative, and instrumental methods and techniques according to specific urban context (Figure 10);
- Creating a framework, such as mimicry models of present and future urban space for encouraging a good spirit, and a positive atmosphere for integrating different rationalities towards common sense and communicative rationality (Figure 11);
- Creating space (creative milieu) for building partnerships and strong clusters among faculties, local communities, and institutions in public, private, and civil sector.

**11. Integrative urban design framework with a mimicry model of glocal space, Workshop: Integrative urban design in the regeneration of the Bač settlement 2011, author Tatjana Mrdenović, with group of students**

source: <http://elearning.rcub.bg.ac.rs/moodle/course/view.php?id=148>



## 5 CONCLUSIONS

Sustainable development, as a process of finding a balance between economy, society and environment, implies, in the contemporary approach to urban regeneration, the integration of the above-mentioned development aspects through the design of integral development policies, strategies and frameworks for action. In the context of sustainable urban regeneration, cultural heritage is recognized as having an economic potential, where states commit to the development of alternative strategies of protecting cultural heritage and making it functional, which in turn mobilizes its economic potential. In sustainable development, cultural heritage is defined as a non-renewable resource that should be responsibly preserved for future generations. Therefore, its regeneration must be an integral part of the policies and strategies of sustainability. As an integrative part of the human environment, cultural heritage should be the focus of the activities of all the actors in the development process related to economic, environmental and institutional sustainability. Non-renewability of cultural heritage and its significance for the development of personal and collective identities places it in the centre of integration.

In that sense, the aspects of sustainability, which according to Venn's diagram are integrated into the intersection of economic, social and environmental dimensions, can represent a danger to the protection of urban areas. The risk of such integration is perceived from the aspect of tourist and commercial capacities of these spaces, as well as the dangers of introducing newer identities into the existing ones, which are under higher protection. It can be said that protected urban areas in the process of regeneration move on the line of sustainability, from the Mercury model to Venn's diagram (I shall not comment on the Nesting model here, because it is clear that it is on the extreme line of ecocentrism), with the introduction of the

dimension of institutional sustainability. That means that the degree of protection determines the equality level of sustainability sectors in the process of their integration (Figure 7)

Urban planning and design, seen as developmental integrative factors/processes in a global network of constant and dynamic changes, are challenged due to their role in the global position of local identities. Traditionally, urban planning is seen as a wider process that frames or determines urban design solutions. In contemporary theory, urban design is seen as a wider process incorporating creativity as a means for “making sense together” (Forester, 1989). This changes the role of urban design and its relation to urban planning. In the contradictory process of globalization, where identity is a crucial factor for positioning in multilevel networks together with plurality, urban design carries potential for “new universality” in line with modernism, integrating modern rationality and postmodern fragments into “golden unity” providing strong lines for “colourful fragments”.

Seen as processes of urban decision making, both disciplines generate phases of strategic decision-making, in line with plurality and equity as a principle of sustainability. These phases should be generated in interdisciplinary, and wider public social arenas, using different methods and techniques that support creativity, argumentation, expert analysis, clarity, social interaction and collaboration. Therefore, integrative urban design plays a crucial role in the sustainable regeneration of cultural heritage, bringing art, creativity and imagination to the process. The main principles of integration of two disciplines are: (1) Using creativity in promoting identity, (2) Integration of a rational and collaborative approach in strategic decision-making, (3) Integrating different dimensions of sustainability into a framework for action, vision, strategic alternatives.

This kind of integration needs innovative

methods for its implementation, such as “Integrative urban design game” is. It represents a new method for sustainable regeneration in order to define its principles for applicability in various contexts. The purpose of the method is to develop soft infrastructure and quality of integrative place through a creative game, using the mimicry model of present and future urban space. The novelties of the method are:

- applying, adopting, and improving available methods in urban design for soft urban regeneration;
- innovating tailor-made methods in the development of soft infrastructure;
- creating a new combination of known methods in the process;
- their integration into mimicry model of future glocal urban place (Figures 10,11).

As a method, it implies a continual and iterative process in the development of social creativity, as well as its rationalization towards a new unity, common sense, and the glocal identity of place towards integrative urban regeneration. It has been shown that the method can develop soft infrastructure towards Habermas’ communicative consensus, new unity and Castells’ project identity. If it follows these principles:

- a dynamic and iterative approach;
- applying visual, logical, argumentative, technical, creative, collaborative and instrumental methods and techniques according to a specific urban context,
- creating a framework, such as mimicry model of present and future urban space for encouraging good spirit and positive atmosphere for integrating different rationalities towards common sense and communicative rationality;
- creating space (creative milieu) for building partnerships and strong clusters among faculties, local communities, and institutions in public, private, and civil sector.

## 6 ACKNOWLEDGMENTS

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1. Glocal identity and space imply the ethical integration of local and global identities. In the process of „glocalization“, the risks of homogenization of cultural expressions and the exclusion of local cultures from the „global network“ are reduced.
2. Different diagrams such as a problem tree and a tree of aims and measures.

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# DEVELOPMENT PLANNING AND EVALUATION: STAKEHOLDERS, VISION AND ACTIONS

## INTRODUCTION TO DEVELOPMENT PLANNING

Since his existence, man has made plans<sup>1</sup>. In the very beginning, planning was about solving existential issues – the need for food and a place to shelter. Ancient nations (Greek, Romans and others) planned towns in the widest sense of the word, the management of space, land, ownership and providing services to citizens<sup>2</sup>. They planned places in which they lived, streets as corridors of movement, squares as festive places/ places of celebrations, pyramids in which people were buried. They also cared about the living space (habitat), art-cultural and sport facilities and economic activities, aiming at managing all aspects of people's life (Đokić et al., 2010).

Therefore some notion of planning is known to any reader even with only a basic idea of what it encompasses; today it is almost impossible to live without a prepared or at least roughly sketched plan. Everyday life is characterised by planning. We plan how much time we want to spend sleeping, which food we will eat, how we are going to spend our leisure time, whether we have sufficient sources to ensure basic living needs, etc. It is therefore not surprising that planning is the basis for the efficient management of much more complex systems such as schools, hospitals, firms, towns, ministries, and finally states.

Theoretical and practical planning requires a systemized approach, so we often find planning as an obligatory collegium in a great number of undergraduate, bachelor and postgraduate studies. Planning can be taught at planning departments (e.g. Department of Planning - Oxford Brookes University, Great Britain), or at schools for planning (individual or combined with another disciplines/fields, e.g. School of Architecture and Planning – University of Auckland, New Zealand). These examples clearly show the relevance of planning and how much

attention should be paid to it as an unavoidable aspect of the management of complex systems like towns, provinces, regions or states.

In order to manage complex systems like local self-government units (LGUs) or states in an efficient way, various instruments are applied in development policy. Development policy creates a framework for the future development of a territorial-administrative entity and it is not possible to implement it without having a plan or development programme prepared beforehand, because development policies encompass various sectors – economy, social issues, spatial planning and environmental protection etc. If that were not the case, if activities were to be carried out sporadically and in an uncontrolled way can, desired results (according to objectives set) would only be achieved by coincidence, and undesired impacts would be far more likely. A prudent and wise development policy decision-maker will, as much as possible, exploit all the possibilities in order to keep control over the instruments at his/her disposal and the results that (s)he wants to achieve.

It seems that development planning is again popular, at least in Croatia. In the countries of Central, East and South-East Europe, the word 'planning' stood still in the period between the Second World War up to the 1990s. Terms like 'centrally-planned economy', 'centrally-planned economic model', 'planned economy' etc. had negative connotations. It took some ten years to bring the term 'planning' (and its related variations) in everyday talk into a positive light. At the same time, planning, so often found in the private sector and in the segment of firms' business activities, has been present all the time in Western capitalist economies. Healey (1997) builds on three basic/primary planning traditions:

- economy planning,
- spatial planning, and
- planning and the analysis of development policies.

Some authors, e.g. Sumpor (2005) summarize these three traditions as follows:

- economy planning that is directed towards the management of a country's and region's production forces and is linked to social policies, creating a framework for the welfare state;
- spatial planning that is, in a narrower sense, directed to the management of the physical development of towns and which serves to promote health, economy, comfort and attractiveness of urban habitats; and
- planning (and analysis) of development policies directed towards the efficient and effective management of processes to achieve objectives explicitly set out by public administration bodies.

All three traditions represent a basis for modern development planning, national, regional and local. Two decades ago, the word 'plan' tended to be replaced by the word 'strategy'. Even though it contains in itself characteristics of planning, it seems that it is often used as a synonym for a strategic document, especially at the national level. Strategic planning is above all a national need. In a globalized world, fast and frequent changes, especially unpredictable economic changes, and lately also more often disastrous climate changes have considerable impacts. There is a need to have a clear vision of a desired course of development for a country, region or LGU within a certain time span in order to maintain and possibly improve its social, economic and environmental situation. The new understanding of development has been regularly presented in a triangle comprised of economic growth, social inclusion and environmental equity. However, this development concept can rightly be expanded even further (into a multi-sided polygon!) by introducing other important aspects, such as cultural, institutional and spatial or territorial



development (Dräger et al. 2004, Sumpor and Đokić, 2011, Moulaert et al. 2012). This perception of policy makers has evolved and with the introduction of territorial cohesion as a new common European development policy objective, the interdisciplinary view on development is entering the regional policy of the EU. So, the new policy framework will not be detached anymore from the spatial or geographic context where development is actually taking place. (Pike et al., 2006, p. 35).

Strategic planning is important at all territorial administrative levels. It enables the clear determination of resources needed for the realisation of a development vision and the achievement of planned objectives. According to Bryson (2003: 38), "Strategic planning can be defined as a disciplinary effort for taking basic decisions and undertaking of activities that determine subject, direct them towards what the subject is and for which purpose subject is active/acts." As such it has an increasing role in public and private life. It can be argued that planning is a way of thinking and behaving which enables:

- the management of development processes
- the formalization of development processes
- the control of processes and coordination of development activities
- the participation of stakeholders in processes (getting insights into real needs and problems)
- a constructive approach to problem solving.

The objective of planning is to prepare for and manage the (uncertain) future. Therefore it has the following key features:

- **Structure** – the planning process and its output (a development document) contain structural elements (process phases, document contents). In each part of the process and the document they have to be identified, determined and included, when

the timing is appropriate (this depends on many circumstances). The linkage of these elements is like a molecular chain, in which an ordinary sequence plays a crucial role, otherwise it transforms into another substance that does not correspond to our primary set vision.

- **System** – the development process and planning have to be coherent, following the logical sequence from analysis through strategically set objectives to implementation (measures, projects, activities) to ensure accomplishment of the objectives. It is important to be aware of the fact that both process and further implementation of the document are usually part of a broader system in which they need to be appropriately integrated.
- **Goal oriented** – the ultimate aim of planning is to set targets that should be achieved in a certain time horizon. Therefore they should have SMART characteristics: Sustainable, Measurable, Achievable, Realistic, Time defined. This will enable easier monitoring of their implementation and evaluation of progress during the time period.
- **Negotiations and coordination based** – since development planning necessarily involves various actors/stakeholders, disciplines and sectors, reaching consensus over the many different, often conflicting ideas and visions what the future should (ideally) look like, requires constant negotiations and coordination efforts. Besides standard individual disciplinary background, skills like moderating, facilitating, coaching, tutoring and suchlike are essential for success.

Planning addresses several important questions:

- *Where are we now* (country, region, city)?
  - To better address this question, it is necessary to undertake various analyses.



Depending on the subject/object, analyses can be quantitative, qualitative, institutional, SWOT, PESTLE... Results obtained should identify the key development problems/issues, advantages and potentials, as well as the developmental needs to be solved in the short, medium or long term.

- *Where do we want to be in the future?* – The idea behind planning is to prepare as well as possible for future circumstances that are seldom predictable. It is therefore important to determine where we want to be within a realistic framework. Comparing predictions and analyses with others we share important similarities with, searching for benchmarks to reach new levels are one of the possible ways to find the most appropriate future options.
- *How will we get where we want?* – When the objectives have been set, it is necessary to decide what will be the key strategic direction to achieve the objectives and to identify concrete actions. This decision depends on a number of internal and external factors. From an internal point of view, strategic decisions can radically shift development in a direction which is beyond manageable control. Therefore such decisions have to be very solidly underpinned by a broad managerial consensus, analytical facts and well-backed up considerations and predictions. External factors mainly refer to objectively estimated limitations and risks in implementing the chosen strategy.
- *How we will know if we have arrived where we wanted?* – To make sure that we have arrived at the desired point, it is necessary to measure and monitor the progress that has been made. If fixed objectives have SMART characteristics, measuring of progress will not be difficult. If not SMART, measuring of progress in terms of more time-consuming activities, unpredicted

financial requirements, additional human support etc. can become difficult and even quite useless. A well-designed monitoring system with standard and customized (if needed) indicators provides a firm platform for decision-making and quick response to unpredicted behaviour of endogenous and exogenous factors.

## PROCESS, PRINCIPLES AND BENEFITS OF PLANNING

Even though sometimes planning does not have an overwhelmingly clear justification, in the majority of cases it is considered as useful. It brings new ideas and improves cooperation. Through the planning process, it is desirable (even required sometimes) to build consensus on development priorities and strengthen synergy between activities implemented by various stakeholders. Planning is not a linear procedure. On one hand it can help in solving conflicts and serious differences of opinion, but on the other it can also limit consensual efforts. The good side of planning is that it creates an atmosphere of positive expectations. In terms of efficiency, the planning process enables the introduction of new resources and stimulates the use of existing ones more efficiently (by directing resources to key productive priorities), coherently and in a transparent way. One of the benefits of planning is that it has more active influence on future development and it enables better “positioning” in a competitive environment. Another benefit of planning is that it improves institutional focus and gives directions for monitoring achievements and assessing results. Among the most relevant “non-tangible” product, being “produced” through the planning process, is the development of ownership of the planning process and consequently over the planning document. Planning is further useful because it provides

the basis for measuring progress and establishing mechanisms for need-driven change. In the core of planning is the promotion of strategic thinking, acting and learning through:

- the systemized collection of information on the institutional environment or public policy;
- the explanation and reasoning behind future direction and development priorities; and
- improvements in the implementation of public policies (links with budgetary process, analysis of environment).

Strategic development planning is founded on the following key principles:

- Focus on changes and the implementation of development activities – the focus is on changing for the better through the implementation of those activities that will have strong developmental results, outcomes and longer term impacts.
- Consensus between various stakeholders, involvement of private and non-governmental sectors – since it refers to development planning of a specific territory in which a broad cross-section of the population live, it needs to take into consideration the interests of all inhabitants and not just the public administration officials!.
- Flexibility and reaction to a fast-changing and dynamic environment – during the process as well as in the planning document itself, changes in circumstances should be continuously monitored and appropriate measures to address these changes taken. Planning should not be rigid or static addressing only one possible scenario, but it should have more development options.
- Emphasis on the use and activation of internal resources – the level of understanding and experience responsible for planning varies from institution to institution. Some

are capable to produce a well-designed and formulated document, which is later proved by more or less smooth implementation. Others need external assistance in the “production” phase (elaboration, methodological support, evaluation etc...). In any case, a critical moment is to objectively estimate whether bodies responsible for implementation have the internal resources to carry out this task. If external support is not in place, the success of implementation will mainly depend on internal capacity.

Strategic development planning is a process that usually consists of the following steps:

1. Preparation and organization of the process
2. Analysis of current situation
  - a. Economy, society, environment, territory, institutions
  - b. *SWOT analysis* (optional but recommended)
3. Defining strategic directions and vision
  - a. Key questions and strategic vision
  - b. Strategic objectives, priorities and measures
  - c. Action plan(s)
4. Financing and contracting
5. Implementation
6. Monitoring
7. Evaluation

Here the focus will be on the widely used SWOT analysis (including stakeholder analysis that will be described later). SWOT is a qualitative method of analysis of a particular phenomenon or situation composed of four segments - **Strengths, Weaknesses, Opportunities and Threats** - which very useful in developing a strategy. Strengths and weaknesses are internal factors, on which we have a direct influence, while opportunities and threats are external factors, with little or no possibility to directly manage their influence. To influence internal factors, institutions in charge of planning use various mechanisms, exploiting strengths, such as a strong tradition in crafts, and overcoming

weaknesses such as a low capacity in project proposal skills. External factors have to be recognized in time and dealt with, such as opening a funding scheme for the education of civil servants for project proposal writing in order to turn a weakness into a strength. Inadequate laws and (new) regulatory schemes can be a serious threat and can have a negative impact, which the planning institution is expected to find a way to mitigate. Results of SWOT analyses, following often long discussions, are presented in a form of a table. However, the assessment of SWOT elements always has to a certain degree *subjective* characteristics, and therefore results should be carefully interpreted (e.g. if a person is very critical, even the average conclusion, compared to others, may be considered unsatisfactory). When analysing strengths, the questions listed in Table 1 are usually addressed:

1. Helpful questions for a SWOT analysis  
source: various sources adapted by author

	POSITIVE ELEMENTS/SEGMENTS	NEGATIVE ELEMENTS/SEGMENTS
INTERNAL ELEMENTS	STRENGTHS	WEAKNESSES
	What are our qualities?	What are (our) weak sides?
	What are the good sides of (our) activities? What do we do well?	What can we improve?
	What does our environment consider as (our) strong points?	What do we have to avoid in the future?
	What are our advantages (what makes us distinctive), compared to other, similar institutions?	What we do worse than other, similar institutions?
EXTERNAL ELEMENTS	OPPORTUNITIES	THREATS
	Are there acceptable possibilities in our environment?	Which barriers and limitations come from environment?
	What are interesting trends that we can benefit from?	Will conditions for our actions be more and more difficult and why (what are the causes)?
	Are there changes from the “outside” that we can use in a positive way?	Will/Can changes coming from “outside” negatively affect our work, effectiveness?

When doing a SWOT analysis, the following messages should be considered:

- Information often presents only one side of the story; therefore it is important to discuss them in a wider audience, and to check

- information, data relevance and accuracy;
- Existing studies, plans and programmes, and coherence of statements in the SWOT table should be checked; this is important for the further formulation of real and attainable objectives and measures;
- Statements indicated in a SWOT table have to be comprehensive for the vast majority if not all involved, regardless of professional background, without further explanation and they have to be based on information and findings from situation analyses.

Well-prepared analyses (including SWOT) precede the formulation of strategic objectives and vision for the development of a specific territory.

STAKEHOLDER ANALYSIS

Good quality and participatory planning also includes a stakeholder analysis. The purpose of this analysis is:

- Application of social inclusion principles – the implementation of a planning document will influence all levels of society, therefore those directly and indirectly affected have to be involved in the process (it is closely related to the above-mentioned feeling of ownership).
- Harmonisation of stakeholders’ representativeness – planning should ensure a balanced representation of the different stakeholders (government, public companies, non-government, CSOs, private sector, youth, older, etc...).
- Selection of participatory procedures should be harmonised with the needs and capacities of particular stakeholders – different stakeholders require different approaches (they have different levels of disposable time, different lives, business and social perspectives, different motivation). This approach has to be tailor-made to provide the best responses/results.

- Determination of an adequate level of stakeholder involvement and role(s) – participation can never be 100% (nor does it guarantee success). Various stakeholders appear in different phases of the process and their level of involvement varies considerably. Their involvement also depends on the availability and mobilization of resources of their institution to exploit participatory methods (e.g. wealthier institutions can afford a campaign to attract targeted participants, while those financially limited will be pushed to look for alternative solutions to motivate and involve targeted stakeholders).
- Taking into consideration the interests of various stakeholders and their influence – various stakeholders have various interests. Their influence can be weak or strong, positive or negative also depending on the phase of the process and stage in which they get involved. It is useful to map a matrix of stakeholder influence<sup>3</sup> and to adjust the process accordingly to avoid failures and obstructions during the process and implementation of the planning document.
- Shaping participation procedures – stakeholder analysis can be a very useful tool in impeding, solving and/or transforming conflicts of interest. Through analysis, potential conflicts can be recognized on time, which gives an opportunity to shape adequate methods to address these conflicts in a positive way, with recommendations and solutions provided in advance, and discussed with an interested audience. In this way, the conflicting issues are narrowed down and relatively better under control.

Stakeholders are individuals or groups of people who have a significant interest in success or failure of programme/project. They can be:

- Bodies of state and public administration,
- Private sector, individual firms,
- Civil society (non-governmental organizations),
- Members of local communities (farmers, craftsmen, men or women, young or old, richer or poorer),
- Consultants (depending on the internal institutional capacity and the need for external, objective evaluation of the process and content of the planning document).

Stakeholder analysis usually consists of the following steps (sequence of steps is adjusted on the basis of Dalal-Clayton and Bass (2002)):

1. Stakeholder identification,
2. Stakeholder classification: primary/secondary, overt/hidden interests,
3. Development of a relationship matrix – mapping the relevance of individual stakeholders in solving questions,
4. Identification of risks and assumptions influencing the design and success of strategic document implementation,
5. Identification of an adequate stakeholder participation approach (e.g. partnership, consultation or informing)

Even though it is useful and recommended, stakeholder analysis has its limitations (OECD, 2002): stakeholder groups overlap, the need for a stakeholder group can change (strict grouping limits), the categorisation bears certain risks such as insufficient representation level and the risk of being misunderstood. Sometimes differences and conflicts arise without evident reasons, such as from differing values, question structuring and open question interpretation. Another risk that may appear is the risk of a simplified analysis or one too strict to encompass all key parameters of planned situations and dynamics between and within stakeholder groups. Participation has to be balanced, controlling stakeholder groups with strong influence and encouraging those with weaker positions. One of the limitations of stakeholder

analysis is open prioritizing of some stakeholders above others. According to OECD (2002: 127), *“An assessment of the particular powers (or lack of them) of stakeholders is crucial both to an understanding of each sustainable development issue (who are the dominant and the marginalized), and to the structuring of strategy processes (who needs to be involved to remedy problems and realize opportunities).”* Stakeholder power analysis is particularly useful for assisting in decision-making situations where various stakeholders have competing interests, resources are limited, and stakeholder needs must be appropriately balanced (Mayers, 2005:11). Mayers therefore addresses questions like: Whose problem? Who benefits? Who loses out? What are the power differences and relationships between stakeholders? What relative influence do they have? As well as evaluating existing policies and institutions, stakeholder power analysis can be used to appraise possible scenarios and to enable the identification of institutions and relationships which need to be developed or dealt with to avoid negative outcomes and enhance positive ones (Mayers, 2005).

There is a limit to how far progress can be made in either the analysis or the effective change of policy without broaching issues of power differences. Ways need to be found to get some of these power issues ‘out into the open’ if they are going to be tackled (Mayers and Bass, 1999). For strategy analysis, a useful first step is to identify the relative degree of stakeholders’ power, the source of that power and the means by which power is exercised. Although both participatory and independent means of identification can work, documentary evidence of these types of power is the most effective.

## EVALUATION

Once the development document is adopted, its implementation starts. Sometimes it is

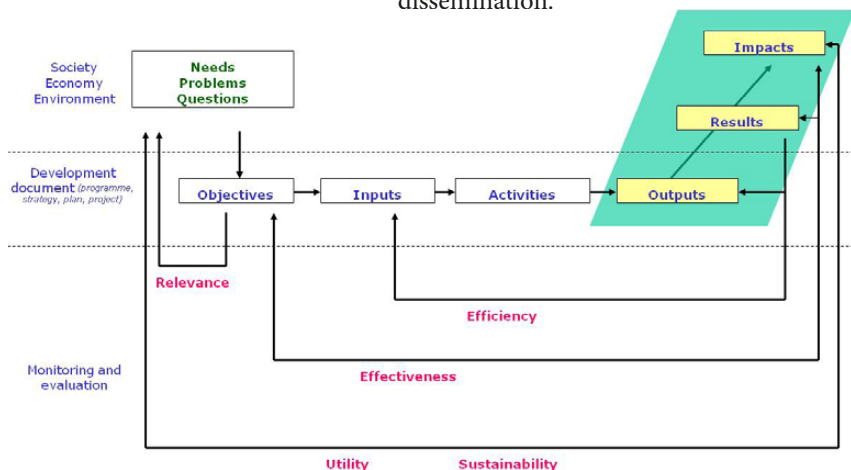
called ‘Tuesday morning syndrome’, after the regular City/Town Council session at which the development programme/plan is adopted, which happens usually on Mondays. The first actions should be undertaken the morning after: drafting of first tasks, tables, making phone calls, sending requests, preparing various procedural steps etc... If this does not happen on Tuesday, then not-doing it continues on Wednesday and the rest of the week, implementation of the document can suffer from the risk of not being implemented at all. Therefore, it is of utmost importance to start immediately the day after adoption (Tuesday), so as not to lose momentum.

Implementation of development documents should be evaluated, if not prior to their adoption (ex-ante), then during the implementation, and certainly at the end of implementation period (ex-post). In the Project Cycle Management Guidelines (European Commission, 2004) evaluation is defined as *“a periodical assessment of efficiency, effectiveness, impact, sustainability and relevance of programme/project in the context of defined objectives”*. It is usually carried out as an independent analysis of environment, objectives, results, activities and invested resources in order to provide conclusions that could serve as a basis for future decisions. The purpose of evaluation is to improve quality, effectiveness and consistency of programme and implementation. Standard evaluation comprises of the collection, analysis and use of available information as a basis for future decision-making (see Fig. 2).

For the evaluation procedure, it is necessary to identify who is responsible, when the evaluation should be carried out, what is necessary to concentrate on and to what extent. It can be carried out at the programme and project levels. Principles of evaluation are:

## 2. Levels and purpose of evaluation

source: Sumpor and Dokic, 2012 (adapted from The New Programming Period 2007-2013 - Indicative Guidelines on Evaluation Methods: Ex-ante Evaluation, Working Document No.1, 2006, p. 4)



## 3. Steps of appraisal procedure

source: Sumpor and Dokic, 2012

### EVALUATION=AN APPRAISAL PROCEDURE OF (to be read from bottom to top):



- completeness and independency, to ensure objective assessment;
- credibility – evaluation should be carried out by independent experts;
- transparency of procedure, including distribution of results;
- involvement of various individuals and representatives of different stakeholders (various perspectives and utility aspects);
- utility of evaluation results, appraisal;
- concise, clear and timely information dissemination.

For the evaluation of development programmes and projects, the following criteria are applied:

- **Relevance** – appraisal of the extent to which the objectives of the programme/project are appropriate and relevant in relation to the problems that they were supposed to address and with regard to physical and political context in which programme/project is implemented.
- **Efficiency** – appraisal of success with regard to costs, speed and mode of management, all together applied in carrying out the activities that led to expected direct outputs; appraisal of the quality of results (value for money).
- **Effectiveness** – appraisal of success, i.e. contribution of results to the programme or project objectives and assumptions and their influence on programme achievement; if the results and impacts (have) contributed to the achievement of objectives.
- **Sustainability** – appraisal with regard to the possibility of continuation of the programme/project towards benefits gained; if the impacts of implemented activities are sustainable in the long term and if they continue to contribute to finding solutions to problems even after the programme or the project ended.
- **Utility** – appraisal of to what extent the programme influences target groups with regard to their needs; if the impacts of implemented activities solve real (identified) needs and problems of targeted groups.

### Additional criteria for projects:

- Capacity – appraisal of experience, management capacity and available resources;
- Methodology – appraisal of consistency and coherence of the applied methodology in line with logical framework approach and project cycle management.

The above criteria are applied in an evaluation procedure from the level of resource use, to the evaluation of the impact that an undertaken activity/measure will have in the end. This is demonstrated in Fig. 3.



**4. General overview of development documents – the case of the Republic of Croatia**  
source: Dokić and Sumpor (2007), ICAM in Croatia - Another Plan or Strategic Projects?, 2007

The complexity of planning and programming issues can be demonstrated by the Croatian example presented in Table 4. Planning still commonly refers to spatial planning practice and a formalized hierarchy of planning documents related to territorial development (Dokic et al., 2010). These plans are passive by nature, but once adopted, they serve as a basis for the further elaboration of

developmental directions in relation to envisaged land use and environment protection. As such, they represent an unavoidable source of information for the preparation of quality development documents, especially at the local level. During the 1990s and following periods, an era of elaboration of strategic documents started. The adoption of development, long-term, strategic documents at national, regional and local administrative levels was only formalized in Croatia a few years ago (and then only at the national and regional levels). These documents did not take into account a territorial dimension in which activities are supposed to be implemented. The obligation to adopt these plans did not exist at different administrative levels, and even today it is not clear who is responsible if they are not implemented, making the development planning system even more fragile, development documents unbalanced and incomparable, and managing overall development questionable.

Documents listed in Table 4 (sectoral, regional, infrastructural) have to be mutually supportive and coordinated. If their implementation is partly or fully financed from external sources (especially the EU), planning then goes beyond the requirements of national needs and it has to take into consideration external factors. These documents then become a basis for attracting future national and international investment sources.

**FROM VISION TO ACTION**

Implementation of a development document represents a challenge. Detailed steps of implementation are usually drafted in an Action or Implementation Plan. That plan contains information about: measures, responsible institutions/offices/departments/(sub)units, priorities (in terms of degree of relevance), periods of implementation, assessment indicators at

Development documents (By sectors: economic, social, environmental, spatial, public administration etc.; or Integrated)	Governance responsibility (political and administrative)
International and EU related programmes, e.g.: - Integrated pre-accession programme – IPA - Operational Programme Cohesion and Competitiveness - Mediterranean Action Plan - MAP	International and National level - Government offices and Ministries - policy impacts: national
National development strategies, programmes, plans, such as: - National regional development strategy, - National spatial planning strategy, - and more than 200 other documents	National level - Ministries, Agencies, Institutes - policy impacts: national/regional
Regional development strategies, programmes, plans, such as: - Operational programmes to be implemented on NUTS II regional level;	National and regional level - Government office, Ministries and groups of Counties - policy impact: national and regional
- Regional operational programmes or County development strategies on NUTS III level;	Regional level - County authority - can serve as basis for negotiation with Ministries, EU financed programmes
- County spatial development plans	National and Regional level - County authority and planning institutes, Ministry - policy impact: regional and local
Sub-regional development strategies or programmes, such as: - Sustainable island development programmes	National, regional and local - Ministries, Counties, Local units - policy impacts: sub-regional/local
Local development strategies, programmes, plans, such as: - Local socio-economic development strategies, - Local spatial plans and physical planning document	Local level - at first stance - local authorities, BUT: - higher level approvals necessary for implementation of programmes/plans/ projects - need to be coordinated with all responsible institutions on higher governance levels (county, ministries, etc.) - policy impact local/regional

the beginning and end of the implementation period, estimation of costs, sources of financing and additional remarks. A 'measure' usually refers to projects and/or activities (a set of projects/activities can be covered by one measure). A 'project' can be defined as a series of activities aimed at bringing about clearly specified objectives within a defined period of time and with a defined budget (European Commission, 2004). Making good quality project proposals in the context of EU programming, gained a lot of importance during the last two decades, as financial resources from various EU sources can only be obtained on the basis of elaborated plans and programmes with detailed planned/programmed activities and projects.

Therefore a project should always be consistent with, and supportive of, broader policy and programme objectives, but it should develop something 'new', rather than simply support ongoing activities. Like development documents, a project proposal should also have clearly defined objectives which address identified needs and clearly identified target group(s). At the project level, a project management team has to be established with clearly defined management responsibilities, a specified set of resources and a budget that can be used during the project implementation period. A project can fail if it is not linked to a broader programme or policy framework, or targets are rigid, processes are inflexible, and over-optimistic goals to attract finance create false expectations. Failure of the project can also happen if too short a term for implementation is set and they end abruptly, if (key) stakeholders are not involved and if the projects are purely externally "driven" by external professionals and not locally owned.

A cycle of project management is characterised by a sectoral/programme linkage in a broader policy context, a demand-driven

approach, including improved analysis, and objective orientated planning which focuses on sustainability with determined and verifiable impact(s). Like in previously described planning processes, a new project proposal should, where possible, be built on the lessons learned from previous evaluation(s). The success of project/programme cycle management depends on effective team-work between stakeholders. This means understanding different perspectives and realities, respecting different knowledge and skills, establishing responsibilities of different team members, giving adequate time to the process while still focusing on results, and transparent communication patterns. Building a project proposal for EU funding requires practice and experience. Project Cycle Management Guidelines published by the European Commission (2004) are useful in acquiring this skill. Various ideas and information should be systemized and logically connected. It is therefore recommended to apply the Logical Framework Approach (LFA) that consists of the following elements (phases):

- **Stakeholder analysis** - identifying & characterising potential major stakeholders; assessing their capacity;
- **Problem analysis** - identifying key problems, constraints & opportunities; determining cause & effect relationships;
- **Objective analysis** - developing solutions from the identified problems; identifying means to an end relationships;
- **Strategy analysis** - identifying different strategies to achieve solutions; selecting the most appropriate strategy;
- **Developing Logical Framework matrix** - defining a project structure, testing its internal logic & risks, formulating measurable indicators of success (this is usually the mandatory document in application for EU funding procedure);

5. Information contained in the Logframe Matrix  
source: European Commission, 2004

- **Activity scheduling** - determining the sequence and dependency of activities; estimating their duration, and assigning responsibility;
- **Resource scheduling** - developing input schedules (from activity scheduling) and a budget.

The Logical Framework Approach as an aid to systematic and logical thinking and the process itself (i.e. who is involved and how) is as important as the product. Tools used in this process should be applied as part of an iterative process, not as a set formula, while the the Logframe matrix (the product of the analysis) must be open to review and revision. Nevertheless, it should be mentioned the LFA tools are not ‘exclusive’ – there are many other complementary tools, such as SWOT, Venn Diagrams and other participatory tools, that can be used to support effective PCM. Information contained in the Logframe Matrix and useful questions per category are presented in Figure 5.

As in standard planning procedure, a stakeholder analysis should be carried out at the project level. Stakeholders are any group of people (or individuals) who have an interest/role in addressing identified problems or achieving desired solutions relevant to the project, e.g. government institutions and organisations, private sector groups, individual companies, civil society groups (NGOs, CBOs), community members (farmers/traders, women/men, young/old, rich/poor). For stakeholder analysis, various tools can be used:

- stakeholder matrix (interests +/-, roles, capacities etc);
- SWOT analysis (strengths, weaknesses, opportunities, threats);
- Venn Diagrams (relationships between stakeholders);
- Organisational charts (formal lines of authority/responsibility);
- Gender analysis (tasks, responsibilities, time allocation).

Project Description	Indicators	Source of verification	Assumptions
<b>Overall objective:</b> The broad development impact to which the project contributes – at a national or sectoral level (provides the link to the policy and/or sector programme context)	Measures the extent to which a contribution to the overall objective has been made. Used during evaluation. However, it is often not appropriate for the project itself to try and collect this information.	Sources of information and methods used to collect and report it (including who and when/how frequently)	
<b>Purpose:</b> The development outcome at the end of the project – more specifically the expected benefits to the target group(s)	Helps answer the question ‘How will we know if the purpose has been achieved?’ Should include appropriate details of quantity, quality and time.	Sources of information and methods used to collect and report it (including who and when/how frequently)	Assumptions (factors outside project management’s control) that may impact on the purpose-objective linkage
<b>Results:</b> The tangible results (goods and services) that the project delivers, and which are largely under project management’s control	Helps answer the question ‘How will we know if the results have been delivered?’ Should include appropriate details of quantity, quality and time.	Sources of information and methods used to collect and report it (including who and when/how frequently)	Assumptions (factors outside project management’s control) that may impact on the result-purpose linkage
<b>Activities:</b> The tasks (work programme) that need to be carried out to deliver the planned results (optional within the matrix itself)	(sometimes a summary of resources/ means is provided in this box)	(sometimes a summary of costs/ budget is provided in this box)	Assumptions (factors outside project management’s control) that may impact on the activity-result linkage

Choice of a particular stakeholder analysis tool depends on the nature of the project, the spectrum of stakeholders, the need of in-depth analysis of relationships amongst stakeholders, and the requirements regarding presentation of the analysis results.

In the project proposal, the part referring to the problem analysis is crucial. In this step, it is necessary to collect background information describing a problematic situation, ensuring lessons learned from previous similar projects or programmes are accessed and considered, identifying key stakeholders and ensuring the 'right' people participate in the analysis. Once all this information has been collected, it is recommended to prepare a problem tree which provides a simplified but robust version of reality. The problem tree establishes cause and effect relationships and thereby helps ensure that root problems are identified and subsequently addressed. The main steps in the creation of a problem tree are:

- Identification of one or two (initial) major problem(s) affecting the target group(s) in terms of their livelihood and/or access to services;
- Identification of related problems/constraints;
- Analysis and identification of cause and effect relationships;
- Checking of the internal logic between the elements;
- Drafting the problem tree diagram.

Basically, once the problems have been well identified and elaborated, they will clearly show that it is important to solve them. This element usually has the greatest weight in project proposal assessment, and it is of particular importance that is well prepared. The problem analysis is followed by the analysis of objectives, in which problems are transformed into desired situations, when the problem ceases to exist. Finally, strategy analysis aims to analyse

the identified (potential) objectives in relation to a set of 'feasibility' criteria and to identify a strategy which is relevant, efficient, effective and will result in sustainable benefits for the target group(s). In order to regularly check project progress, a system of objectively verifiable indicators (overall objective, purpose and results) should be established with SMART characteristics. The complete project proposal will consist of an activity plan which breaks activities down into operational details, clarifies sequence, duration and precedence of activities, identifies key milestones and assigns management responsibility. Additionally, a resource schedule will facilitate results-based budgeting and monitoring of cost-effectiveness, provide the basis for the planned mobilisation of resources and identify recurrent cost implications (counterpart funding requirement, post-project financial sustainability).

For those who will get involved in making a project proposal, the following are to be recommended:

- In presenting project applications, negative or weak aspects (relating to priorities and measures) should be minimised, while the positive or strong points of the bid should be emphasised;
- Clear evidence of the need for the project should be provided, including emphasising the socio-economic or technological impacts of the project, supported by relevant statistics and data. This will demonstrate understanding of the key issues;
- Identification of the priority and most appropriate measures should be made. It should be clearly demonstrated how the project proposal meets the programme priorities and the measure it is applying. Any direct links with other measures or how the project might be linked with other funded projects should be emphasised.

- Identification/determination of realistic and achievable SMART targets should be provided;
- Learning from the results and lessons of the previous calls for proposals, influencing programme developments in EU, national or regional priorities, may be useful and will avoid typical/standard mistakes;
- Partnerships are always treated more favourably and tend to overcome the problem of duplication of effort. A balance of different types of organisations is often favoured.

## CONCLUSION

Planning is a complex process. Its main purpose is to organize future activities in compliance with objectives that want to be achieved. It is commonly recognized at the policy, programme, plan or project level. Tools used in various stages of planning can be applied at different levels of planning. A maximum degree of coherence, internally within the document or project and externally with other documents/projects is a prerequisite for positive developmental impacts and successful project results. It will be accomplished through an intersectoral, interdisciplinary and multi-stakeholder approach, ensuring long-term benefits for a wide array of beneficiaries and users.

1. For more about planning see Healey (1997)
2. For more see Mumford (1967)
3. For more see Sustainable Development Strategies: A Resource Book (Organisation for Economic Co-operation and Development, OECD, 2002)

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Romeo Carabelli

# THE R + 0! APPROACH: BETWEEN THEORY AND PRACTICE

From 2009 to 2012, we got the chance to deal with R+0!<sup>1</sup>, a project on the analysis and management of urban transformation funded by the *Provence, Alpes, Côte d'Azur* Region (PACA), the *Plan, Urbanisme, Construction, Architecture* (PUCA), an agency of the French Ministry of Ecology, Sustainable Development and Energy and the Caisse de Dépôts et Consignations<sup>2</sup>. The aim of the project was to increase understanding of the effective interactions existing in urban planning in which sustainable development and the enhancement of heritage preservation are central themes. The name – R+0 – comes from the French acronym used to indicate the height of buildings, calculated in the number of overlapping horizontal levels. 'R' is for *Rez du chaussée* (= Ground floor) and it's followed by the number of storeys. So a two storey building is an 'R+2' while a four storey one is an 'R+4'. We decided to address our attention to the ground floor, which explains the name "R+0".

Our work addresses the two issues of heritage and sustainability in combination, even if each of them is used to underline its own values more than the other. Heritage themes refer heavily to cultural identity and history, with some minor attention to the adaptive transformation needed. The development of sites offering a sustainable living environment aims usually at the formation of new neighbourhoods and buildings, looking to a correct balance for a future living environment. However, even if they are frequently acting as totally independent issues in daily practice, old neighbourhoods, including heritage settlements and cultural landscapes, need a sustainable future; so the two notions have to be applied in the same areas, both for physical objects and populations.

Cross evaluations in both these policy fields have to be introduced, so we started this project



and we targeted existing projects. Our effective area of application were public spaces at the ground level: pavements, road level surrounded by several buildings, in acronym language, the 'R+0 area' surrounded by several 'R+n' buildings. Although the architectural and technical processes are really interesting and crucial for towns and their people, within the context of this project, they will only be taken on board as external entities, indexed at their R+0 level for relevant variables.

This project aims to contribute to the enhancement of knowledge on the transformation processes of our settlements, in order to encompass both sustainable development and heritage preservation. The production of a simple working tool was decided as a way to catalyse and synthesize the results of our activities. This simple tool should be able to help professionals in analysing projects and situations, with both sustainability and heritage preservation objectives in mind.

## **1 AN ORDINARY QUESTION, TWO ORDINARY QUESTIONS**

The topic of this project comes from a kind of "silly" statement and is about urban public space. Starting point is the growing evidence that nowadays cultural heritage is getting more attention in urban transformation than previously, with several new laws and recommendations on safeguarding old or otherwise valuable buildings and landscapes having been passed. This tendency manifests itself in the fact that a large part of the urban area is now subject to heritage regulations. At the same time, sustainability issues are becoming increasingly important, being also of fundamental importance in new transformation projects and frequently imposed by laws and guidelines.

Contemporary urban renovation projects have therefore to consider both concepts.

However, one of the important differences between both concepts is that one is looking towards the future while the other is proposing a stronger approach to the past. Yet both overlap in operative actions and projects in practice, so they have to look for a common understanding of values and not try to dominate the other in a clash of priorities.

The approach to cultural heritage protection has tended recently to lead to the delay of urban renovation projects that are seen as a threat to physical legacies. In previous decades, such projects were harmful to heritage legacies because of the crucial difference in the scale of project implementation. The building industry has always been considerably more powerful than the heritage protection movement and there was a generally insufficient level of consideration for holistic urban quality. So there was a lack of public attention for the built heritage and better quality public spaces, whilst sustainability, including cultural sustainability which is strongly linked to the heritage issue, was not even on the agenda.

These circumstances have motivated urban planning stakeholders – technicians, members of public bodies, local politicians – to fundamentally question urban development practices. The result was greatly improved attention for the sustainability of public spaces as an important element in urban liveability. However, this trend is limited to the wealthier urbanised countries; elsewhere cities are growing fast without much attention being paid to heritage and sustainability. Therefore, there is still much work to be done in promoting an effective cross integration between heritage and sustainability in the future development of contemporary towns and cities.

An important approach to integrate architectural and urban heritage preservation into a society attentive to sustainability issues would

be to carefully consider and identify the common or comparable points of both policy fields, such as their explicit interest in non-tangible values and their attention for cultural issues. In addition, both heritage and sustainability are long-term concepts surpassing more than one generation and even longer than the average man's life. They are both dependent on a chain of policy actions and measures, the impact of which gradually accumulates through time.

However, the contribution of 'sustainable heritage' to the long-term objectives of sustainability as a global concern is relatively small. Firstly, the largest number of sustainability projects focuses on new buildings and neighbourhoods; only a quite small minority concern historic places and areas inherited from the past with clear cultural and identity values. Secondly, people can behave in a more sustainable responsible way by, for example moving to a more sustainable home, but their former non-sustainable building will remain as such, not contributing to the general improvement of sustainability.

## 2 THE GROUND FLOOR: A SIGNIFICANT LAYER

A state of the art in these two topics shows that heritage issues are regulated by laws and regulations that are also shaping the training of specialists. In fact, new professional heritage professions and certified disciplines are emerging, like antiquity architects and restorers, to be found both as independent practitioners and civil servants.

However, there are relatively few regulations on sustainable development that are active and obligatory, and they are quite recent. A national standard for sustainability does not yet exist and is characterised by several analytical processes and differing, multi-level expertise.

So we decided on a particular sustainability approach process to analyse heritage areas. It is usually in historical areas that national laws and

rules on heritage are obligatory, and the sustainability approach appears complementary to heritage conservation. If there is an eventual conflict, then the projects were analysed from both perspectives. However, this approach has several limitations. The choice of the spatial dimension as the starting point is a crucial one; symbolic values are really difficult to analyse in a simple spatial analysis as social issues are people and people do not stay in one place!

The choice of the ground level as the main spatial reference is linked to multiple ethical and cultural values related to providing both a quality environment for future generations (sustainability) and to cultural memory (heritage). The ground level therefore takes an important role both in technical and cultural respects; it is the level where technical networks and infrastructures are mainly based but it is also the level where human life manifests itself the most, where people become part of social structures and where strategic choices of development find their tangible form.

## 3 THE ANALYSIS OF PROJECTS.

The theory behind a course of action determines its effective and tangible limits. In defining it we use an ambiguous vocabulary, which needs to be explained. Our analysis is composed of "*present projects*" acting in an "*urban situation*" and within this urban situation, we are looking for "*persistent urban sites*" and "*stabilised transformations*".

### 3.1 Present projects in an urban situation

Our focus is on transformations in public spaces induced by present projects in an urban situation. An urban situation is a way to indicate both a material status of urban life, with buildings, infrastructures, public spaces and a quite dense living area. Mono-functional zones as industrial settlements or sea ports are

not part of our topology. We are dealing with sustainability and heritage, tangible inheritance in a complex social and economic system able to support a sustainable development. The term “*urban situation*” is to underline the distinction from what is frequently called “*urban project*”, a term which is used more to describe larger-scale projects modifying a significant part of the urban situation.

We use “*present project*” to indicate the those being dealt with in our present analysis. The central targets are on-going projects. We consider as indispensable the analysis of at least two situations in the same project area and in different times in order to deal with real transformations. Of course, one of the situations can be simulated because it “exists” in a different time. Analysing the project forecast results, we can compare reality before the project to the intended reality after it is finished, or to the project results, if the project has already been implemented. The word “*present*” refers to an on-going project, covering one in a design phase as long as it will be implemented, to one which has already ended but its results are not yet stabilized.

### 3.2 “Persistent urban sites” and “stabilised transformations”

The seemingly oxymoronic terms “*persistent urban sites*” and “*stabilised transformations*” need to be explained a little.

Transformations stabilise themselves when they have reached a level of integration in their environment that brings them into ‘normality’; the transformation is done and the area assumes a new general balance, different from the former one. This concept assumes that transformations are permanent in urban situations. They are composed of two sorts: normal living linear transformations, produced by implementing human interactions inside spaces and project generated transformations intended to

be ended, in order to join the “general dynamic status” of the area. A transformation has stabilised when the rate of change it creates is no different to general development transformations around it.

In the same vein, we consider a part of a town, a site, as “*persistent*” when it reaches a configuration similar to the one conceived in the project plan. Because, in reality, all urban sites are constantly changing (at differing rates), we assume that “normal transformation” (as opposed to induced transformations) is constant and therefore persistent.

## 4 A COMPREHENSIVE TOOL AND ITS LOGICAL FRAMEWORK

In order to evaluate the transformations induced, imposed or foreseen by a project in an urban situation, we propose a friendly logical tool able to deal with inherited cultural properties and sustainability.

The tool is composed of a number of fields, starting with a general description of the project (motivation, special features etc.) followed by a more structured, regulated grid-like part, so that the analyser can collect information on a certain number of compulsory items.

These two sections are mutually complementary and allow a comparison between analysis and assessment. The latter consists of four levels: Dimensions, Families, Specific objectives, Descriptors. The informative feedback is facilitated by a “traffic light” system for a fast analysis of assessments, the coloured structure helping multiple comparisons.

The analysis of the actions and systems of action is divided into five interdependent areas that we call dimensions:

- Political, institutional and economic dimension;
- ‘Insertion of the project in its surrounding territory’ dimension;

- Environmental dimension;
- Societal dimension
- Heritage dimension.

In these five dimensions, the links to the three pillars of sustainability (economic, environmental, social) are clear. However, because the tool also collects administrative and institutional information we have introduced two specific and essential dimensions in addition to the three pillars of sustainable development.

The first one is the “Insertion of the project into its surrounding territory”, to cover those aspects of the analysis which are not specifically orientated to the project’s area of application. All projects need to be placed into a wider spatial context, as tangible and intangible relationships with the immediate surroundings are fundamental to the correct insertion of project results into their material and immaterial environment.

The second added dimension is “heritage”, taking up the fifth and last place in the tool’s configuration. The presence of a single field aimed directly at heritage - while several fields are apparently “devoted” to sustainable development - should not be interpreted as an affirmation of “inferiority” of the heritage values compared to sustainability ones. The tool is designed to analyse projects in the urban situation and, because of the territorial role of heritage, a lot of points focusing on heritage and its cultural dimension are included in other fields, in agreement with our systemic vision of the heritage concept.

The dimensions do not follow a rigid order but they do start with the 100% compulsory issues, i.e. required regulations, economics and political dimensions. These are unavoidable fields, without which no project would exist. Consequently this frequently appears as the first references in urban planning.

Immediately after these obligatory issues, we deal with the analysis of how the projects’ spaces

implement their relationship with the direct environment and the surrounding territory.

Once the case study is positioned in its institutional, economic and territorial framework with the two first dimensions, we analyse its tangible components, namely the criteria prevailing in the material configuration of the project.

The societal context is positioned immediately after its material context, thereby placing the anthropogenic variables in their material environment. At the same time, we place the two more “cultural” orientated dimensions near to each other as societal issues border on the heritage dimension.

So the proposed order of the fields is not hierarchical. In fact each field is equally essential to compose a balanced analysis and evaluation. If one of these fields were missing, the ‘R + 0’ approach would be invalid.

To summarise, the ‘R + 0’ analysis tool consists of five areas, or dimensions of questioning which are able to describe the complexity of the real world without an excessive loss of knowledge, information and sensibility. We now look at the five dimensions a little more closely.

#### **4.1 The political, institutional and economic dimensions**

Here we can find the analysis of the normative and institutional framework. All involved actors must be taken into account, including those institutional and economic actors who play an essential role in local development. Special attention is paid to real estate as it is frequently a key issue in development and redevelopment projects. Here is the dimension.

#### **4.2 The ‘insertion of the project in its surrounding territory’ dimension**

This dimension defines the way used by designers and managers to insert the project into the surrounding urban area. A project is always

directed towards a specific area, but that, in turn, is part of an integral territorial continuum and the project needs to be . correctly integration into the wider territory.

Heritage is often in a central part of town and its links with the rest of the urban structure is really important. Heritage areas are not simply “internal urban peculiarities” but are fully committed components of towns. They used to be the most active part of the town and they still have a central position in the urban contemporary development. This dimension refers clearly to the value and the concept of inclusion and inclusivity.

### 4.3 The environmental dimension

Human settlements have known two general periods of development: a first long one when they were manifestations of a limited disposal of resources and a second short recent one when western cities (and later global ones) have been fed by a large amount of materials and energy that are used without caution and without an efficient and rational management. This second period is leading to a new situation of shortage of resources and energy demanding a new intensity of management.

The management of energy and materials – including water, sanitation, human and goods transportation - links this dimension to the previous one, as flows in and out of the project area includes environmental issues.

Special attention is paid to the choice and use of local materials and adapted techniques in order to analyse the adaptability of the historical districts to the needs of sustainable development and, conversely, to take into account the cultural and identity factors. Similarly, the R+0 approach gives much attention to greenery and vegetation; their nature, quantity and quality, but also their (pro)active use to adapt and modify the urban framework.

### 4.4 The social dimension

The societal dimension is the core of this point as we are dealing with the way society adapts to the territorial transformation, so more linked to the structure of society than social activities. The quality of the R + 0 space is evaluated through the filter of improved liveability for temporary and long term inhabitants. Liveability criteria may be: heating, noise, general lighting, air and water quality, etc. Variables as social and territorial cohesion or inhabitants' participation in the mechanisms of neighbourhood transformation are also taken into account in the analysis. We try to integrate into the urban analysis the knowledge of inhabitants' practices in order to enhance awareness of the adaptation processes and the (in)adequacy of the societal structure to the urban frameworks.

### 4.5 The heritage dimension

Much existing urban heritage underlines the cultural requirement of identity and belonging via awareness of the past. The built heritage should be taken into consideration for its cultural value but also for past experiences to face shortages of resources and energy. The process of adaptation was important and the lessons of past technical and social solutions in adapting buildings to local climate and social environments are essential to know. An example is the management of the microclimate and its links with the structure of public squares, passages, width of roads, patios etc.

## 5 THE CONSTRUCTION OF THE TOOL FOR UNDERSTANDING

Finally, we merged needs and theoretical foundations to design an operational tool to help understand the situation, including our wish to design a bridge between the ‘political’ intentions and ‘technical’ possibilities of implementation. The tool is designed as an active

interface between decision-making bodies and territories, with their specific character, inertia, strengths and weaknesses.

With its capacity to diagnose actions, it is also designed to help professionals to analyse and monitor projects. It can probably also be used as a communication / awareness tool too, as it will link the many involved actors and stakeholders with the inhabitants and other public representatives. This tool is, finally, an interface between the 'political', the 'technical' and the population.

Target areas for projects are usually public spaces intended for collective or common use. The term "public space" has multiple connotations, but we consider them here as areas where different persons can meet and take position about their social life with other unknown persons.

To respect these functions, we developed this operational tool that places contemporary standards for action and application in the professional world.. Users, both technicians and politicians, should find it a really friendly interface to be filled in without stress or training needs.

Once again, the tool is structured as follows:

- 4 levels of action, from the more theoretical to the most operational
- 5 dimensions of questioning, including
- 16 "families" (clusters of interests), including
- 38 specific objectives
- > 100 descriptors.

The five *dimensions of questioning* have been described above, but it should be emphasised that they are both strategic and political and need to be contextualised and translated into a functionally active system.

"Families" are an intermediate level for inquiring about a category of actions, designed to synthesize the complex elements of urban

spaces. They are orientated towards being as operational as possible, but at the same time they are far from the local effective and operative follow ups.

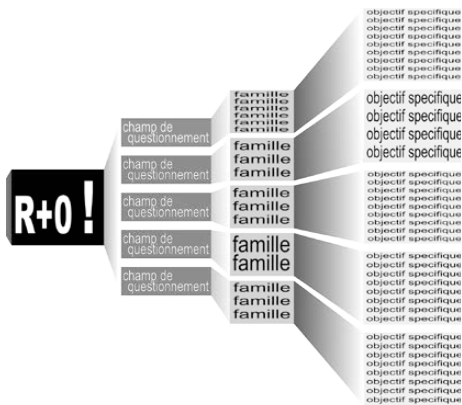
The *specific objectives* or clusters of interest form the articulated level for practical issues, allowing a more in-depth analysis of a complex variable without dealing with the large narrations that remain at the family and dimensions level.

The practical issue, a situation, is described by the lowest level of the tool: the descriptor. The *descriptor* level is linked to a 'simple' topic and it can give a direct formulation, as a description but also as a result of a technical or a statistical survey. We use a descriptor to characterize the information. It is something really near to the traditional indicator, but we decided to change the name for the simple reason that it could sometimes be useful integrate a description instead of a simple indication.

At this level we have the largest number of items, some of them are recurrent and they are already integrated in the grid. However, specificities of the situation, the context or the kind of project, should induce to adequate the number and the kind of descriptor in order to be appropriate to the specific project's needs. The tool's level situated nearest to the operational area should shape the tool in order to fit it to the real field. General issues do not change but each project has its specificity and the tool has to manage this kind of diversity.

So, to summarize by going back up the levels, descriptors are the direct link with tangible reality and they describe the specific objectives the project has to deal with. The specific objectives are grouped into combined and complex issues that we call families. Family because they are independent but they are strictly linked to the other combined issues. Similar families integrate their dimensions, their intangible





1. The global structure of the R+0! grid to approach project analysis. Five dimensions (champs de questionnement) support the R+0 while they are composed of familles (familles) and specific objectives (objectifs spécifiques). The information is from unrepresented descriptors.

source: © Romeo Carabelli 2011

2. The structure of the tool with the synoptic "traffic light" view.

source: © Romeo Carabelli 2011

3. The light version scheme, with the synoptic "traffic light" view.

source: © Romeo Carabelli 2011

territory being able to manage the relationship with the general issues and wishes. Finally, the structure based on the description of tangible reality try to grow up in order to deal with the intangible part of the planning action, the part that's directly connected to the global issues of sustainability and heritage.

### 5.1 The two versions of the tool

The structure of the analytical tool allows a detailed assessment, but it requires a lot of data and quite a lot of time to fill in.

So, as well as the full version, we developed a light version that tries to respect the general approach but requires less time and energy. Because our approach is a systematic one, it was thought better to synthesize the whole rather than cutting out certain sections.

In the light version, the logical structure remains but the questioning is located at the family or cluster level instead of at the specific objective one. The difference is that the number of answers to a question is reduced to less than 50% (16 clusters instead of 38 specific objectives and those latter should deal with the high number

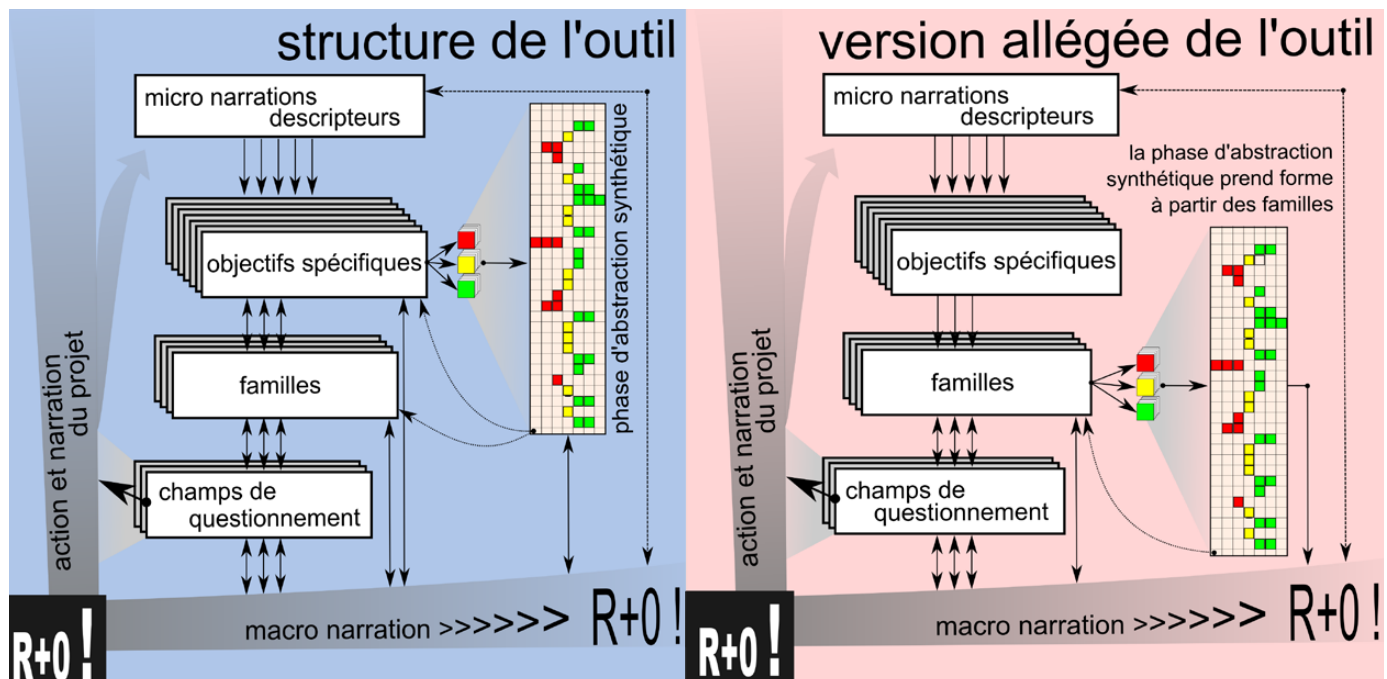
of descriptors; therefore the answers are longer).

This iteration structure that is questioning projects at several levels allows a representation of the real – the tangible territory – that's certainly partial but it is certainly significant too. The reduction of the complexity of real looks like affordable and rich enough to give an appropriate representation.

Both versions, the complete and the light ones, target a general description of the project transformation supported by the micro-information of the descriptors including an intermediate description at the specific objectives or family level for the light version.

This (double) return on assessment is a point of strength of the tool which enhances its reliability. The structure of questions supports the evaluator in his work, pointing to the unavoidable topics, those that he should not forget or evade.

Of course this evaluation exercise does run the risk of subordination of the evaluators to the wishes of decision-makers or politicians. The relationship between consultants and the contractor remains sensitive and delicate.



## 6 FOUR TEST CASES

We tested the analytical tool on several projects from six different countries. This iterative approach allowed us to improve the tool and to test it in many different conditions.

4. map including the location of analysed projects.  
source: © Romeo Carabelli 2011



Here, we present four of the different cases. They were selected because they had characteristics closely related with the R+0! analysis procedure and so were representative of the kind of projects which could be analysed with this tool.

Two projects are French from two municipalities of the Provence-Alpes-Côte d'Azur Region (PACA) region. They are at an advanced stage of design and are characterised by the participation of a large number of institutional actors. We decided to analyse them with the two versions of the tool; Veynes with the full one and Coudoux with the light one. In these

two cases, the analysis addresses only the wills displayed in a posture of ex-ante evaluation.

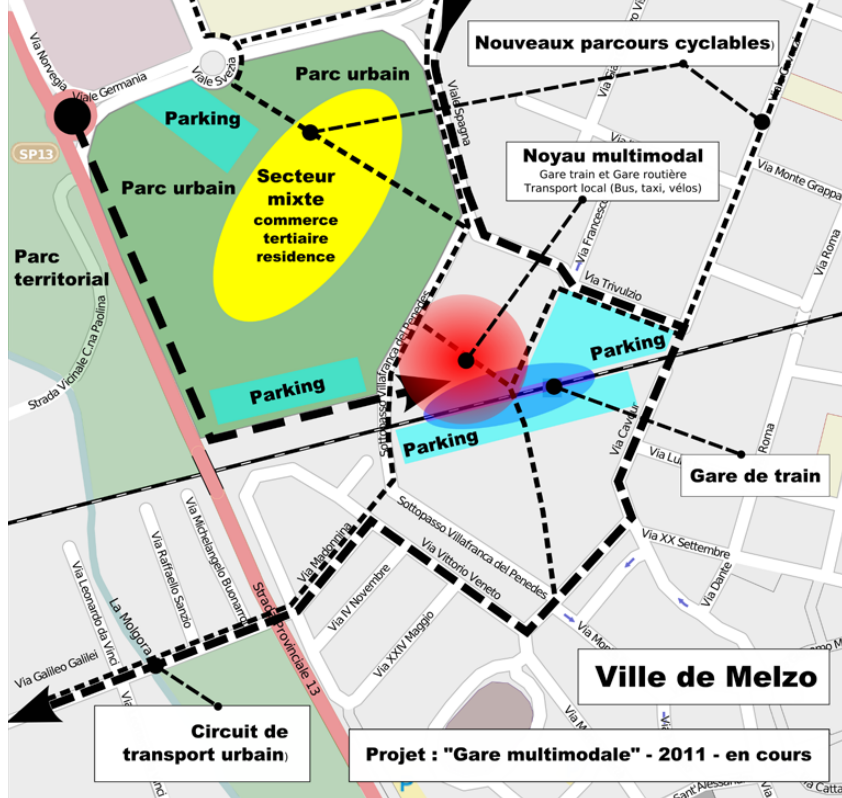
A third case study is Italian (Melzo). It offers an analysis of a project in the implementation phase which aims at the realization of an exchange platform of transport which will have consequences on a large territorial scale. Therefore, the relationship between the contiguous areas and the less immediate neighbouring areas demands particular attention.

Finally, a Tunisian case (Tunis) concerns the analysis of an already finished project. The diversity of these cases allows to highlight the adaptability of the process of analysis to different stages of a project in different urban contexts. We point out some characteristics deserving a cross-reflection. First of all, the banal acknowledgment of the high importance of the nation state configuration and/or national legislation.

We note that the “ratings” are overall very positive and projects have a majority of “green lights” to continue. The most negative assessment is Tunis, the only ‘ex-post’ analysis. Indeed, the inner city of Tunis has a remarkably high level of heritage and the project is a valuable one, receiving the prestigious Aga Khan Award for Islamic Architecture. The three other are in preliminary phases; therefore we should relativize a little the present enthusiasm.

### 6.1 Melzo, Lombardie, Italie

Melzo is a small town of 18,000 inhabitants, located in the far eastern suburbs of Milan, about 20 kilometres from the capital of Lombardy. This municipality is part of the Milan Metropolitan system and it is exposed to the dynamics of its development. The study case is a plan for participatory urban redevelopment of the area immediately north of the railway station that is becoming an intermodal transport exchange point involving trains, public buses, private cars and bicycles. (See table nr 13 at the end of the article).



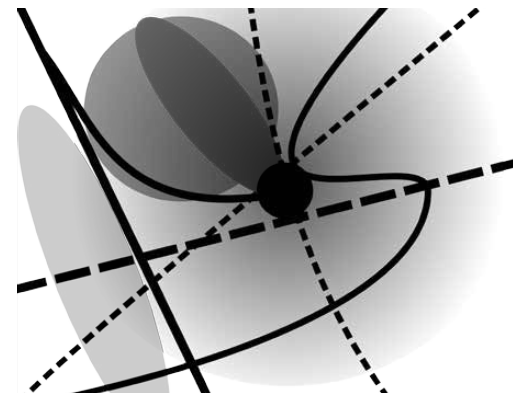
5. Project area in Melzo (I).

source: © Romeo Carabelli 2011

A visual summary of the evaluation enables us to quickly return to the main direction of the project. The focal point of this project is the local political will to transform the urban situation, focusing on infrastructure that can change the territorial structure of the municipality.

The references to societal and heritage issues are weak in the project conception. Even if the documents fully integrate a strong link between the traditional territorial structure and the cultural landscape, there is nonetheless a total absence of these issues in the intended action and interventions.

While texts speak widely about the insertion of the project into the general environment and tool grid itself indicates the presence of heritage, there is no reference to territorial and landscape heritage as such. The multidisciplinary approach of this project tends to miss any valuation of the place's unique specificity.



6. Project's interpretation map. Melzo (I). It appears the centrality of the multi-level transport hub, including a local centrality and the network that's finding here a new node.

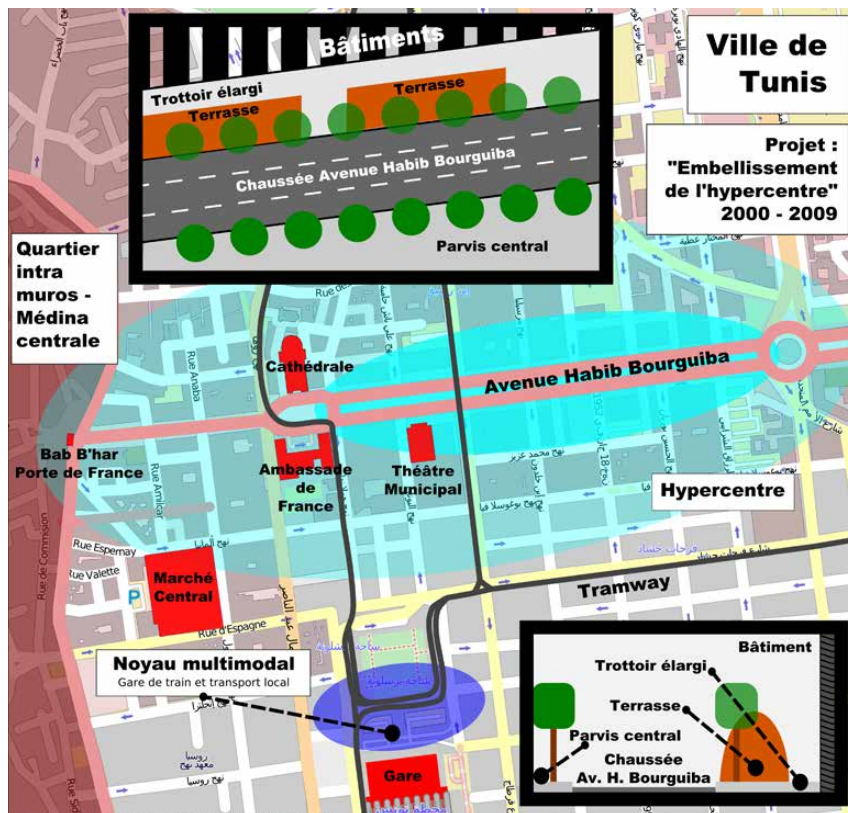
source: © Romeo Carabelli 2011

## 6.2 Tunis, Tunisie

The North African case is the project of transformation of the Avenue Habib Bourguiba in downtown Tunis. This area was built during the last two centuries and it is at the heart of the wide urban area. It is a modern neighbourhood that has a complex and not stabilized status. It mixes rich and poor, with both areas of high real estate value and abandoned areas.

In the two decades that followed independence of 1956, this avenue underwent a process of increasing poverty, linked to a powerful crisis of urban centrality. Towards the end of the 1990s, the area was quite unhealthy and dangerous. In this situation an urban project began in 1999 aiming to restore the high quality of the central avenue and its surrounding zone. Planners and authorities wanted to (re) characterize the modern city centre by boosting the heritage dimension, bringing it outside the walled city, the 'Medina'. Several years after the project started, the importance of heritage became increasingly evident.

This case offers an ex-post analysis which enabled a clear assessment of its good and bad qualities. Moreover, between the field work,



7. Project area in Tunis (T).

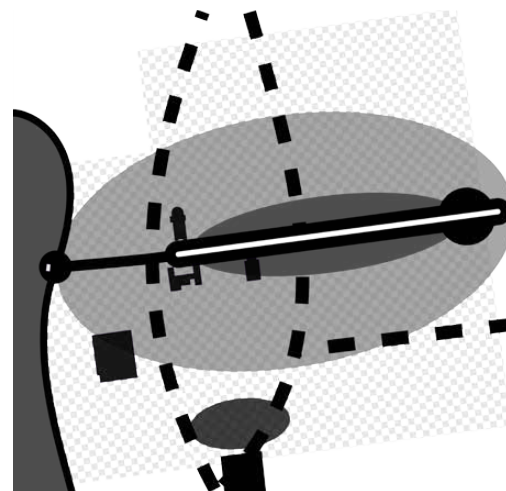
source: © Romeo Carabelli 2011

the setting out of the analytical tool and the final writing of the text, the Tunisian regime fell, allowing a more objective observation and clarifying the official wishes that were the basis of the transformation process.

The project for the Habib Bourguiba Avenue has turned simple attention to heritage into operational reality, which has placed Tunis in a high ranking position among Mediterranean countries on the heritage front where this was and is not so common (see table nr 14 at the end of the article).

The analysis shows negative results for technical issues and it is also critical of the institutional dimension. This latter is an understandable result of an undemocratic regime's way of acting, while the technical shortcomings

can be interpreted as the result of a really complex project placed against the dream of a perfect solution. However, in contrast, the visual synthesis shows that the project paid a lot of attention to the societal and heritage issues.



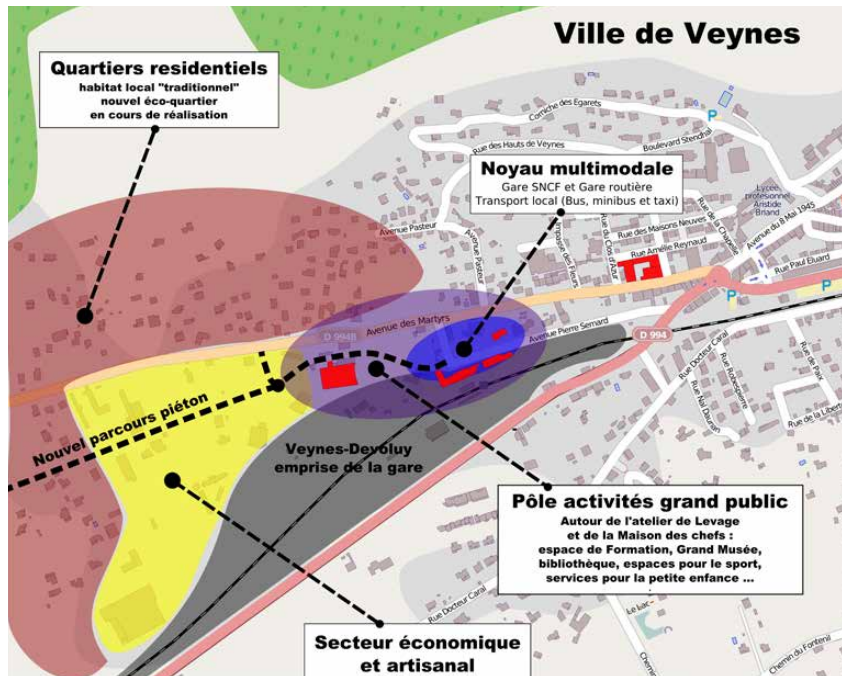
8. Project's interpretation map. Tunis (T). The scheme shows the will of centrality for this project and the really important issues of relationship among the project spaces and the surrounding neighbourhoods.

source: © Romeo Carabelli 2011

### 6.3 Veynes, Hautes-Alpes, France

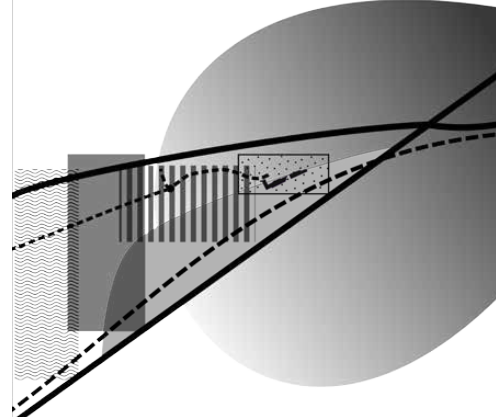
The municipality of Veynes is in Provence-Alpes-Côte d'Azur Region and has some 3500 inhabitants. The project involves the former railway areas nearby the station. It aims to improve the level of housing in the area and it uses the former railway yards to inject new economic activities. This is an interesting project because it tries to improve the sustainable living environment and to retain the railway heritage. The railway arrived here at the end of the 19th century and it established a technical centre to repair and update wagons and carriages. It is a project that can be called 'sustainable' with a high number of positive assessments. (See table nr 15 at the end of the article).





9. Project area in Veynes (F).  
source: © Romeo Carabelli 2011

When we had the opportunity to analyse the project, it was at the end of the design phase. Therefore we had only theoretical documents and an impression of the intentions and desires. Everything looked quite perfect, as it should be at this conceptual stage.



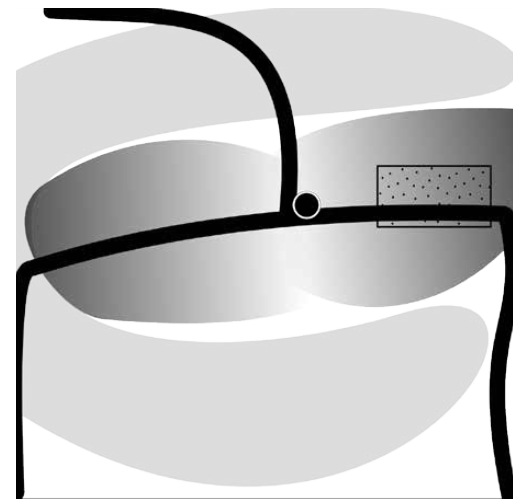
10. Project's interpretation map. Veynes (F). The map shows the new developing area; it will be a kind of satellite for historic Veynes.

source: © Romeo Carabelli 2011

## 6.4 Coudoux, Bouches du Rhône, France

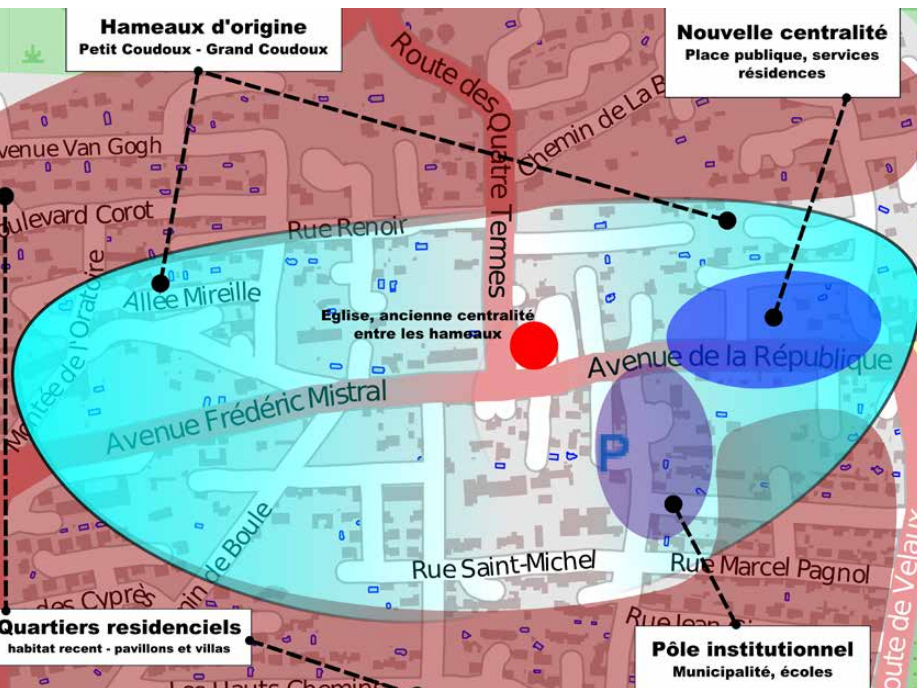
The town of Coudoux is one of the municipalities of the agglomeration community of Pays d'Aix, located in the Department of Bouches du Rhône, Region Provence - Alpes - Côte d'Azur (PACA). The coat of arms of the city clearly shows it belongs to the Mediterranean world, with a brilliant sun, the olive and the vine as symbols. Overall, the territory of the Pays d'Aix is a very dispersed suburb of the Marseille/Aix conurbation, providing an attractive environment, the opportunity to have a 'countryside life' near the town. The project tries to manage the main local problems (housing, medical care and parking) introducing new buildings organised around a new public square. (See table nr 16 at the end of the article).

The analysis of this project is positive across the board, especially regarding the integration of public spaces and energy. However, the absence of negative responses should be seen in perspective because the project is just starting and we have only the project's documents to analyse and some declarations of intent.



11. Project's interpretation map. Coudoux (F). The map shows the twofold town, produced by a fusion in the 19th century between two municipalities.

source: © Romeo Carabelli 2011



12. Project area in Coudoux (F).  
source: © Romeo Carabelli 2011

The synoptic view is quite different because we used the light version; the number of showed answer is largely lower than the other cases.

The two French cases were actually proposed by the PACA Region services, exposing two important issues. The first is the interest of the region to have a better impression of a project it was financing and our analysis was directly used by this public body. The second is the interest to do this at the conceptual stage, as an analysis of the finished project could have been more critical.

## 7 CONCLUSION

The feedback from the cases has confirmed both the importance and the limits of our approach. Although the concepts of heritage preservation and sustainable development are in the process of general assimilation by a large number of policy actors and project stakeholders,

we can conclude that, at an operational level, we are still in a phase dominated by the “simple addition” of these concepts to the practical implementation of the project instead of truly integrating them.

The two concepts are effectively finding their place in professionals’, practitioners’ and researchers’ minds, but they have not really taken root as fully integrated, stable notions, neither in the project design phase nor in the operational phase.

Therefore, for the moment, there is no real conflict situation between the two concepts. When they are used, they respect a rigid and hierarchical position where one of them is the “priority notion” and the other one the “subordinate and tolerated notion”. Eventual conflicts are avoided by strict administrative regulations. We were thinking we would find situations where sustainable development issues would be an opportunity for a reinterpretation of territorial heritage, the chance to incorporate heritage values into a sustainable urban transformation process and mobilize them to reinforce the project. This was not the case and, at the same time, we did not find sustainability issues in heritage renovation projects. Even if general documents and political speeches talk about cooperation for better development, actions in the field do not reflect its effective implementation. We are not able to indicate what the reason is, whether it is business-as-usual inertia in working attitudes and habits, or slowness in policy development, or administrative procedures, or the hypocrisy of technicians and politicians or just the simple distance in real interests both at the theoretical and the implementation levels.

Even if there is an increase in the political will to identify with both policy objectives, the link of heritage values to the sustainability ‘cause’ does not (yet) seem successful. However, heritage/sustainability interaction is already in the pipeline; it just has to become effective.



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13. The synoptic view of the tool's grid. Melzo (I).  
source: author

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14. The synoptic view of the tool's grid. Tunis (T)  
source: author

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15. The synoptic view of the tool's grid. Veynes (F)

source: author

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16. The synoptic view of the tool's grid. Coudoux (F)

source: author

1. The name of the project was: R+0 ! développement durable et conception des espaces publics des centres modernes des villes méditerranéennes – (R+0! Sustainable development and the design of public spaces in Mediterranean cities' modern centres). I managed this project that involved a small group of researchers, teachers and students from the University of Tours (France). Some information and images at the URL: <http://evolving-heritage.net/index.php/project/r-0>

2. Caisse de Dépôts et Consignations is a public group serving general interest and economic development; it is a long-term public investor at the service of public interest and economic development.

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Guido Cimadomo

# COMMUNITY PARTICIPATION FOR HERITAGE CONSER- VATION

## 1 INTRODUCTION

Urban development is always related to social transformation. This can be seen in several examples through history, from the French “*luxury polemic*” of the 18th century, discussing where new real estate should be developed, through the *Grossstadt* discussion at the beginning of the 20th century about the relevance of the masses, up to the 1968 social protests, when the theory of Lefebvre about the “*right to the city*”, gave a new interest to the quality of everyday life (Secchi 2013:7). In the last of these, there is an implicit new role for ‘the ordinary citizen’, who became an important stakeholder in the development and regeneration of urban regions. During the seventies several attempts to strengthen the role of citizens in urban planning and design developments were attempted, notably the ones by Yona Friedman and Giancarlo de Carlo, but they did not reach a wide audience, and tended to be only limited, single experiences (Cimadomo, 2014a). They did, however, show the necessity to get the citizen’s opinion and get to know their needs, as a relevant social act in any design and urban transformation intervention, considering not the administration, but the citizens themselves as the real clients.

The weight of the real estate and subprime lending components in the financial crisis at the beginning of this century had, and still has, a great impact on the lives of millions of people. In particular, cuts in welfare benefits have generated protests everywhere, giving a renewed importance to the role of citizens in policy-making. The *15M* movement in Spain, or *Occupy Wall Street* in the United States, just to mention two, constitute a profound transformation and a point of no return in the way public policies are administered. Such movements have also had an effect on urban transformation, leading to a more

bottom-up approach to, and the participation of, ordinary citizens in the planning process.

Focusing in on heritage preservation, this area of policy has, on the one hand, benefited from the downturn in real estate development, especially in those countries where conservation is relatively weak compared to the power of the property developers with the demolition of many heritage sites and buildings as a result. On the other hand, it is also suffering from the serious cuts in government spending and the decrease in finances available to private companies and organisations involved in heritage conservation. Such a decrease in the funding of heritage conservation and preservation projects, both big and small, have had, in many cases, permanent effects, threatening built heritage projects with irreversible damage or even disappearance.

#### 1. 15M manifestation in Seville.

source: Pilar Martínez Ponce



These economic and social changes, together with new Information technologies, social media and networks, have provided new opportunities to share concerns and to start reclaiming at least some social justice, and have increased

social conscience and facilitated citizen participation in, and funding possibilities of, many kinds of socially-orientated urban projects. Such participatory practices have encouraged the recovery of some public spaces, which in turn has served to strengthen the cultural identity of the inhabitants of the surrounding neighbourhoods. Through the use of communication networks, local urban transformation projects can be ‘delocalized’, making possible a global resonance unimaginable a few years ago. While in many other policy areas the *Do It Yourself* (DIY) model developed during the crisis period, in the areas of architecture, urban planning and heritage protection there was a greater degree of experimentation with *Do It With Others* (DIWO). The case studies presented here below show how it is possible to create new models of urban transformation that respond to the needs of citizens, and encourage the social responsibility required in new models of production in our society. They reflect a new way of planning the city, where co-participation and new ways of application and management of public values is possible. They also reflect different ways to act: informality, cohesion, subversion, contamination, hybrid responses, transgression and appropriation; these have all been revalued, and are not considered anymore as negative.

## 2 CASE STUDIES

The case studies presented here show how the *Do It With Others* experiences brought about by recent IT innovations, together with the above-mentioned experiences of the 70s, offer new possibilities to respond to the needs of citizens, to increase responsibility amongst stakeholders involved in social development, and also to give heritage preservation in periods of crisis an impulse by providing new and better collaborative ways to protect and preserve our built heritage.

During recent decades, DIWO practices have been on the whole poorly implemented, prioritizing top-down processes which gave little responsibility to the citizens. This has resulted in a lack of cultural identity and feeling of ownership which is recognized as crucial for the improvement of the relationship between citizens and their built environment. Looking at several recent experiences, we can recognize both the aforementioned bottom-up processes, giving to citizens an important role in the renewed efforts to preserve our cultural heritage, and the top-down processes which foster this participation. Compared to the strict rigidity of previous trends, other solutions have been shown to be possible, involving citizens being inherently involved in the governance of public administrations and therefore being part of the solution, especially when public and neo-liberal investments are scarce. The thinking behind these experiences is that the financial crisis of the beginning of the 21st century opened the way for this kind of new processes in which citizens have a fundamental role. (Cimadomo, 2014b)

### Case 1. THE SCOTTISH COAST

The Scottish coast has been inhabited since the Mesolithic period, offering good opportunities and resources to farm, fish and build new settlements. For this reason, it is an important archaeological area, and many heritage sites have been identified by Historic Scotland, the executive agency of the Scottish Government in charge of safeguarding the nation's heritage. However, these coastal areas are also a place of rapid change, mostly due to sea-level rise and erosion provoked by climate change and the increase in strong maritime storms. Natural coastal processes continuously move sediment which can reveal archaeological remains from any period, but can also cause them to disappear if no actions are taken.

To make a systematic record of these sites, the Heritage Agency has commissioned several Coastal Zone Assessment Surveys since 1996, which are actually managed by the Scottish Coastal Archaeology and Problem of Erosion (SCAPE) organisation. The use of new methodologies, and the possibility to offer the results as digital outputs, enabled about one third of Scotland's 15.000 km of coastline to be covered. In many cases, the number of records quadrupled, many of them showing they were at risk from coastal erosion. To complete the survey and to monitor sites around Scotland's coast, the Shorewatch Project, started in 2001 and funded by a Heritage Lottery Fund grant, was managed by SCAPE and the University of St Andrews.

After a meeting to familiarize participants with recording techniques to facilitate essential pieces of equipment and to explain specially designed forms to be used, the communities were able to start their independent surveys and to complete them as much as they were able to (sketches, plans, excavations with the aid of professional archaeologists). It has been estimated that around 12.000 sites in total could be at risk by erosion, ranging from those of just local interest to ones of international significance; they cannot all be protected. 940 of them are potentially important coastal heritage sites 'at risk' from erosion. The project encourages and assists members of local communities to locate, record and monitor archaeological sites, many of them known only by the communities themselves and still unreported.

The further development of these early projects, which will run until 2016, make good use of new technologies. Scotland's Coastal Heritage at Risk Project (SHARP) looks at the involvement of citizens in the fight against the risks of erosion, and offers opportunities for them to benefit from and enjoy the satisfaction of taking part in archaeological explorations and discoveries. It

2. Community excavations at Loch Paible.  
source: SCAPE Trust





asks people to both correct errors and to update information of eroding sites, uploading the valuable information which citizens themselves can collect, either through the website, or more easily through the Android or Apple ShoreUPDATE mobile apps. Both platforms offer the possibility to download a PDF pack for each site, modify it manually and then upload it updated to the site, or just modify it, attaching new pictures, GPS coordinates and uploading it on the way through the mobile app. To date, the digital applications recorded 849 surveys and over 1.600 images uploaded by volunteers.

At the same time, a call for ShoreDIG projects has been initiated, where local communities can propose a project idea to be developed on an existing priority site. SCAPE looks at projects which can be safely achievable by volunteers, young people etc. from within the coastal community, as well as established community heritage groups. They should have a wide freedom to act, like improving site conditions and management, or developing project related events. Up till now, over 833 volunteers have worked directly on some of these projects. Two examples of the projects actually underway are the digital documentation and interpretation of Pictish carvings in the Wemyss Caves, which will produce an interactive 3D digital replica, and the aerial photography of inaccessible coastal sites provided by volunteers from the UK Civil Air Patrol Lowland and Highland Units.

By the end of the project, the information provided by the citizens will have helped Heritage Scotland to identify what is important and what is at risk, at both local and national level and so improve the management of coastal heritage in Scotland. What is, however, important is that such active participation of communities also delivers unexpected results, identifying and proposing projects which the government agency had not come up with.

## Case 2. RIWAQ

The Non-Governmental Organisation (NGO) Riwaq, founded in 1991 in Jerusalem, has as one of its aims the preservation of the cultural and architectural heritage of Palestine. One of its earlier projects was the documentation and cataloguing of heritage buildings. It lasted thirteen years, and offers more than 50,000 records spread over 422 sites. Due to the politically and socially sensitive conditions in this region, the Palestinians planned their own solutions to preserve this valuable heritage, using new concepts for the regeneration of villages, with indirect effects on the relationship between Jews and Arabs. The protection of cultural heritage is used as a strategy of empowerment, based on small-scale transformations which, in a coordinated way, can be a silent demonstration against Israeli occupation of the West Bank.

Plans for the regeneration of the historical centre of Birzeit, a small village in the region of Ramallah, with 5.000 inhabitants, were developed by the architectural office NGArchitects, and can be considered a pilot project to explore the possibilities of rebuilding the cultural identity of Palestine, redefining the concept of heritage at an urban scale. This approach to heritage is not new, corresponding with the shift of focus from single buildings to the broad environment which encompasses not only buildings but also intangible urban elements.

This project started in 2007 with a broad sociological and behavioural survey, challenging traditional interventions on the built heritage and investigating the possibility of using heritage regeneration to help reclaim a previously lost identity, eroded by the inflexible policies of Israel. The results of the survey showed how heritage, representing 1% of the total number of buildings, were commonly in an advanced state of abandonment. This was due both to the consequences of Israeli military



forces who, it was felt, were aiming at the total erasure of the Palestinian identity, but also to the activities of their own citizens, who prefer to replace old buildings with new, higher and bigger ones, in order to house growing families and with few opportunities to find houses elsewhere. (Meade 2011)



**3. Preventive conservation in a street, Birzeit.**

source: AKAA-RIWAQ

The proposal itself focused on a balance between preservation, aesthetic values and the development and regeneration of the historical centre. On the one hand it aimed at strengthening the value of traditions and formalities of the citizens, on the other hand at introducing small interventions, not visible on a small scale, but which, as a totality, have a definite significance, reinforcing social networks, mapping, designing and using public spaces.

It also provided the possibility to work on different scales at once, at the village level and the detailed level. It proposed two routes for the centre of the village. The first one is related to business activities and the second one connects the most relevant buildings with a 15<sup>th</sup> century caravansary. Both configure the connecting structure with the rest of the city, and make possible an interconnection between the most important elements existing there.

The smaller scale aimed at emphasising the commonality and normality of daily activities, which generate an informal social dynamism which can help improve the whole area. Small interventions, such as the re-pavement of the main streets, offered increased safety for more vulnerable people like children and women, creating new meeting points and fostering new investments and possible new commercial activities which would contribute to the regeneration of the area. Other activities are directed towards the renovation of several heritage buildings, like the Eiyet Rabi, the old guest house which was transformed into a public facility. The proposed solutions for reducing water waste and installing thermal insulation are offered as a model to be taken up by all citizens, as this would offset the dependence on Israeli companies, which increases the basic prices of supplies for the Arabs from expropriated territories. (Golzari, 2011)

The final aim of the regeneration project was to create a sustainable community, which could maintain the identity and history of the village, as steps towards its preservation. This first project is a model for a larger effort also designed by Riwaq, the *“Project of the fifty villages”*, as this is the number of villages where more than 50% of the records surveyed can be found. It reflects a change of thinking, from protectionist rehabilitation, usually instigated by governments, to a dynamic process of creativity towards a new



concept of heritage conservation through the strengthening of cultural identity and a sense of belonging of the inhabitants.

### Case 3. HER.M.E.S. [Heritage Management E-System] in HERMOUPOLIS

Following Brand (1995), buildings which have severe shortcomings tend to deteriorate faster, until considered dangerous. At that point, the most usual option is demolition, whether the building is of cultural or historical value or not. In Greece, where the economic crisis has hit all social sectors hard, municipalities have had great difficulty in maintaining common services, so that the preservation of their cultural and historical heritage in many cases had to be suspended. The municipality of Hermoupolis, with 13.400 inhabitants located in the Cyclades islands, together with the National Technical University of Athens found a way of monitoring such heritage buildings so as to determine their construction status and risk to collapse, thereby establishing a strategic approach for the protection of the building stock of the village. The survey was carried out on 924 buildings, with 10 main categories of deficiency, subdivided into in total 192 detailed specifications. This effort has provided a greatly expanded and profound knowledge of the deficiencies and problems of the building stock, and has resulted in proposals to protect up to 63% of the total number of buildings surveyed, offering a far better protection of the character of Hermoupolis than the present criteria to preserve only specific buildings.

The tools used for analysis and decision making are a Database system (DBMS Hermes processed with the statistical analysis software SPSS by IBM) to store the survey results, and a Geographical Information System (GIS Hermes) to permit spatial searches according to

different criteria and complex questions. In this way, it is, for example, possible to identify the most valuable buildings needing “absolute protection” in relation to the degree of deficiency, in order to make decisions on the priorities of intervention. In this specific case, 160 buildings needed urgent attention, something impossible to accomplish in the present economic and financial situation. So to establish more detailed priorities, an on-line questionnaire was distributed to 30 architects and civil engineers to evaluate these buildings based on more subjective criteria, like the influence on the town as a whole, the social impact, the role of the building in the town, the usage of near buildings, or the existence of a known owner. In this way a more solid and financially viable risk ranking could be realized, and the municipality was able to select those buildings to be restored in the first year of implementation of the planning. (Chatzigrigoriou, 2013)

4. Graphical identification of the “risk factor” for endangered buildings in Hermoupolis. The bigger the circle, the bigger the social need for intervention.

source: P. Chatzigrigoriou



Apart from the participation of experts to realize the final multi-criteria ranking of buildings in danger, there were other activities being carried out, like crowd-funding, in order to save buildings of cultural interest when an impelling economic situation made direct intervention by municipalities impossible. Moreover, through the web page, citizens could get additional, more detailed information and data on the building stock of the town, historical images and descriptions of heritage neighbourhoods and buildings to complement the documents collected. Through community engagement, the selected buildings were labelled in order to make inhabitants and tourists aware of their cultural and historical value and their need of care. The low amount of money required for preliminary essential restorations, led to an increase in the number of buildings undergoing such improvements, giving the feeling that much can be done in the field of heritage protection in times of scarcity. Lastly and most importantly, the project showed that the heritage value of buildings could be quantified and that rules could be established in order to make decisions on how to save them, giving to the people objective facts instead of often difficult to understand rather subjective criteria.

### 3 CONCLUSIONS - MOVING FROM HERITAGE AS AN INSTRUCTION TO HERITAGE AS AN ASSET

The case studies presented here show that the protection of cultural heritage is not only a responsibility of state authorities, but local communities can and should have an active role in the process. The dichotomy between *Heritage by assignation* and *Heritage by appropriation* is hence very important, as the former is evolving and transforming into a new model where communities have a real participation in its development. If “*heritage by assignation*”

embraces all listed buildings and other urban features institutionalised and labelled by experts under the umbrella of governmental institutions, following in most cases a top-down strategy, “*heritage by appropriation*” is recognized by citizens who want the inclusion of other kinds of heritage items, identified by their use rather than through deliberate consideration (Rautenberg 1998, Tweed 2007).

Information technologies offer new opportunities, and the cases analysed above show not only how easy it could be to engage communities in safeguarding cultural heritage at risk, but also how innovative, original methods of heritage protection can be developed when citizens are given more decisional power. The Periodic Report and Regional Programme for Arab States (UNESCO 2004:40) recognizes how one of the most important things determining the preservation level of cultural heritage, is local human activities. The negative effects of these activities can only be offset by education and the awareness of being member of a collective social and territorial community with its own identity. It is with this perspective that participation has to be implemented, in order to create new opportunities for the development of the community and its identity. Heritage is definitely more than the sum of recognized objects worthy of being protected; it has to be approached as a territorial system where the relationship between the physical heritage and human actions is an integral whole.

The Council of Europe “Framework Convention on the Value of Cultural Heritage for Society”, signed in 2005 in Faro, can be considered as a turning point in the role of communities in the protection of cultural heritage. It aims, firstly, at emphasizing the value and potential of cultural heritage to be wisely used as a resource for sustainable development and quality of life in a permanently evolving society, and secondly at



hermoupolis.omeka.net

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5. Citizens interaction with the Hermoupolis project through web based applications.

source: P. Chatzigrigoriou



reinforcing social cohesion by fostering a sense of shared responsibility towards the places in which people live. The concept of heritage community has been officially defined, possibly for the first time, as a group that values specific aspects of cultural heritage which they wish to protect and

transmit to future generations, and which reflects the need to open public participation in discussions related to cultural heritage. Heritage should be understood as a 'capital of place' to be promoted and expressed. To do so, it is necessary to compare the area's identity with the place's potential in order to develop it without any loss of identity, something that not all the stakeholders realize or are aware of (Parente 2012:58). For this reason, stakeholder participation in all phases, from identification to regeneration to management, should always consider the implementation of participative processes, and foster a sense of shared responsibility towards the places in which people live. Technologies have improved citizens networks, their mobility and activities, including the claim for cultural identity as the only thing that differentiates one people from the other in a globalized world.

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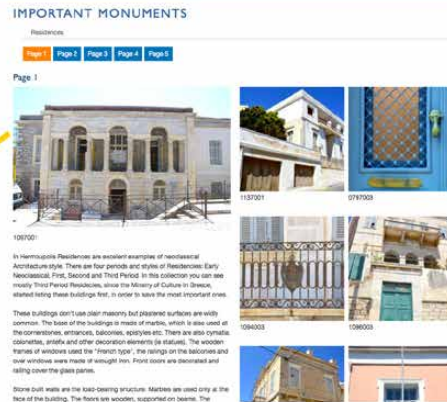
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David Armellini

# PATRIMOINE, DÉVELOPPEMENT DURABLE ET HABITAT AU SEIN DES SECTEURS SAUVEGARDÉS

## ENGLISH ABSTRACT

### **Heritage, Sustainable Development and Social Diversity: what is the place of housing and the inhabitant in urban preservation areas in France?**

This paper looks at the relationship between heritage protection and housing and social diversity in so-called Preservation Areas (*'les secteurs sauvegardés'*) in historic centres in French cities.

An important turning point in heritage protection in France was the 'Malraux Act' of 1962, establishing preservation areas in the historic centres in 104 cities and towns of different sizes, one of which, of course, is Tours. This Act and subsequent laws and decrees have had a major positive impact with regard to its main objective. It was essentially a planning law aimed at preserving historic city centres with the use of use of planning tools, such as the *Plan Local d'Urbanisme (PLU)*, and financial incentives such as tax exemption and state and local subsidies. The result was that these areas improved radically from the general post-war image of unhealthy, shabby areas to architecturally and aesthetically pleasant and economically buoyant areas, with white-collar, middle-income professional classes well represented and successful cultural and commercial activities, especially from tourism: gentrification and 'touristification' with a good social diversity.

However, gradually in the course of time, the stringent regulations for the physical preservation of these areas, often rather uncoordinated from different ministries and regional and local authorities, because of their complexity and expense, began to have more negative impacts. Add to this the economic downturns and crises big and small, national and local, the one of 2008 in particular, leading to a reduction of subsidies and less economic activity, and a



gap between the heritage principles and social considerations in these areas began to manifest itself. The (middle-income) inhabitants began not to fulfil all their restoration obligations or moved out. Recent research concludes that, between 1962 and 1990, the population in the Preservation Areas decreased by half.

Investment in houses (especially the 'invisible' interiors) decreased as the costs of meeting the stringent protection constraints rose and the buildings became less of an economically valuable resource. A study in 112 historic centres in France in 1996 concluded that there were 250,000 dilapidated or empty dwellings in these areas, and that the lack of investment had in places even given rise to structural danger. The proportion of poorer and more marginalised groups in some of the Preservation Areas was even higher than in low-cost social housing neighbourhoods.

The heritage issue had become a social issue.

Recently, environmental efficiency regulations (without changing the outside of the buildings) have added a new dimension to investment costs.

On the basis of the results of an enquiry carried out in 2014, the paper takes the example of Tours, with its large tourist and student sectors, to examine the social processes in its Preservation Area in more detail. It showed that it is now not the richest inhabitants who live there. Middle-income professional owner-occupiers have tended to move out and students (who are not so choosy about the quality of their homes as long as they are cheap) have moved in. There is a greater lack of maintenance, especially of rented apartments, than the local authority, according to its records, would admit.

To rectify this situation, there are on-going plans to amend the Malraux Act, but there is a fear that heritage protection could suffer as a result, especially if it leads to further

decentralisation of powers to local authorities. A draft Heritage Act from the present Culture Minister is about to be passed and aims at integrating the realities of housing in the Preservation Areas without abandoning heritage. Housing and social diversity are at the top of the political agenda in France, and it remains to be seen if the new Act succeeds in finding a balance between all the standards, norms, obligations, constraints and permissions that these areas are subject to.

## **PATRIMOINE, DÉVELOPPEMENT DURABLE ET MIXITÉ SOCIALE**

### **Quelle place pour l'habitat et pour l'habitant dans le secteur sauvegardé français?**

Il existe en France une protection exemplaire depuis la mise en place de la loi Malraux de 1962 : les secteurs sauvegardés. Issue du *moment Malraux*, cette loi est emblématique d'une époque où se constituèrent les principales lois en la matière, confirmant une véritable sanctuarisation des politiques de protections patrimoniales. Les secteurs sauvegardés sont l'identification de zonages de centres anciens adossés à des outils urbanistiques forts. Nous pouvons compter aujourd'hui un total de 104 secteurs sauvegardés répartis sur le territoire français et présents dans des villes de toutes les superficies.

Aujourd'hui, la majorité des professionnels intervenant dans le cadre de ces secteurs s'accordent à reconnaître qu'il existe un décalage entre les principes patrimoniaux des secteurs sauvegardé et la prise en compte de la dimension sociale de ces périmètres, véritables lieux de vie résidentielle, commerciale et touristique. Entre préservation du patrimoine et composition sociale des lieux, le chantier de réhabilitation d'un habitat est le lieu de rencontre de nombreux enjeux politiques, normatifs, sociaux et économiques qui nous interrogent

sur la place de l'habitant dans le secteur sauvegardé. Afin de rendre compte des évolutions et des réglementations, parfois contradictoires pour les habitants, qui ont structuré les secteurs sauvegardés que nous connaissons aujourd'hui, nous aborderons les aspects historiques puis réglementaires de ces périmètres. Par la suite, nous nous intéresserons aux questions liées à l'habitat, à l'habitat et aux chantiers pour révéler les paradoxes de cette protection patrimoniale.

### **Secteur sauvegardé et habitat, un renouveau des centres anciens dégradés**

Nous commenceront cette analyse en répertoriant certains événements clés ayant constitué les jalons de cette construction des secteurs sauvegardés. A la suite de la seconde guerre mondiale, de nombreux centres anciens avaient subi des destructions, ennemies et/ou alliés en fonction des villes, et de nombreux programmes de restructuration virent le jour. Ces quartiers anciens étaient insalubres c'est à dire qu'ils étaient devenus des lieux où le gros œuvre des bâtiments entraînait des conditions d'habitat incompatibles avec les normes minimales d'hygiène. Ils ont été qualifiés d'îlots insalubres entre les deux guerres, et surtout à partir du décret du 31 décembre 1958 sur la rénovation urbaine et de deux lois : celle de 1965 relative à la résorption des bidonvilles et celle de 1970 relative à la résorption de l'habitat insalubre. Devant l'urgence de la reconstruction et de la réhabilitation de l'après-guerre, le besoin de restructuration des centres s'est exprimé de façon différente en fonction des municipalités et la majorité des habitats en péril ont été réhabilités grâce à des cadres réglementaires issus de l'urbanisme, mais également du patrimoine.

En effet, très vite, les menaces de l'insalubrité pour l'habitat incitaient à prendre des mesures. Fallait-il refaire les centres urbains en y intégrant les principes fonctionnalistes de

l'époque ? Ces « opérations bulldozers » menées dès les années 1950 visant à faire table rase du passé pour édifier des constructions contemporaines ont alerté de nombreux architectes et politiques sensibles à la cohérence et à la préservation d'un centre ancien. En marge, ces nouvelles voix ont permis la mise en place de chantiers visant à restaurer des zones dans un esprit de restauration, de reconstitution et d'homogénéisation d'un secteur avec des règles, des savoir-faire et des codes bien précis. Il en a été ainsi pour la ville de Tours devenue un laboratoire<sup>1</sup> pour ses expérimentations de restauration<sup>2</sup> qui servirent par la suite à la création des secteurs sauvegardés. L'intention président à la création des secteurs sauvegardés dans ces premières villes a été définie par une politique concertée de protection du patrimoine se préoccupant également des dynamiques humaines ; il a fallu imaginer une restructuration des centres anciens permettant d'habiter décemment les lieux en supprimant l'insalubrité et en privilégiant la mixité sociale.

L'objectif premier de la loi Malraux est d'aider à la préservation d'un centre urbain ancien, sous condition de respecter ses spécificités architecturales. La bonne cohésion d'un secteur sauvegardé est ainsi soutenue par un Plan de Sauvegarde et de Mise en Valeur<sup>3</sup> (PSMV) faisant office de Plan Local d'Urbanisme (PLU) spécifique au périmètre du secteur sauvegardé. Ce document d'urbanisme très précis régit l'ensemble des espaces privés et publics présentant un intérêt historique, esthétique ou nécessitant une conservation. Ce plan définit tous les travaux, les aménagements extérieurs comme intérieurs souhaités par les résidents, particuliers et commerçants, qui doivent ainsi déposer un dossier, une demande écrite qui fera l'objet d'une autorisation après avis de l'architecte des bâtiments de France.

### **Des mesures incitatives pour motiver l'investissement des propriétaires**

Les outils réglementaires urbanistiques une fois mis en place, c'est dans un second temps qu'ont été élaborés des dispositifs incitatifs avec des avantages pour motiver et accompagner les habitants dans des travaux. Aussi pour permettre une attractivité des secteurs sauvegardés pour les habitants et attirer les investissements privés, les secteurs sauvegardés bénéficient de dispositifs financiers incitatifs. En matière d'habitat, la loi Malraux permet d'actionner un dispositif fiscal prévoyant une réduction d'impôt allant jusqu'à 30% des travaux de restauration engagés en Secteur Sauvegardé ou en Zone de Protection du Patrimoine Architectural Urbain et Paysager<sup>4</sup> (ZPPAUP). Il faut tout de même rappeler que la Loi Malraux n'est pas une loi fiscale, ce volet fiscal de restauration immobilière étant postérieur à la loi adoptée le 4 août 1962 à l'initiative du premier Ministre de la Culture de la Cinquième République. Ainsi, la loi Malraux est bien une loi d'urbanisme mais au-delà ces considérations législatives, il faut tout de même admettre que c'est ce dispositif fiscal qui a pour beaucoup de secteurs sauvegardés en France suscité l'intérêt de publics aisés. Les avantages ont favorisé les investissements financiers dans la pierre, recommandés par des cabinets en conseils comme une niche de défiscalisation. L'investissement dans le patrimoine n'est pas seulement un acte de préservation et a dû trouver des arguments d'ordre financier pour accélérer la rénovation des centres anciens en dangers. Il a été constaté, en partie grâce à ces dispositifs financiers, une appropriation par des catégories sociales aisées ou au moins ayant un fort capital culturel avec des mutations dans les activités présentes dans de nombreux secteurs sauvegardés. L'arrivée de nouveaux habitants a entraîné un renouvellement des commerces et

des professions libérales présentes dans les centres anciens. Médecins, avocats, commerces de proximité ont restructuré les espaces patrimoniaux. Les rues et les places ont retrouvé leur apparence d'autant grâce à des prescriptions architecturales et esthétiques.

Pour réaliser les travaux dans son logement, les démarches administratives sont nombreuses et les contrôles effectués par les services de l'urbanisme et par l'Architecte des bâtiments de France ne permettent pas à un habitant de faire n'importe quoi. Ces mesures de protection touchent à l'intérieur comme à l'extérieur du bâti. Les exemples les plus fréquemment cités en matière de travaux sur des immeubles concernés par le PSMV concernent les façades avec une obligation de respecter la nature et les couleurs des matériaux, mais également les travaux concernant les vitrages, les menuiseries, les ferronneries ou encore la couverture et les charpentes. Chaque aspect des travaux touche à un savoir-faire et des techniques spécifiques qui pèsent sur le devis d'une intervention pouvant doubler le prix d'une intervention réalisée hors secteur sauvegardé.

### **Vers une vision esthétique et économique du secteur sauvegardé oubliant la dimension résidentielle**

Pourtant, des aides peuvent émaner du Ministère de la Culture et aussi des Municipalités. On constate qu'après Malraux, et par la suite les politiques menées par Jacques Duhamel, Michel Guy et par les ministres suivants, l'État a apporté un cofinancement sur un programme défini par la collectivité ; il en va de même pour les nombreuses opérations réalisées dans les secteurs sauvegardés visant la restauration de bâtiments à caractère patrimonial. La politique patrimoniale dans les secteurs sauvegardés a peu à peu glissé, comme

de nombreuses gestions déconcentrées, vers un partenariat local avec les collectivités qui ont découvert l'intérêt d'une telle démarche. La ville, en participant aux travaux de restauration des façades et de structures sur des bâtiments du centre ancien participe à l'amélioration du cadre urbain qu'ils peuvent proposer aux habitants et surtout aux touristes qui participent au développement économique du territoire. Par cette nouvelle perspective, c'est la considération même du patrimoine qui est inversée, passant d'une valeur improductive, voire sacrée à des perspectives exploitables économiquement comme par exemple par les retombées touristiques et donc économiques induites. L'apparition du tourisme urbain avec une gestion patrimoniale des villes de plus en plus décentralisée a modifié l'approche que pouvait avoir la politique locale vis-à-vis des secteurs sauvegardés. S'en suivra une évaluation des investissements pour une collectivité sur ces retombées indirectes : fréquentation des restaurants et des hôtels avec augmentation des taxes de séjours, emplois tertiaires supplémentaires qui justifieront une sensibilité de préservation. Il faut toutefois garder à l'esprit que pour une municipalité possédant un secteur sauvegardé, l'investissement dans le patrimoine et sa sauvegarde répondra dorénavant aux impératifs d'un marketing de territoire plutôt qu'aux aspects de l'habitat et de l'habitant.

C'est dans ce contexte précis que se posent des questions relatives à la place des habitants dans ces espaces patrimoniaux ainsi que la capacité de chacun à vivre dans un habitat aux spécificités et aux contraintes ne se retrouvant pas dans d'autres zonages en France. Le secteur sauvegardé devient pour ainsi dire le territoire où les réglementations sont les plus contraignantes. Vivre dans un secteur sauvegardé signifie habiter sur un territoire où cohabitent les réglementations de

plusieurs Ministères avec des prérogatives qui s'ignorent. Il est très difficile de prendre en charge les problématiques sociales au sein de ce périmètre dans lequel l'habitat a supplanté l'habitant. On pourrait ainsi parler de conflits de compétences et de normes qui, par la mise en place d'un arsenal réglementaire complexe de préservation compréhensible aux yeux de la sauvegarde, crée une situation d'exclusion de fait d'une population d'habitants en marge.

Ajoutant à cela la réorganisation territoriale et les conséquences de la crise avec la baisse drastique des subventions tant locales que de la part des ministères pour accompagner une politique ambitieuse de restauration, les habitants prennent de plein fouet une accumulation de normes et de coûts liés à des chantiers. Les conséquences sont nombreuses et ne servent pas les intentions d'une protection du patrimoine. Beaucoup de propriétaires entre dans l'illégalité en effectuant des travaux moins coûteux mais sans faire de déclaration. D'autres se retrouvent face à la dégradation progressive des habitats fautes de travaux, repoussant un problème qui risquera d'être beaucoup plus coûteux au fil du temps et de l'usure. Enfin, la dernière constatation est le départ progressif d'habitants de ce secteur sauvegardé devenu trop complexe à appréhender<sup>5</sup>.

### **En parallèle, des politiques visant la mixité sociale ont également été mises en place**

Pour un habitant, résider dans un secteur sauvegardé apporte des contraintes techniques et financières qui posent la question des personnes capables de s'y maintenir, avec la condition d'un cadre de vie décent et salubre. D'après Alexandre Melissinos, architecte chargé d'études de nombreux secteurs sauvegardés, entre 1962 et 1990, les centres anciens se sont vidés de 50% de leur population<sup>6</sup>. Ce

constat d'une protection patrimoniale parfois exempte de toute valeur sociale, imposant des choix de travaux insupportables par les pétitionnaires, aidés en une moindre mesure par les organismes subventionneurs (ANAH) est aussi celui de la Confédération des Artisans et des Petites Entreprises du Bâtiment (CAPEB). Nous reviendrons sur les typologies des habitants et les processus de gentrification<sup>7</sup> qui ont amélioré l'économie des centres anciens pour ensuite aborder les phénomènes, plus récents, d'une nouvelle désertification ou plutôt de la paupérisation des habitants.

La rencontre de l'objectif de sauvegarde esthétique porté par le Ministère de la Culture et de celui d'un habitat pour tous, *d'un droit à la ville*<sup>8</sup> en résonnance avec les discours politiques et associatifs en matière d'habitat et d'aménagement représente le terrain de cette recherche à la croisée de plusieurs mondes. C'est la confrontation des cadres régaliens du code de l'urbanisme, du patrimoine, du travail et de l'environnement qui permettront d'analyser et de hiérarchiser les contraintes rencontrées par les différents acteurs et les publics habitants de ces logements. La superposition de ces cadres réglementaires sur des secteurs sauvegardés permettra d'appréhender les processus institutionnels et de mieux comprendre les paradoxes et les superpositions normatives. Ces discordances touchent tant la manière dont les acteurs appréhendent la question de l'habitat dans les secteurs sauvegardés que les actions mises en œuvre par les institutions pour répondre aux besoins et attentes des usagers.

Pour un propriétaire qui possède les moyens financiers nécessaires pour entretenir son habitat, la question ne se pose pas. Le patrimoine habité représente même un bien économique qui prend de la valeur, devenant un investissement qui peut se bonifier et être valorisé sur un marché foncier. Pour un habitant, propriétaire

occupant, locataire et commerçant, la réalité de la vie au sein du secteur sauvegardé et de ses règles spécifiques est tout autre. Les rencontres avec ces habitants révèlent même des cas de plus en plus nombreux de marginalisation. La détérioration des habitations, derrière la façade fraîchement restaurée nous montre une autre vision du bâti. Des logements sont nombreux à être mal isolés. Des propriétaires qui ont hérité d'un beau patrimoine sans avoir les moyens de l'entretenir se retrouve dans un logement proche de l'insalubrité sans attiré l'attention sur leur situation par peur de perdre de s'en voir expulsé. D'autres, locataires, subissent le manque de restauration de propriétaires peu scrupuleux ne menant pas les travaux réclamés. Ainsi, des habitants se voient contraints de réaliser des travaux en dehors de tout contrôle par faute de moyens, de façon illégale, ou encore de vivre dans des situations d'inconfort et même de mal logement, par peur de mettre en valeur auprès des instances de contrôle des travaux qu'ils ne pourront pas supporter à eux seuls ni même avec des aides. Ainsi, en matière d'habitat et d'habitant, cette précaution esthétique rencontre d'autres réalités avec de nombreuses contraintes pour des habitants incapables de soutenir des travaux souvent ambitieux.

### **Habiter dans le secteur sauvegardé, une réalité plus contrastée**

C'est ainsi que ce que l'on pourrait désigner comme une zone grise de l'habitat se dévoile dans l'étude des secteurs sauvegardés. De nombreux habitants et commerçants avouent effectuer des travaux de façon officieuse, sans autorisation. Du côté des professionnels, des architectes et des urbanistes, des critiques se font également entendre sur la méthode du zonage utilisé pour appréhender le secteur sauvegardé<sup>9</sup>. Ces situations se multiplient dans des secteurs sauvegardés comme celui de Tours

mais il est loin de constituer une exception. Ces silences face à l'administration traduisent un décalage entre la réalité pratique des habitants qui, faute de moyens, usent de nombreux bricolages totalement invisibles pour ceux qui n'iront jamais voir derrière des façades qui ne laissent pas deviner l'état de dégradation des biens immobiliers. Un travail d'enquête auprès des habitants, ainsi que l'identification de certaines problématiques nées de la rencontre entre des approches patrimoniales et sociales, permettent de révéler l'existence de nombreuses incohérences difficilement soutenables pour les habitants<sup>10</sup>. Un exemple parmi tant d'autres, dans le secteur sauvegardé de Dinan, nous montre le cas d'un couple qui souhaitait changer la porte d'entrée de sa maison. La porte en bois qu'ils voulaient acquérir coûtait 3500€ mais elle a été refusée par l'ABF. En faisant appel à des artisans, le devis le moins cher était estimé à 9500€. Aujourd'hui, ce couple continue à vivre avec la même porte<sup>11</sup>.

Les aménagements réalisables des habitats dépendent des règlements du PSMV et il faut se garder d'énoncer des généralités applicables à tous les secteurs sauvegardés. Même si la loi et la méthode de traitement du zonage sont identiques à l'ensemble du territoire français, les spécificités territoriales transforment les contraintes rencontrées et ne peuvent se calquer les unes sur les autres. Ainsi, la compréhension de chaque Secteur Sauvegardé ne peut se concevoir comme un système signifiant déterminé en tant que système comme le rappelait H. Lefebvre pour les ensembles urbains. Il faut donc comprendre les spécificités qui composent chaque ville pour entrevoir les problématiques résultant d'un cadre homogène produit par la loi Malraux. Ces particularismes auront des répercussions différentes en fonction de l'urbain : géographiques, géologiques pour les matériaux, patrimoniales pour les savoir-faire, sociétales.

## **Des mesures pour aider les habitats les plus menacés**

Les centres anciens et les secteurs sauvegardés en particuliers ne sont pas restés sans dispositifs pour permettre un traitement aidé par l'état des habitats les plus dégradés. Depuis 1977, les opérations programmées d'amélioration de l'habitat (OPAH) sont devenues un outil courant d'intervention sur les quartiers anciens. Cette procédure repose sur une convention entre une municipalité, l'Etat et l'Agence nationale pour l'amélioration de l'habitat (ANAH)<sup>12</sup>. L'objectif est d'accorder une subvention aux propriétaires bailleurs pour améliorer leurs logements. Les financements des collectivités locales sont relayés par ceux de l'Agence nationale pour l'amélioration de l'habitat. On a souvent constaté que les OPAH entraînaient un départ de la population modeste des quartiers anciens. Aussi l'ANAH a-t-elle mis en place d'autres systèmes indicatifs : une subvention plus élevée lorsque le propriétaire signe une convention de limitation des loyers, accepte d'héberger des personnes touchant les minimas sociaux. En définitive, les OPAH représentent l'inflexion sociale donnée au discours patrimonial. Cependant, ces dispositifs ne sont pas accessibles à tous les habitants. Nous rencontrons dans les secteurs sauvegardés n'ont pas connaissances de ces aides ou ne pourraient pas être éligible de par leur revenu. De façon plus globale, les revenus moyens se retrouvent dans un échantillon d'habitants ne pouvant pas prétendre aux aides mais ne pouvant pas financer des travaux plus chers que la moyenne à cause des exigences patrimoniales. Cette population qui pouvait être marginale dans le passé augmente du fait de la crise et peut constituer dans certains secteurs sauvegardés une problématique politique nouvelle.



### **Incohérences entre les initiatives étatiques liées au développement durable et la réalité patrimoniale des secteurs sauvegardés**

En France, un certain nombre d'élus ont voulu mettre l'accent sur l'accessibilité sociale de l'éco-habitat, avec pour objectif la baisse des charges, l'amélioration de la qualité de vie et l'accès au foncier en ville-centre, comme à Dunkerque, Nantes, Rennes, Lille... Ces initiatives de grandes villes françaises s'inscrivent dans un cadre logique lié à la restructuration des centres anciens afin d'éviter la désertification des centres de sa population et de garder un rapport intelligible entre la valeur d'usage et la valeur d'échange des centres urbains<sup>13</sup>. Les discours politiques lors des dernières campagnes municipales de mars 2014 montrent bien une réutilisation à outrance d'un discours lié à ce fameux droit à la ville soutenu et développé par de nombreux philosophes, sociologues et urbanistes. Il existe cependant un grand décalage entre l'affichage des ambitions politiques qui sont souvent des reprises des figures rhétoriques qui mêlent les sensibilités urbanistiques à des obligations institutionnelles et juridiques. Le recensement de l'INSEE<sup>14</sup> démontre bien que toutes les populations ne peuvent pas habiter dans le secteur sauvegardé pour des raisons que nous développerons par la suite.

Plus techniquement, les centres anciens sont soumis à des critères de calculs en matière de rénovation thermique qui demeurent un non-sens si l'on s'intéresse à la typologie du bâtiment. Les réformes et les normes générales ne peuvent pas s'appliquer et pourtant les distinctions ne sont pas encore établies dans le monde du BTP. Pour exemple, une étude réalisée entre 2004 et 2006 par la CETE<sup>15</sup> de l'Est, le Laboratoire des Sciences de l'Habitat de l'ENTPE<sup>16</sup> et Maisons paysannes de France pour le compte de la Direction de l'habitat, de

l'urbanisme et des paysages a mis en évidence le comportement thermique spécifique du bâti ancien par rapport au bâti moderne et les limites des méthodes de calcul actuelles pour évaluer ces bâtiments. De plus, les travaux d'isolation thermique ne doivent pas entraîner de modifications de l'aspect extérieur si le bâtiment est situé dans un secteur sauvegardé. Des initiatives de médiation ont été mises en place comme le guide en concertation avec la Direction des patrimoines et l'Association des Maisons paysannes de France. Cependant, ces guides et ces outils de médiation mis en place qui ont vocation à expliquer les diagnostics du bâti ancien demeurent difficile d'accès aux habitants qui pour beaucoup sont impressionnés par le nombre de contraintes liées à un chantier au sein de leur habitat.

En plus des contraintes patrimoniales et sociales, le développement durable risque de provoquer une accumulation des normes qui deviennent ingérables et surtout difficilement compréhensibles par tout à chacun. Le rôle de l'architecture devient essentiel pour effectuer la synthèse des questions sociales, environnementales et culturelles qui composent un projet urbain durable. Mais ce médiateur et accompagnateur du projet n'est pas accessible pour tous les habitants, ce qui renforce le sentiment d'inaccessibilité aux travaux pour beaucoup d'habitants de la classe moyenne et défavorisée.

### **La gentrification dans les secteurs sauvegardés, quels habitants aujourd'hui ?**

Loin d'être un processus qui sera traité de façon négative par notre étude, la gentrification a été un moteur pour la recomposition et l'amélioration de la vie dans les centres anciens et plus particulièrement dans les secteurs sauvegardés. Selon Neil Smith<sup>17</sup>[1996], certains quartiers sont propices à la gentrification en

raison d'un écart significatif de prix (rent-gap theory) et de caractéristiques techniques (immeubles ou appartements « gentrifiables »).

Cette dynamique habitante dans de nombreux secteurs sauvegardés se formalise donc par un entre-soi de plus en plus apparent, avec des populations de plus en plus fortunées et de classes moyennes avec des parcours résidentiels similaires. En prenant en exemple la ville de Lyon, Jean-Yves Authier<sup>18</sup> qui étudia en 1996 la réhabilitation du vieux Lyon identifia trois grandes catégories de nouveaux venus.

*“Les « accédants culturels » sont de jeunes couples d'actifs issus des couches moyennes salariées, disposant d'un capital culturel. Le quartier ancien répond à leur quête d'historicité et de convivialité. Les « accédant techniques » sont des ménages moins jeunes, issus des franges supérieures de la classe ouvrière. La volonté de devenir propriétaire domine leur projet d'installation. Enfin, la troisième grande catégorie de nouveaux venus, numériquement la plus nombreuse, est celle constitué par les nouveaux locataires : dans cette catégorie se trouve essentiellement de jeunes individus, souvent célibataires, issus de milieux sociaux divers, qui poursuivent des études supérieures, tout en exerçant bien souvent une activité professionnelle souvent précaire [dans des milieux socioculturels ou artistiques].”<sup>19</sup>*

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C'est précisément cet écart qui a permis de mettre en place des mouvements résidentiels des habitants comme nous avons pu le constater dans le secteur sauvegardé de la ville de Tours qui a accueilli de nombreux nouveaux habitants, cadres, enseignants et professions intermédiaires à la recherche de ce cadre de vie dans les années 1970-1990. Ces habitants, attirés par un projet ventant un environnement calme, riche d'un cadre patrimonial exceptionnel, se sont ensuite retrouvés au cœur d'un véritable paradoxe

résidentiel né de la transformation du centre ancien. La gentrification, suivie par le tourisme, accompagnée par une vie nocturne et universitaire dynamique a transformé peu à peu la valeur d'échange et d'usage du secteur sauvegardé. Cette nouvelle composition sociale opérée dans de nombreux secteurs sauvegardés est issue à l'origine de la reconquête des centres anciens. La transition des parcours résidentiels a été très rapide. Ainsi à peine quelques décennies ont suffi à constater un phénomène accélérateur de gentrification, de touristification voire d'embourgeoisement<sup>20</sup> adossé à une transformation de la façon de vivre le centre ancien avec un développement des activités dites de plaisance en inadéquation avec ces premières générations d'habitants et d'habitats.

### **Vivre dans le secteur sauvegardé, ce qui se cache derrière les façades**

L'exemple de Tours nous montre un secteur sauvegardé, qui par son cachet et l'élévation de sa valeur d'échange et d'usage est devenu un centre attractif pour son potentiel touristique et son corolaire d'activités dites de plaisance. Le tourisme couplé à une vie universitaire importante en plein cœur de la ville a développé une économie du tertiaire représentant un total de 309 commerces concentrés dans le centre ancien et plus spécifiquement dans quelques rues passantes<sup>21</sup> avec 153 bars, 7 discothèques, 71 restaurants, 85 commerces de plats à emporter. Cette économie est importante pour une ville touristique, pour son rayonnement et elle ne peut pas être remise en cause politiquement. Cependant, elle a réorganisé la composition des habitats et a créé de nouvelles contraintes pour les habitants, focalisées sur les nuisances sonores et les problématiques d'isolation. Même si les discothèques sont, par exemple, les endroits qui sont le plus insonorisés, on

découvre que la nuisance sonore se retrouve au niveau des bars qui utilisent des musiques amplifiées. Pour les habitants interrogés, il est tout bonnement impossible de vivre à proximité d'un bar. Des habitants, faute de pouvoir investir dans des isolations trop onéreuses dues à un cahier des charges complexe et coûteux, doivent subir la musique amplifiée de 23h à 4h du matin. Pour les fenêtres, l'utilisation du PVC est proscrite. Seul le survitrage intérieur est autorisé alors que l'installation de triple vitrage pourrait seul représenter une solution.

L'enquête réalisée en 2014 auprès des habitants du secteur sauvegardé de Tours a permis de battre en brèche des idées reçues sur le secteur sauvegardé. Ainsi, les habitants font remarquer qu'aujourd'hui, ce ne sont pas les habitants les plus riches qui vivent dans le secteur sauvegardé. Même s'il y a des propriétaires occupants, de nombreux propriétaires ont quitté le secteur sauvegardé pour trouver de meilleures conditions d'habitat et ont mis leur bien immobilier en location. Les locataires sont issus de catégories sociales professionnelles très différentes. Il faut toutefois retenir un turnover très important dans des locations pour des populations étudiantes moins regardantes sur les conditions de vie et moins attentives au phénomène de dégradation du bâti par manque d'entretien. Les habitants en copropriété ont des difficultés à convaincre les propriétaires de faire des travaux. Par exemple, dans des immeubles d'habitation, les demandes de réfection des entrées ou des parties communes ne sont pas suivies car les travaux coûtent trop cher pour les propriétaires. Par faute d'entretien, les dégradations structurelles s'accroissent. Ces dégradations peuvent même atteindre des points de non retour. Ainsi, dans un immeuble, l'accès au sous-sol est devenu impossible depuis qu'une partie de l'escalier s'est affaissée

ainsi que la cave sous-jacente. Les travaux ne sont engagés que quand la mise en péril pour les habitants est constatée.

Enfin, l'enquête a permis d'identifier un phénomène d'autoréhabilitation des logements, sans aucune consultation et avis des autorités. Ces habitants réalisent des travaux en se disant que tout ce qu'il a fait ne pouvait se voir de l'extérieur. Ce phénomène nouveau pointe des risques réels pour le patrimoine et également pour l'habitat qui subira des opérations d'aménagement de mauvaises qualités. Les entretiens réalisés démontrent une réalité bien différente et éloignée des communications officielles sur les secteurs sauvegardés. C'est une forme de désenchantement du patrimoine que nous pouvons observer pour beaucoup d'habitant ayant l'impression d'être déconsidérés dans leur revendication d'un droit à habiter. Une des habitantes interrogées a même formulé le constat suivant : «A partir du moment où on chasse les propriétaires occupants et qu'on a que des locataires, c'est à partir de là que l'on commence à avoir des dégradations.» Les habitants se sentent ainsi laissés pour compte face à une conception politique du secteur sauvegardé qui en oublie l'habitant et leur habitat.

### **Le chantier et de nouveaux équilibres à identifier pour accompagner des projets d'aménagement soutenables par tous les habitants dans les secteurs sauvegardés**

En France, la lutte contre la crise du logement est une des thématiques fortes portée par le gouvernement. Pour parvenir à supporter le renouvellement du nombre de ménages issus de décohabitation familiale des jeunes, des divorcés et séparations, il faudrait pouvoir construire annuellement 500 000 logements, dont la moitié de logements sociaux [Jacquot, 2002 ; Mouillard, 2007]<sup>22</sup>. Avec la crise, ces

objectifs de construction ne sont plus atteignables. En 2014, la construction de logements a atteint son niveau le plus bas depuis 17 ans, avec un total définitif de 297.532 logements mis en chantier l'an dernier, soit un recul de 10,3% par rapport à l'année 2013.

Mais les solutions ne résident pas seulement dans la construction de logements neufs et une étude réalisée en 1996 menée sur 112 centres anciens de villes moyennes, estimait le nombre de logements vétustes et vides à 250 000. Un potentiel à opposer aux quelques 800 000 logements dits manquants en France. L'enjeu patrimonial est donc bien aussi un enjeu social.<sup>23</sup> L'exemple du secteur sauvegardé de Perpignan révèle un hiatus entre la protection exigeante et la pauvreté habitante incapable de prendre en charge des travaux. En 2013, l'effondrement d'un immeuble de trois étages inoccupé situé rue des Farines dans le quartier Saint-Jacques devient un des enjeux de la campagne municipale en 2014. La question de l'habitat et de la sûreté publique est en cause. Malgré le fait que le Maire avait délivré 50 arrêtés de péril, avec la prescription d'interdictions d'habiter, la réalisation des travaux demeure à la charge du propriétaire. Ces propriétaires peuvent ensuite être traduits devant le tribunal administratif. Celui-ci peut ainsi les contraindre d'effectuer les travaux nécessaires. Cependant ces démarches sont longues et ne respectent pas la temporalité et le danger que représentent certains habitats totalement insalubres. Jean-Marc Pujol, Maire de Perpignan (2014-2020), a ainsi demandé au préfet une révision du secteur afin de permettre de faciliter les travaux pour les propriétaires.

L'alternative représentée par le développement des chantiers de réhabilitation des logements anciens avec des contraintes moins fortes pour les chantiers réalisés dans les secteurs sauvegardés pourrait représenter une solution d'avenir qui participerait à la résorption de la crise du logement<sup>24</sup>.

Quand on étudie la réhabilitation des centres anciens dégradés, et plus particulièrement la reconquête de ces territoires par des opérations de réhabilitation, on se rend compte qu'au-delà des aspects patrimoniaux, la répartition de la population est composée d'un taux de vrais démunis et de marginaux plus préoccupants que dans les grands ensembles. C'est ainsi que des opérations ciblées d'intervention dans les quartiers anciens ont été organisées dans le cadre du Programme National de Rénovation Urbaine (PNRU) et de l'Agence Nationale de l'Habitat (ANAH). Initialement limité à la rénovation du parc privé, dans les quartiers anciens, il s'étend désormais à tout l'habitat à vocation sociale. L'Opération Programmée d'Amélioration de l'Habitat (OPAH) associe des objectifs de maintien sur place des populations modestes au développement des services de voisinage et à la diversité de l'habitat. Elle s'applique dans le cadre de conventions avec l'ANAH. Ces opérations vertueuses pour la réhabilitation et l'accompagnement des plus démunis s'appliquent aux propriétaires privés concernés par les enjeux particuliers suivants : logements insalubres, problèmes de santé publique, économies d'énergie dans les logements, territoires ruraux en dévitalisation, copropriétés en grande difficulté. Ces dispositifs spécifiques et incontournables pour les politiques de la ville couvrent des publics bien particuliers et ne peuvent concerner des habitants de plus en plus nombreux à la limite de ces conditions de mal-logement mais ne pouvant prétendre à ces dispositifs.

### **De nouvelles pistes à explorer mais des freins réglementaires à contourner**

De nouvelles pistes doivent ainsi être identifiées pour permettre aux locataires et propriétaires occupants de se maintenir dans leur logement. La première pourrait venir de la révision de la loi Malraux qui est en cours avec la future loi citée

historique qui remplacera les systèmes de protection existants. Cette future loi aurait pour but de regrouper les systèmes de protection comme les secteurs sauvegardés, ZPPAUP et les AVAP sous trois catégories d'espaces protégés : les sites historiques, les sites classés et les abords. Les professionnels du patrimoine, représentés par des associations comme l'ANVPAH&VSSP<sup>25</sup>, sont inquiets de cette refonte qui risque de se faire au détriment de la qualité architecturale et de sa sauvegarde. La plus grande crainte est de voir apparaître un PLU patrimonial qui soustrairait le secteur sauvegardé au contrôle de l'Etat, ce qui renforcerait le pouvoir du maire et des exceptions locales en matière de gestion et d'autorisations. Ces alertes sont légitimes car ce sont des préconisations patrimoniales exemplaires qui risquent de disparaître avec un pouvoir amoindri des Architectes de Bâtiments de France sur le contrôle de ce qui est fait. Le projet de loi patrimoine qui sera présenté dans le premier semestre de 2015 par la Ministre de la Culture, Fleur Pellerin, pourrait cependant résoudre des contraintes rencontrées par de nombreux habitants et propriétaires habitants en matière d'aménagement et de chantier en intégrant des réalités de l'habitat sans pour autant renier la protection patrimoniale des centres anciens. C'est un équilibre entre normes et permissions qui reste à définir.

Des réflexions sont également menées sur la possibilité d'effectuer des travaux de façon accompagnée sur des parties d'un chantier qui ne nécessiteraient pas forcément une intervention systématique de professionnels agréés. Dans le cadre d'une auto-réhabilitation accompagnée et encadrée des propriétaires occupants, des économies pourraient être réalisées sur l'intégralité d'un chantier ce qui permettrait de réduire l'effort financier pour des habitants pris en étau entre les différentes réglementations. Une nécessaire clarification des procédés

industriels, des compétences techniques et des réglementations propres aux bâtis historiques demande à être menée. Par ailleurs, cette adaptation des procédés propres au bâti ancien est également reconnue comme une vraie urgence au sein des corps professionnels, ce qui représenterait des marchés accessibles et adaptés au contexte économique actuel.

Le secteur sauvegardé dévoile des visages très différents en fonction de la valeur que l'on peut lui accorder. Pour le locataire et le propriétaire occupant, le cadre législatif devient si contraignant que l'on peut se demander s'il existe encore une place pour tous les types d'habitants dans ce périmètre. La question de la mixité sociale, un temps oubliée pour certaines parties de la ville, revient au cœur des sujets politiques abordés en France au lendemain des événements tragiques de janvier 2015. Pour le gouvernement, l'objectif est de repenser la politique de peuplement pour réinvestir les débats et les moyens de créer une réelle mixité sociale dans l'urbain. La politique de peuplement concerne la lutte en amont contre la fracture sociale qui entraîne la constitution de ghettos, terreau de la radicalisation islamique. La Ministre du Logement a affirmé le 29 janvier 2015 à l'Elysée que « la politique du logement devait être mise au service de la mixité sociale ». Il s'en suivra des réflexions sur les quartiers populaires et l'investissement de nouveaux espaces pour les habitants avec une volonté de refonte des modalités d'attribution des logements sociaux et de leur construction avec une volonté d'investir tous les secteurs urbains.

Il reste à savoir comment les élus locaux intégreront ces réflexions dans les marges de manœuvre qu'ils possèdent sur les secteurs sauvegardés. La plupart des discours relevés lors des campagnes municipales de tous les partis confondus abordent le sujet de l'habitat en secteur sauvegardé mais se retrouvent souvent sans effet



par la suite. La prochaine loi patrimoine devrait leur donner encore plus de pouvoir sur son évolution et sa maîtrise. Les autorités territoriales souhaiteront-elles maintenir une mixité au sein du secteur sauvegardé en assouplissant les procédures permettant aux habitants de s'y maintenir et d'effectuer les travaux idoine ? Ou, au contraire, préféreront-elles un secteur sauvegardé vidé de ses habitants et consacré au développement du tourisme et des activités commerciales et festives ?

La ville pour tous n'est évidemment pas une réalité, dans aucuns lieux, mais quand des lois provoquent des phénomènes accélérés de paupérisation et de changements des trajectoires résidentielles, il faut pouvoir questionner ces mécanismes pour trouver un meilleur équilibre entre les contraintes louables de la protection patrimoniale et la réalité des habitants.

Ainsi, le développement durable n'est pas seulement à prendre en compte dans le cadre technique d'un chantier. Ce n'est pas seulement appliquer une réhabilitation plus respectueuse de l'environnement avec des contraintes supplémentaire si le résultat est de pénaliser les classes moyennes et défavorisées face à l'accumulation des normes d'un chantier. La question sociale de l'habitant face à la réhabilitation de son habitat est centrale et repose sur l'équilibre financier même du chantier à mener. L'appréhension des problématiques de l'habitat dans le secteur sauvegardé demande de s'intéresser à ce qui se passe derrière les façades et découvrir une réalité des habitants oubliée. Le contexte juridique et les processus de contrôle sont des outils forts et reconnus comme exemplaires par de nombreux pays. A l'heure d'une crise économique et identitaire, les solutions proposées en matière d'aménagement doivent donc se réinventer, peut-être une nouvelle fois par des expérimentations, pour laisser une place soutenable aux habitants des secteurs sauvegardés.

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1. Avec les villes de Lyon, Sarlat et Troyes
  2. La restauration d'un îlot d'habitation avec la participation des Compagnons du devoir permet de définir des modes opératoires d'intervention pour les professionnels. Ces expérimentations ont préfiguré les règlements de protection des secteurs sauvegardés.
  3. Définit par la Loi Malraux n° 62-903 du 4 août 1962 - Code de l'urbanisme, en particulier : articles L313-1 à L313-2-1 - articles L313-4 à L313-4-4
  4. Mises en place à partir de 1973, les zones de protection du patrimoine architectural urbain et paysager peuvent être appréhendées comme des zonages moins restrictifs sur de nombreux points que les secteurs sauvegardés.
  5. Propos recueillis lors d'entretiens réalisés dans le secteur sauvegardé de Tours.
  6. Ortiz Michèle, Paroles d'élus, les Secteurs Sauvegardés, Bayonne AN- VPAH & ASS, 2012
  7. En 1960, la sociologue anglaise Ruth Glass met en évidence le processus de gentrification dans son ouvrage London : aspects of change. La gentrification est un phénomène urbain par lequel des arrivants plus aisés s'approprient un espace initialement occupé par des habitants moins favorisés.
  8. Henri Lefebvre, Le droit à la ville, Paris, Éditions Anthropos, 1968
  9. « Quand, dans les années 1960, on invente la notion de secteurs sauvegardés, notion correspondant à une attitude de forte critique de l'urbanisme moderniste, on a recours à l'un des instruments phares du dogme honni : le zoning. Ce qui implique une action première et contestable de la politique de sauvegarde, la définition du périmètre de la zone à protéger. » p.316 Michaël Darin, La comédie urbaine, collection Archigraphy, 2009
  10. Entretiens réalisés en 2014 auprès de l'AHPPHRV (association des habitants place Plumereau, Halles, Résistance, Victoire).
  11. Le Télégramme - Dinan, Gwen Catheline, Rénovation. Le secteur sauvegardé a un prix. 10 mai 2014/ <http://www.letelegramme.fr/cotes-darmor/dinan/renovation-le-secteur-sauvegarde-a-un-prix-10-05-2014-10160726.php>
  12. Les aides pour les opérations de restauration ne sont pas cumulables avec les subventions accordées par l'ANAH. Eric Mirieu de Labane, Droit du patrimoine architectural, LexisNexis, 2006 P.251
  13. Henri Lefebvre, Le droit à la ville, Paris, Éditions Anthropos, 1968
  14. L'Institut national de la statistique et des études économiques (Insee) est chargé de la production, de l'analyse et de la publication des statistiques officielles en France
  15. Centre d'Études Techniques de l'Équipement de l'Est
  16. L'École nationale des travaux publics de l'État (ENTPE) est une école d'ingénieurs française placée sous la tutelle du Ministère de l'Écologie, du Développement durable et de l'Énergie (MEDDE), membre du réseau de l'Université de Lyon. Créée en 1954, elle est située depuis 1975 à Vaulx-en-Velin, dans la banlieue lyonnaise
  17. 1954 - 2012, Neil Smith est un géographe britannique. Il était professeur d'anthropologie et de géographie à l'université de la Ville de New York.
  18. Sociologue, professeur à l'université Lyon-2. Ses travaux de recherche se situent au carrefour de la sociologie urbaine et de la sociologie des processus de socialisation.
  19. Sociologie des villes, Yankel Fijalkow, La découverte, 2007
  20. Mathieu Van Criecken et Antoine Fleury, La ville branchée : gentrification et dynamiques commerciales à Paris et à Bruxelles, Belgéo, 2006, 1-2, 113-134
  21. Rue du Commerce pour sa partie piétonne, la rue du Grand marché et la Place Plumereau.
  22. Sociologie du logement Yankel Fijalkow, collection Repères, 2011
  23. Florence Evin, Malraux, reviens, ils sont devenus vieux ! LE MONDE, 16.11.2012.
  24. Cette réflexion ne s'applique pas seulement au secteur sauvegardé mais à l'ensemble des secteurs anciens urbains et ruraux qui représentent un parc immobilier et un marché potentiel à considérer et à investir à l'avenir.
  25. Association Nationale des Villes et Pays d'Art et d'Histoire et Villes à Secteur Sauvegardé et Protégé.

*Farinaz Falaki*

# RESIDENTIAL STOCK RECON- FIGURATION AT NEIGHBOUR- HOOD LEVEL: FROM BUILDING RETROFITTING TO SUSTAINABLE DEVELOPMENT

## INTRODUCTION

Current emissions of anthropogenic greenhouse gases, including carbon dioxide, have already consigned the planet to an increase in average temperature of the Earth in recent years that may exceed the critical threshold of numerous unmanageable and irreversible consequences, such as abrupt change in the climate system (Espinosa, 2006). The effect of natural variability and, more importantly, human activities on global warming of our planet is the subject of a huge number of recent studies in the course of the past twenty years (Dietz et al., 1997), (Ramanathan et al., 2001), (Karl et al., 2003) & (McMichael et al., 2006). This has created a worldwide debate on this subject which is emphasizing the need for long-term reductions of CO<sub>2</sub> emissions by various methods, especially through increased energy efficiency, renewable energy sources, and many other low-carbon strategies. Moreover, among the entire man-made factors resulting in CO<sub>2</sub> emissions, infrastructures and specifically building stocks are considered to be one of the most effective of all (According to USGBC and Architecture2030 in the United States).

On the other hand, the physical infrastructure in our neighbourhoods requires continual maintenance, repair, and significant upgrading to avoid falling into disrepair which causes economic, environmental and social costs. In doing so, in an integrated approach, we have the opportunity to address climate change adaptation, deliver reliable and efficient transport networks, improve health and well-being, secure a healthy natural environment, improve long-term housing supply, maximize employment opportunities and make our communities safer, more cohesive and more sustainable.

Recent years have seen much debate about sustainable neighbourhoods and how they can be created through the provision of

sustainable infrastructure in new developments such as Millennium Communities, Carbon Challenge sites, zero-carbon cities and eco-towns (House of Commons, 2008). On the contrary, we need to focus on how we can improve the sustainability and quality of life in our existing places – especially given that at least 80 per cent of the buildings standing today will remain with us for another 40 years (Happold, 2010). In addition, retrofitting an existing building can most of the time be more cost-effective than building a new one (Paradis, 2012). Wherever it takes place, upgrading of existing infrastructure must have at its core the mitigation of, and adaptation to, climate change. However, such programmes can deliver a wide range of economic, environmental and social co-benefits, including better health, safer streets, more active citizens, better places for children to grow up, and reduced impact from extreme weather events. Our existing places can be transformed into environments that make better use of resources, have stronger, more resilient and more cohesive communities and competitive, robust low carbon economies. Therefore, economically, it is more beneficial to upgrade the existing than to demolish and reconstruct a new one.

Therefore, to address the environmental issues, such as an increase in greenhouse gas emissions, that may lead to an unsustainable living place and numerous irreparable consequences, several approaches can be practiced. In this paper, through a case study approach, an effort is made to emphasize the significance of reconfiguring our existing places at a local level as a solution to gain multiple socio-economical benefits, as well as having the opportunity to meet the requirements of National Planning for long-term targets for such issues as carbon dioxide emissions and energy consumption reduction.

## **SUSTAINABLE DEVELOPMENT CONTEXT AND RECONFIGURATION CHALLENGES**

To assess sustainability, the question raised here is: what does a sustainable neighbourhood look or feel like?

Considering the Venn sustainability diagram (Adam, 2006) as the concept of sustainability, an area can also be studied from an economic, social and environmental points of view to be considered as a sustainable neighbourhood.

In economic terms, a neighbourhood which offers the residents local jobs, the opportunity of reinvestment and bringing in new incomes is defined as sustainable. In such a place, fuel poverty is minimized, the local economy is foremost and the buildings in this neighbourhood cost less to run.

From a social point of view, a community which provides maximum services, appropriate transportation choices and maximum quality and value of spaces is considered sustainable. In this neighbourhood, there is maximum community cohesion, interaction and civic pride. Fewer residents suffer from health inequalities and fear of crime. This society is more safe, secure and healthy.

In terms of energy consumption, a neighbourhood can be called sustainable when there is minimum use of virgin resources such as fossil fuels like oil, coal, natural gas, etc. and a maximum use of renewable, recycled and waste resources such as bio-fuels, geothermal, solar, wind and biomass. In such a neighbourhood, there is maximum link between resources used in the neighbourhood and accordingly energy security and energy efficiency is improved. In this place, biodiversity is enhanced and preserved. So water and air quality is maximized and there are minimum greenhouse gas emissions. Therefore, such an environment is also resilient to the impacts of climate change.

Why we are not observing the reconfiguration of infrastructures in every context?

There are several obstacles in the implementation of these kinds of projects. Some of the most significant of them are as follows.

It is impossible to measure all dimensions of the benefits of retrofitting buildings in a neighbourhood. The benefits can only be assessed by values such as costs per ton of carbon reduction saved. Some co-benefits such as health, aesthetics, social cohesion, etc. do not have a market value and therefore might be ignored by responsible sectors.

Practically, there is lack of sufficient coordinators and actors in this specific field. So the implementation of these kinds of projects is complicated.

There is a key barrier of ownership. Although buildings are mostly owned by individuals, there is a challenge in public acceptance and engagement in these projects. Moreover, usually such programmes of CO<sub>2</sub> reduction targets are integrated and involve all infrastructures in one neighbourhood: transportation routes, utilities, green infrastructure, etc.. The complexity of ownership of these infrastructures and the regulatory requirements result in involvement of a large number of organizations and authorities.

Budgeting and funding of such programmes is a big issue, as individuals are often unable to afford retrofitting expenses and the public sector might have difficulties from an economical point of view.

It is difficult to engage private sector stakeholders and investors into retrofitting programmes and connect public and private sectors. Items such as the lack of proven business models or accreditation systems are deterring private sector investments.

There is lack of integration of climate change and environmental concerns into urban

policies and programmes, as well as a lack in action plans and strategic planning.

Lack of sufficient skills and the absence of accurate planning within local authorities is also a significant obstacle in infrastructure retrofitting. There is a strong consensus that unlocking the organizational and planning issues would be the key to enabling neighbourhoods to benefit from a more sustainable environment. Also, in order to start neighbourhood retrofitting, it is necessary to model the current situation and to simulate the future scenario. This will facilitate the assessment of the benefits and costs as well as decision-making and prioritising for implementation of the project.

## OBJECTIVES OF MODELING

This work aims to show the potential of improving existing infrastructure at a local level by retrofitting buildings so as to deliver carbon emission reduction and adaptation measures while at the same time achieving wider economic, environmental and social benefits and improving the sustainability of the existing place and thereby improving quality of life in the long-term.

It introduces a socio-technical model which calculates the current amount of carbon dioxide in a local level and simulates its reduced scenario. This model is extendable to larger scales in future. Prediction of the current situation will allow for a better consideration of requirements. Afterwards it focuses on the changes resulting from energy efficiency measures, the deployment of renewable energy technologies and the use of non-technical interventions at a neighbourhood level. The model will be developed, validated and demonstrated using both existing data and new data collected in a neighbourhood from randomly selected buildings which are representative of the rest of the neighbourhood. Potentially effective socio-technical



interventions can be implemented and the long-term impact of it to achieve a low-carbon community is the focus of this work.

### **RESIDENTIAL ENERGY CONSUMPTION/ CO<sub>2</sub> EMISSION MODEL**

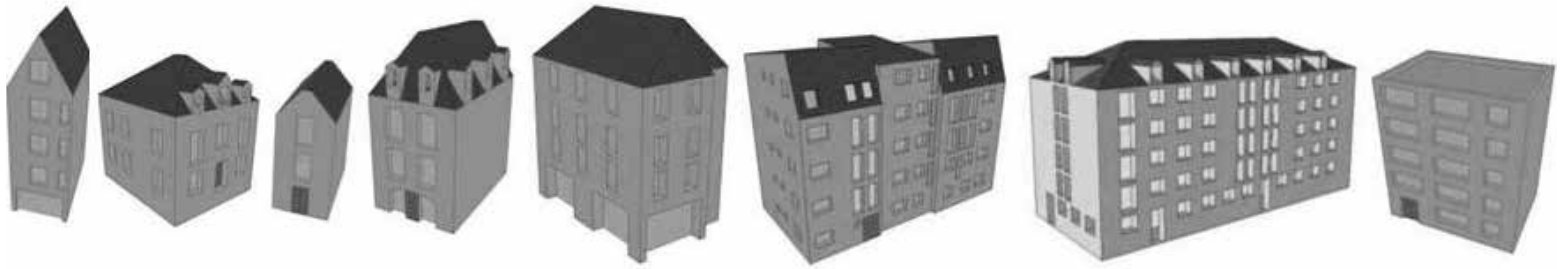
In a case study approach, this work verifies the method to assess the CO<sub>2</sub> rate in a neighbourhood and finds solutions for it afterwards. Hence, old neighbourhoods in the city of Tours has been selected as the study area. Numerous factors were involved and effective in the selection of this zone: feasibility & accessibility; variety in functions; variety in construction periods, construction methods, architectural styles and materials; being in need of retrofitting and being distinguishable by edges.

It is complicated to study the entire existing buildings for two main reasons. Firstly, data collection will be very time consuming. Secondly, it will be very costly. On the contrary, using a sampling method not only saves time and makes the project executable, but also improves the quality of work and its capacity of replication. Also the smaller amount of data makes it possible to ensure homogeneity and to improve the accuracy of the result.

So in this work, all buildings in the selected neighbourhood are given equal probability to be selected. Then 10% of the total number of existing buildings is chosen randomly. In this method, there is an assumption that this 10% are representative of the entire neighbourhood. According to the existing GIS map of buildings of Tours, each building is represented by one polygon with a specific identification number. Therefore, there are 280 polygons in the chosen area. So, a sample of 28 buildings – which is equal to 10% of the statistical population under study – are selected randomly and studied. Thus using Excel Rand function (random number generator), 28 numbers between 1 and 280 were selected.

Through site observation, the usage of Google maps and referring to local authorities' documentations, the necessary data can be collected regarding these 28 numbers. Thus, after studying and analyzing the samples, several types can be defined according to their similarities in their characteristics and features. Photography of the types allows for turning them into three dimensional models (See Figure 1). It is then possible to gain information from the simulated buildings. Numerous factors are involved in the calculation of energy consumption and therefore the rate of carbon produced by a building. Considering an MIT design advisor model as a base, some of these factors can be summarized as followed: 1) Area and volume of the building; 2) Glazing area; 3) Inertia of the building (thermal mass); 4) Heating systems; 5) Insulation; 6) Width of walls; 7) Material and area of exterior walls; 8) Size and type of windows; 9) Size and type of doors; 10) Roof material, type and area; 11) Floor type and material; 12) Built up floor area; 13) Orientation of the building; 14) Blinds, shutters or curtains.; 15) Occupancy load.; 16) Lighting requirement.; 17) Ventilation systems and 18) Behaviour of the occupants.

Many of these indicators vary from building to building according to their age. In fact, the historic data base related to the building age allows for understanding necessary parameters effective energy consumption (APUR, 2007). Considering the construction period of buildings and their characteristics, it is possible to define 8 different periods of architecture and archetypes for this particular context. The French revolution (1789–1799), industrial revolution (1760-1840), World War I (1914-1918), World War II (1939-1945), post-war renovation policies, change in construction regulations and modification of thermal regulation norms were some of the important historical periods which had effects on building styles (APUR, 2007).



**Type 1 (Before 1800):** This first category is broad and diverse. It corresponds in fact to residential buildings built either before the French Revolution in the 17th and 18th century or in medieval ages and have been restored later after the world wars. Most of the buildings remained from medieval ages have wood-beams and half timber and wooden carvings and soft limes covered with thick layers stone wall of plaster coating. These buildings usually consist of a ground floor and 3 low-height stories and high slope gable roof. They are located in small, narrow plots and mostly all the site are allocated to buildings which are attached to one another.

**Type 2 (1801 – 1850):** The first half of the 19th century was contemporaneous to the arrival of the railways, canals, steam engine and industry to the city. The city was growing and its population was increasing rapidly. The plots were enlarged from 300 square meters to 600 square meters. The urbanization process started with the development of two to three story buildings along the main streets. Characteristics of buildings of this period are as followed: narrow windows, 4 or 5 storeys, a 30 to 40 cm semi-firm stone façade covered with a thick layer of plaster, small terraces. Construction methods changed gradually during this period.

**Type 3 (1851 – 1914):** This period is characterized by high facades, mansard roofs and in some rare cases pavilions. In these buildings, the proportion of height and width of the

buildings are in a way that gives the building a narrow shape. The combination of brick and stone became more popular during these years.

**Type 4 (1918 – 1939):** Due to the First World War, no new construction was done from 1914 to 1918. After 1918, classical styles mostly disappeared and were replaced by eclectic treatments. In this period – due to the slow economic situation in France – there was less progress towards modern designs and buildings are simpler. Many buildings in this period had been damaged during the First World War and had been restored after this time. The façades are decorated with projecting bay windows in some cases. The buildings are provided with more and larger openings.

**Type 5 (1945 – 1967):** Due to the Second World War, no new construction was done from 1939 to 1945. More concrete-related materials and styles were used in these years. Many mass social housing projects were started after 1950 due to post-war requirements. Many of these residential buildings were constructed by industrial methods of construction. Major characteristics of buildings in this period are simplicity, symmetry, repetitive layouts, geometrical effects and minimal landscaping. Climatic factors were considered in buildings only after this period.

**Type 6 (1968 – 1974):** During these years, prefabrication was developed. Curved and asymmetrical layouts became more

1. 3D model of archetype 1 to 8 from left to right (created by Sketch-up software)  
source: author

common. Space, geometry and height were more emphasized. At the same time, the development of low-cost social housing was continued during this period.

**Type 7 (1975 – 1989):** Colour was given a more significant role in architecture of buildings, though still grey and white colours were widely in use. Pre-formed concrete components were used with wide expansion gaps between them. In this period, new modern architecture was evident which was based on traditional ideas and an organic relationship between building and site. The human scale was emphasized more. New buildings were attached directly to the existing frontages. Steel and glass in canopies were used more widely. Reinforced concrete was used in a more restrained style. Also high quality bricks were often used to stress artisanal traditions. Again the architecture moved from blocks of flats towards individual housing. So the number of individual buildings with the re-creation of traditional

forms increased. Modern architecture was developed with respect to historic buildings. So using traditional materials, mansard roofs and traditional forms was still common.

**Type 8 (1990 – present):** In this period there was a rehabilitation of social housing. The buildings built in 1960s were developed to increase comfort, enhance heating and sound insulations. There were modifications such as installation of double glazing in the wooden facades; using insulating partitions in interiors or adding exterior insulations on the 60s buildings. During recent years, there are new building codes which dictate new thermal standards. So recently the appearances of the buildings are changing gradually. Indeed, buildings are often equipped with exterior insulation, which encourage the façade to have new materials, large panels and materials with more porosity. In recent years flat roof buildings are becoming more common in which the roofs are highly insulated against humidity (See table 2).

2. General characteristics of buildings of archetypes using 2CO2 model  
source: Mindjid Maizia

	U-value of walls	Thermal mass	Insulation on walls	Insulation on roof	Average number of floors	Glazing percentage	Roof type
Before 1800	1.80	Very low			4	12%	Sloped slates
1801-1850	2.00	Very low			2	10%	Sloped slates
1851-1914	2.25	Very low			3	10%	Sloped slates
1918-1939	2.10	Low			3	15%	Sloped slates
1945-1967	2.80	Average			4	20%	Sloped slates
1968-1974	2.80	Average			5	15%	Sloped slates
1975-1989	1.50	High	X		5	20%	Sloped slates
After 1990	0.65	High	X	X	6	55%	Asphalt flat/ sloped slates

In order to calculate the rate of carbon emitted by a building, we should consider many factors. The factors that affect the result are defined below:

1. Building area (m<sup>2</sup>): the built up area of the building
2. Building volume (m<sup>3</sup>): the volume of the air in the building which is calculated by external dimensions of a building (According to a definition by European high quality Low Energy Buildings)
3. Glazing area (m<sup>2</sup>): Windows, insulation glass, doors, glass bricks, glass tiles, skylights and any other glass components which are used in the envelope
4. [Thermal] inertia: measure of the rate of heat transfer that has an influence on the annual energy requirement for heating of a building and is calculated as the square root of the product of density ( $\rho$ ), thermal conductivity ( $k$ ), and heat capacity of a material( $C$ ) (High inertia corresponds to a thick concrete floor and iron or concrete structure while low inertia describes a light or timber-framed structure)
5. Climate: the hourly outdoor temperature, direct and diffuse sunlight intensity, rate of humidity and other weather characteristics which are varied from place to place
6. Temperature difference ( $\Delta T$ ) [K]: calculated by defining the required internal temperature for the buildings which is normally between 18 and 22 degrees Celsius (equivalent to 291 and 295 Kelvin) and the anticipated exterior temperature is supposed to present the normal lowest winter temperature (272 K for the example of Tours, France)
7. Building [solar] orientation: direction in which the glazing exists and the sitting of building with respect to absorption of free energy which has an impact on heating, lighting and cooling costs

Material	Cement	Wood	Aluminium	Stone	Glass
K-value (W/mK)	0.29	0.04 – 0.4	237 (pure) 120-180 (alloys)	1.7	1.1
Building components	Details			K-value (W/mK)	
Roof	Aerated concrete slab			0.16	
	Asphalt			0.70	
	Bitumen layers			0.23	
	Screed			0.41	
	Stone chippings			2.0	
	Clay tiles			1.0	
	Concrete tiles			1.5	
Floor	Wood wool slab			0.10	
	Cast concrete			1.35	
	Screed			0.41	
Insulation	Softwood timber			0.13 – 0.24	
	Expanded polystyrene board (EPS)			0.040	
	Mineral wool batt			0.038	
	Polyurethane board			0.025	

8. Area of the building envelope (m<sup>2</sup>): area of the outer layer of the building (exterior walls) that separates the living spaces from the outdoor environment
9. Area of the openings (m<sup>2</sup>): area of all doors and unfixed windows which can be opened to the exterior space and are located on the building envelope
10. Area of the roof (m<sup>2</sup>): the surface of the final covering of the building
11. Area of the floor (m<sup>2</sup>): calculated by multiplying the outer-to-outer dimensions of the floor; not considering the boundary walls,

3. Thermal conductivity of common materials  
source: ISO 8302

4. Thermal conductivity of common components in building  
source: www.bath.ac.uk

Type of the window	Blind/curtain/shutter		U-value [W/m2K]	Wall components (layer)	Thermal conductivity [W/mK]
	Without	With			
Single glazed swing	x		4.95	Wood (softwood timber)	0.13
		x	4.15		
Single glazed swing (with air)	x		3.45	Steel	50.0
6 mm double glazed swing	x		3.25		
		x	2.80	Hard limestone	1.7
6 mm double glazed swing (with air)	x		2.45	Soft limestone	1.1
Full height single glazed with frame	x		4.75	Gypsum plasterboard	0.25
		x	4.00		
Full height single glazed with frame (with air)	x		3.35	Exposed mortar	0.94
	x		3.10	Protected mortar	0.88
Full height 6 mm double glazed		x	2.75	Reinforced concrete (2% steel)	2.5
	x		2.40	Reinforced concrete (1% steel)	2.3
Full height double glazed with frame (with air)	x		5.05	Concrete block (high density)	1.93
		x	4.20	Concrete block (low density)	0.18
Full height single glazed without frame	x		3.55	Concrete block (medium density)	0.57
	x		3.20	Brickwork (exterior)	0.77
Full height double glazed without frame		x	2.85	Brickwork (interior)	0.56
	x		2.50	<b>6. Thermal conductivity of common wall components.</b> source: Consultancy Study for Irish Concrete Federation	
Thermal insulated double glazed (4mm glazing + 12mm air + 4mm glazing)	x		1.70		
Thermal insulated double glazed (4mm glazing + 12mm argon + 4mm glazing)	x		1.40		
Thermal insulated double glazed (4mm glazing + 16mm air + 4mm glazing)	x		1.40		
Thermal insulated double glazed (4mm glazing + 16mm argon + 4mm glazing)	x		1.20		
Double glazed hard coat low-emissivity thermal reinforced	x		1.10		
Double glazed soft coat low-emissivity thermal reinforced	x		0.75		

**5. Thermal transmittance of common window types**  
source: Calculated using 2CO2 model of Mindjid Maizia

but taking into account the building outer walls and the inner walls.

12. Thermal transmittance (U-value) of the openings, walls, roof and floor [W/m²K]: the rate of heat flow in watts through one square meter of a structure divided by the absolute temperature difference between in and out (well-insulated parts of a building have low and poorly-insulated parts of a building have high thermal transmittance).

According to Fourier’s law of conduction, heat flow is proportional to area and temperature difference and inversely proportional to the thickness of the material. The most important factor in the calculation of the U-value is the various layers and thickness of each part of the building. So, in order to measure the total U-value of a part of a building such as a wall, each layer should be calculated separately) (Darling, 2011)

Some roof types	Type of roofs	Examples
Asphalt composition shingles	Flat roofs	Modified bitumen – Asphalt – Built up roof
Wood shake	Sloped roofs	Gable – Cross gable – Mansard – Pyramid hip – A frame – Hip roof
Metal roofing		
Slate roofing	Eco-roofs	Cool – Green – Sod roof

Composition slate
Ceramic Spanish-style roofing

7. Common roof types due to material.  
source: Scudder roofing

8. Common roof types due to shape.  
source: MIT design advisor

Type of insulation	Applicable on	Advantages
Blankets: Batts or Rolls Fibre glass; Rock wool	All unfinished walls, floors and ceilings	Suited for standard stud and joist spacing, which is relatively free from obstructions.
Loose-Fill (blown-in) or Spray-applied Rock wool Fibre; glass; Polyurethane foam	Enclosed existing wall cavities or open new wall cavities; Unfinished attic floors and hard to reach places	Commonly used insulation for retrofits (adding insulation to existing finished areas). Good for irregularly shaped areas and around obstructions
Rigid Insulation Extruded polystyrene foam (XPS) Expanded polystyrene foam (EPS or bead-board) Polyurethane foam Poly-isocyanurate foam	Basement walls Exterior walls under finishing (Some foam boards include a foil facing which will act as a vapour retarder.	High insulating value for relatively little thickness. Can block thermal short circuits when installed continuously over frames or joists.
Reflective Systems Foil-faced paper Foil-faced polyethylene bubbles Foil-faced plastic film Foil-faced cardboard	Unfinished ceilings, walls, and floors	All suitable for framing at standard spacing. Bubble-form suitable if framing is irregular or if obstructions are present. Effectiveness depends on spacing and heat flow direction

9. Type of insulations in buildings, their method of application and advantages.  
source: DOE

13. Thermal conductivity (K-value) of the openings, walls, roof and floor (W/mK): the ability to conduct heat and the constant of proportionality (See table 3 & 4)(materials with higher K-value transfer heat faster). Therefore those with low thermal conductivity are widely used as thermal insulations. In addition, this value is temperature dependent. So, as the temperature increases in materials, they would be more conductive to heat)
14. Type of opening: differentiation of doors and windows which result in various thermal transmittances (See Table 5)
15. Type of walls: the structural component of the wall which is composed of several layers (See table 6)
16. Roof type: definition of roof due to its material, main structure component and/or shape (See table 7 & 8)
17. Floor type: categorized according to their variety in materials, configurations characteristics, etc.
- Major floor materials: concrete, wood, steel, plastics, adobe, autoclaved concrete, etc.
  - Typical configurations: in-situ concrete, pre-cast concrete, wood joists, steel joists, wood frames/truss, steel frame/truss, insulating

- concrete, structural insulated panel, etc.
- Key characteristics: field built, shop built, combo (shop and field), laminate construction, structurally adhered, pressed, stressed skin construction, etc.
18. Type of ventilation
- Mechanical: in which the building envelope is sealed and none of the windows can be opened. Thus, the ventilation is done by air conditioning systems;



Heating systems	Type of fuel	Location
Traditional furnaces	Gas – coal – oil - wood	Installed in the floor or on the living area's walls
Heat pump	Gas – electricity – oil	Pump: installed in the mechanical room, basement or kitchen
Radiant ceiling or floor heat	Electricity – natural gas – wood – propane	Installed in floors or ceilings
Hydronic heating (steam/hot water radiators)	Natural gas – oil -	Radiators : installed in each room Heating pump: installed in mechanical room or basement
Fixed space heater	Electricity – gas – kerosene	Installed on the wall
Air force (central heating)	Electricity – natural gas – propane – oil	Installed in the ceiling or on the floor
Solar PV	Solar energy	Panel: installed on the roof
Geothermal	Geothermal energy	
Combi	Varied (depending on the combination)	

10. Some types of domestic heating systems.

source: DOE, Energy Depot, Central Heating

- Hybrid: in which air conditioning is available but the windows are operational as well and there might be adjustable blinds or curtains to control the incoming light;
  - Natural: in which no mechanical systems exist.
19. Air change rate: number assigned to air changes in spaces that have not been draught proofed which affects the energy calculated to heat the volume of air by the temperature difference (an amount of 0.34 watts is required to heat one cubic meter (1 m3) of air by one degree Celsius and to be on the safe side, a universal figure of 3 air changes per hour can be used with confidence)
20. Type of insulation: divided according to their variety in materials (See table 9)
21. Type of heating system (See table 10)

11. Results for all building archetypes current situation.

source: author

	Type 1	Type 2	Type 3	Type 4	Type 5	Type 6	Type 7	Type 8
Total building U-value	0.47	0.47	0.49	0.48	0.53	0.52	0.40	0.29
Total heat loss (W/K)	822	883	474	1072	2734	3385	5445	938
Heat transfer coefficient (W/m²K)	774	799	448	1008	2480	3247	4675	638
F (coefficient of free inputs of solar or internal)	0.06	0.09	0.06	0.06	0.09	0.04	0.14	0.32
Glazing percentage (%)	0.12	0.11	0.09	0.13	0.17	0.15	0.16	0.55
Annual requirements per habitable area (kWh/m²)	1354	630	830	804	1132	956	491	446
Total annual requirements (kWh/m²)	48733	50364	28205	63506	156242	204544	294535	40178
Annual consumptions per habitable area (kWh/m²)	1962	663	873	846	1192	1006	517	470
Total annual consumptions (kWh/m²)	70627	53014	29690	66849	164465	215309	310037	42293
Total emissions of CO <sub>2</sub> (Tones)	14.3	9.5	5.3	12.0	29.6	38.8	55.8	7.6

OUTPUT RESULTS FROM THE MODEL:  
CURRENT SITUATION

After transforming the above factors into a mathematical model, there would be a possibility to input various data base for each archetype. The achieved outputs are summarized in table 11.

After the calculation of the rate of carbon for each defined type, we generalize the data thus generated for the whole neighbourhood. In this phase, according to the existing local plans of the neighbourhood and with regard to the polygons representing each building (see figure 12) and the data base which indicate height of each building, it is possible to calculate the volume of each particular type. Due to the rate of emission per cubic meter of each type of building, a specific number would be gained which is the total CO<sub>2</sub> emission for the entire neighbourhood. Such generalizations can be considered for larger scales (see table 13). Afterwards we can extend the study to the regional and national scales if required.



12. Schematic typology map of the study area in Tours.  
source: author

Archetype	Model building volume (m³)	Total CO <sub>2</sub> emitted by model building(tones)	Kg CO <sub>2</sub> per m³of model building	Total volume of each type (m³)	Total CO <sub>2</sub> emitted by each type (Tones)
1	425	14.3	33.6	477964.68	16059.61
2	704	9.5	13.4	50015.16	670.20
3	286	5.3	18.5	66225.51	1225.17
4	982	12	12.2	397943.55	4854.91
5	1749	29.6	16.9	1512729.36	25565.13
6	3257	38.8	11.9	620036.70	7378.44
7	11460	55.8	4.8	762434.55	3659.69
8	1120	7.6	6.7	441881.82	2960.61
Total CO <sub>2</sub> of the neighbourhood					62373.76

13. The emitted rate of CO<sub>2</sub> by each archetype and total CO<sub>2</sub> emission of the neighbourhood in current situation.  
source: author

OUTPUT RESULTS FROM THE MODEL:  
RETROFITTED SIMULATION

In order to reduce CO<sub>2</sub> emissions, energy consumption should be reduced. Therefore six main subjects play a substantial role in this decrease (See table 14).

Diverse methods are available for reconfiguration of a building:

- **Enveloping:** This includes removing faults from all external envelopes such as roofs, gutters, chimneys, openings, glazing, walls, etc. It would reduce the heat loss and therefore reduce the consumption of energy which would lead to less production of carbon dioxide.
- **Adding wall insulations:** It is also possible to use a kind of plaster inside which works like an insulator. In addition there are some foam panels or insulating paints that can be applied inside. Moreover, some kinds of insulations can be applicable on an already existing finish of a wall. Therefore they are suitable for retrofitting and can be applied mostly by spraying. Some of these insulations consist of rock wool, fibre glass and polyurethane foams.

- **Adding thermal mass to the interiors:** Adding bricks, blocks, stones or such materials in various places as well as tiling the floor can be beneficial.
- **Using green roofs:** To convert the roof to green space, we need to know whether the structure can support the considerable additional weight of soil, and the existing roof can be sufficiently water tight. So this option can be considered only in newer buildings.
- **Upgrading the glazing**
- **Installing solar photovoltaic:** Solar PV is capable of generating electricity by daylight and can be installed on roofs. Each kilowatt-peak of electricity produced by solar panels can reduce carbon dioxide emissions around 450 kilograms comparing with fossil fuels.
- **Using green infrastructure:** Usage of trees with falling leaves in front of the buildings' windows to exclude summer sun with their shades and catch winter sun would be very effective.
- **Compensating heat loss:** This can be done in several ways including using passive solar heating

So in order to make a simulation for the CO<sub>2</sub>

14. Six influential subjects in CO<sub>2</sub> emission reduction.  
source: author

Building envelope	Heating systems	Ventilation Systems	Solar control & cooling	Light & electrical Appliances	Management
Doors	Heating installations	Natural ventilation systems	Shading & glare protections	Lighting systems	Energy audit techniques
Windows	Domestic hot water	Mechanical ventilation	Cooling systems	Electrical appliances	Commissioning
Insulation	Energy sources	Hybrid ventilation systems	Air-conditioning systems	Day-light technologies	Education & training
Over-cladding systems	Control systems	Control & information	Control systems	Control systems	Non-investment measures

reduced scenario, it is crucial to consider retrofitting methods for each type separately according to its specifications. As an example, buildings of type 1 are located in a heritage conservation zone, so we can only apply the following:

1. Applying a thin layer of insulating plaster inside the exterior walls which is applicable on the existing wall finish;
2. Adding blinds, shutters or curtains from inside to the existing windows;
3. For roofs: Installing polyurethane foam boards under the roof;
4. Sticking woods and a layer of foam on the existing finish floor;
5. Using multi-resources for heating (E.g. heat pump and electricity) and connecting to central network of energies.

So the same approach was taken toward all archetypes and the simulated U-values, K-values, materials, opening types, etc. were chosen one more time and applied on the model to have the results for the future scenario (See table 15).

The retrofitting measures resulted in 11903.72 tones of CO<sub>2</sub> in the neighbourhood, which means that, with this approach, the amount of carbon dioxide is reduced by an approximate rate of 70%.

CONCLUDING REMARKS

The CO<sub>2</sub> emission calculation allows for a current situation assessment as well as for a future scenario and gives the opportunity to compare the two and plan for its implementation. One of the advantages of this model is that it is adjustable. This feature allows the model to adapt itself to modifications (adding double glazing, changing heating system, insulating the envelope, etc.). The simulation enables us to study the influence of each factor of energy consumption and CO<sub>2</sub> production and to analyse the feasibility of the project in terms of economy. The method used to evaluate the amount of CO<sub>2</sub> can also be used as an assessment tool for the future construction of residential stocks.

	Type 1	Type 2	Type 3	Type 4	Type 5	Type 6	Type 7	Type 8
Total building U-value	0.42	0.27	0.43	0.35	0.39	0.38	0.29	0.25
Total heat loss (W/K)	676	455	364	675	1523	2055	4133	806
Heat transfer coefficient (W/m²K)	628	376	338	612	1278	1918	3374	511
F (coefficient of free inputs of solar or glazing percentage (%)internal)	0.07	0.18	0.07	0.09	0.16	0.07	0.18	0.37
Annual requirements per habitable area (kWh/m²)	1099	296	627	488	583	565	354	357
Total annual requirements (kWh/m²)	39579	23658	21310	38581	80496	120817	212532	32165
Annual consumptions per habitable area (kWh/m²)	366	99	209	163	194	188	118	119
Total annual consumptions (kWh/m²)	13193	7886	7103	12860	26832	40272	70844	10722
Total emissions of CO <sub>2</sub> (Tones)	2.4	1.4	1.3	2.3	4.8	7.2	12.8	1.9

15. Results for all building archetypes in retrofitted simulation.  
source: author

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OPERAT  
EXAMPL  
AND PR



IONAL  
ES  
OJECTS

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# URBAN AND SOCIO CULTURAL RENEWAL PLANNING PERFOR- MANCE

## SITUATION

Sustainability is the optimal relationship between people, environment, economy and available technology. Heritage and sustainability are strongly linked, as today's heritage is nothing but yesterday's sustainability. Nevertheless, through our work with different city councils in Spain, we found that sustainability and heritage have three main problems when it comes to urban planning.

The first problem is that they tend to fall under **separate areas of policy (disciplines)** and are dealt with by different ministerial **departments**. Heritage and sustainability policies are therefore badly coordinated in their application. This may lead to contradictory solutions.

A second general problem in urban planning that influences the relationship between sustainability and heritage is the time between the planning conception and the implementation of the results on the ground. **Urban planning consists of long term activities** that take a long time to get fully implemented. We can only really see if the original planning ideas were correct once their results have manifested themselves, often years after the original policies and plans were conceived and investments made. If those plans are not effective, we will have wasted many resources that we cannot reverse because it will cost then even much more time and money. We cannot follow a trial and error process.

Finally, heritage and sustainability policies need to be filtered according to the **specific context** of every city. The **people**, the **natural environment** and the **history** of every city are so different, that the policies cannot be directly applied without being adapted to local circumstances. Solutions for similar problems need to be adapted to the specific needs of the cities where they are applied.



1. Historic centre of Villena  
source: elCASC



## APPROACH

To face these problems between heritage and sustainability applied to urban planning, we based our proposal on 4 guiding principles:

### 1. Deeply rooted approach

Every action or problem needs to be adapted according to the specific circumstances of the city in order to understand fully the core of the matter. Understanding the people, the natural environment and the history of the city will help us evaluate in what cases heritage should be kept in front of sustainability policies and in what cases sustainable solutions are more important than heritage conservation.

### 2. Multidisciplinary point of view

Life in a city is very complicated and has many layers linked one to each other. Urban, social and cultural aspects of life are strongly related in the city. When you study an urban planning problem or action, you need to deal with it from many different points of view and disciplines at the same time in order to be able to find a proper solution using all the tools you have to deal with it. Only if we face the entire dimension of the problem we will be acting in the most effective and economical way.

### 3. Coordinated action

Once you have decided on a broad approach to the problem in question, you need to coordinate the different city council departments involved and make them work together in the same direction. You need to constantly monitor progress and ensure that the (interim) results are fulfilling the expectations of each department in the most efficient way possible, without diverging too much from the expectations and objectives of the other departments.



2. Cave in Villena

source: elCASC



3. "Big eared tower" from different views

source: elCASC



4. Urban cave installation

source: elCASC



5. Encalijá in Villena

source: [www.villenacuentame.com](http://www.villenacuentame.com)



## 4. Participative

To ensure that our plans are correct before implementing them, we need to take into consideration the people we are planning for, the residents. The residents have to be an important stakeholder involved in the planning of the area. Our plans will only be effective if they fit into the life of the people concerned and make their life in the city better.

## ROLE COORDINATION

To follow these principles, we need get together the main actors involved in urban planning and make them collaborate within the necessary broad perspective of the urban context. The urban planning categories of actors that are involved in our further proposals are:

### 1. Political

All the local Government departments. Their job is to study and identify accurately all the problems to be solved and all the potential to be exploited.

### 2. Academic

All the University departments related to the urban needs and strengths of the town. Their task is to establish what academic areas are related to these problems and potentials.

### 3. Private

All the professionals, businesses, companies or residents who have experience in the selected fields, the resources needed to work with or who are going to test the final results.

### 4. Director

To put all these actors together, it is necessary to appoint an urban planner as the technical director that coordinates the tasks of the different actors. The urban planner is the core person that makes all of them work together and in the

same direction towards a sustainable and heritage conservation-friendly urban development. The urban planner needs to be somewhat separate from the other three categories of actors, as he has the broad, overall perspective of the context of the town.

The combined work of these actors is to assure that their work will be useful in the future for urban planning. This combined group selects a specific problem of the town, studies it intensively within the context of the town as a whole, establishes the disciplines needed to deal with the problem and leads the actions that must be carried out to achieve the proper solution.

## SUMMER FESTIVAL

In late 2012, we got in contact with the **town council of Villena** and we decided, together with the **University of Alicante**, to organize a **multidisciplinary event** in 2013 where we could study and analyse the historical centre of the town and its problems, and test some possible quick low-cost solutions. This event follows precisely all the four approach principles, studying the local context, bringing together the point of view of the residents with the participation of people from different disciplines and coordinating them in combined results.

To give shape to this event, we set up an **organising group**, getting together the four categories of planning actors mentioned above. This organising group worked for eight months (from January to August) to coordinate all the different local government departments, understand the specific features of the town and stipulate which disciplines should be involved in the event.

As the town had already organised a number of small socio-cultural events during the year, thanks to the work of the historical district's office and many neighbourhood associations, we decided to establish this new event as a **longer academic event**, focused on the



6. Group coordination  
source: elCASC







urban problems of the historical town centre, their possible solutions and the educative diffusion of the values of the town's heritage.

We decided to give the event the format of a **festival**, consisting of a series of workshops, lectures and activities lasting 10 summer days. At the festival, more than 100 students from all over the world and different disciplines studied, designed and developed on-site practical solutions to the identified problems under the guidance of expert tutors and local residents.

As the festival was focused on the historical city centre of Villena, we decided to call it **eLCASC** ("casc històric" catalan phrase for historical districts) formed as an acronym from "Certamen de Activación Socio Cultural" (Socio Cultural Renewal Festival).

11. Main pavilion  
source: eLCASC



7. Medieval Market / March 2011.  
source: www.villenaquentame.com



8. Oktoberfest / October 2013.  
source: www.facebook.com/rabalvillena.com



9. Halloween / November 2013.  
source: www.facebook.com/rabalvillena.com



10. Wacky races / March 2013.  
source: www.villenaquentame.com

eLCASC was born as a new urban planning activity, aimed at investigating and transforming the social and urban fabric of the historic town centre, and establishing a testing ground to study the town's, social, cultural and technological problems and strengths.

First we had several meetings and discussions to introduce the organising group into the environment of the Historical Town Centre of Villena, from which we identified the main issues and potentialities of the historical town centre that we wanted to study and suggested solutions to:

- Urban voids and dividing walls
- Old houses
- Open gaps and dug out caves (from demolished houses)



- Complicated urban planning (6 volumes)
- Insufficient urban equipment (parks, gardens, benches, ...)
- Social conflicts between different ethnic groups
- Young people who had never been in this district
- Too few shops



12.

source: www.iberrutas.com



13.

source: elCASC



14.

source: www.flickr.com/risugon



15.

source: www.villenacuentame.com

Later, we identified seven disciplines which could deal with these problems and develop the strengths. Each discipline was linked to a different workshop:

- Urban voids equipment
- Heritage / Restoration/ Urban plan of the town centre
- Educational resources
- Urban art
- Traditional handcrafts
- Activities in public spaces
- Social Education

Finally we selected 7 people / organisations who worked on these disciplines and had proved experience in each one to lead the participants of every workshop:

- Arae - Restauración y patrimonio, Restoration and Heritage.
- Zuloark - Self-made urban equipment and citizen participation.
- PKMN architectures - Educational and social resources for the city.
- Espai MGR - Street art, social and urban criticism.
- Paco Ortí - Art, traditional craftsman.
- Desayuno con Viandantes (DcV) - Urban criticism, citizen participation.
- CPESRM (Social Educators association from the region of Murcia) - Social education

## 16. Madrid skyline games.

source: PKMN



## 18. Crafts.

source: Paco Ortí



20.

source: author



**17. Social breakfast.**

source: DeV

**19. Habit make us blind.**

source: Espai MGR

**INTERVENTIONS**

The ultimate purpose of every workshop at elCASC was to devise and deliver innovative low-cost architectural, artistic, socio-cultural and technological interventions which could possibly play a role as future model solutions to be developed by the government or the local resident associations. All the workshops were focused on different local features and disciplines. Below are several images of the workshop interventions and activities:

1. The history of the construction of the town is a perfect example of a zero waste construction. The historic centre of Villena was built in a mountain and many houses were dug out directly into the soft lime rock because this was an easier and cheaper way to build the walls. This construction method provided warmer houses in winter and cooler in summer.

Zuloark and PKMN equipped a square with urban self-made wood furniture reproducing the shape of the dugout caves to show them outdoors and providing a place to sit and meet in a park.

These cave-houses were also represented at an artistic installation by Paco Orti made out of metal mesh, clay and local materials that provided a new essence to a new urban square that had resulted from several house demolitions.

At the same time, a local art studio called Aeiou studio performed a tape art intervention in a dividing wall representing again these cave-houses and trying to diminish the visual impact of the dividing wall.

**21.**

source: elCASC

**22. Zuloark & PKMN.**

source: elCASC

**23.**

source: author

**24. Zuloark & PKMN workshop.**

source: elCASC



2. The heritage and sustainable traditions of the town made it more social and liveable. With the technology of the lime kiln, people used the lime rocks available in the area to get the quicklime. The quicklime mixed with water became a natural and breathable paint. As lime paint needs to be repainted every year, the people made it before their holidays and turned this annual necessary tasks into a social and cultural event called “Encalijá”.

elCASC organized an “Encalijá” to paint several streets of the historic district with the help of the residents.



25.  
source: [www.villenacuentame.com](http://www.villenacuentame.com)



26. Encalijá.  
source: elCASC



27. Encalijá.  
source: [www.flickr.com/risugon](http://www.flickr.com/risugon)

3. New technologies offer us the chance to recover our past without the need of new constructions or big investments. In medieval times, there was in Villena a civilian tower with a clock with a small big-eared puppet which came out every hour. It was such an important feature in the city, that people from other cities started calling them “big-ears”. This tower was demolished in 1880, but it's still alive in the memory and tradition of the people of Villena.

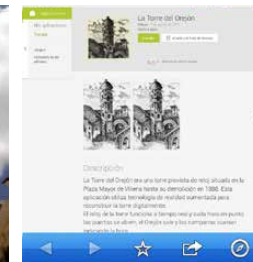
elCASC tried to bring it back through an augmented reality app with which you could see the tower, at its original size and on its original site. Another activity to remind the people of this tower was a big wheat-paste billboard at a big dividing wall of a building close to the plot where the tower had been.



28. Aumented reality / Diffuse / “Big eared”.  
source: elCASC



29. Virtual “big eared”.  
source: author



30. App playstore.  
source: author



31. Media presentation.  
source: elCASC







32. Arae tape art traditional house.  
source: elCASC

4. Another problem we tried to solve was the insufficient number of shops and places of employment present in the historical town centre.

The workshop by Paco Ortí tried to encourage the people to generate their own job by recovering a traditional and contemporary craftman's job like the ceramist. All the participants learned how to work with clay to build traditional ceramic pieces, considering them as a piece of art, the glazing and the use of a clay oven.

5. Due to the existence of many empty spaces, the historical town centre has many dividing walls that give the impression that the area is unstructured and unfinished.

The workshop by Espai MGR tried to bring urban art expression onto these walls with the aim of diminishing their visual impact. For this they used a non-aggressive technique like the wheat-pasting of big printed billboards generated digitally. They placed an image of old music cassette with tape out of it and a pencil trying to rewind it and get it back into the cassette. This was an idea developed with a local resident association, who wanted to show and remember that in this spot there was the "big ears" tower.



33. Arae tape art traditional house.  
source: elCASC



34. Arae tape art traditional house.  
source: elCASC



35. Wheat-pasting Espai MGR.  
source: elCASC



36,37. Wheat-pasting Espai MGR.  
source: elCASC



38. Wheat-pasting Espai MGR.  
source: elCASC



6. The number of demolished old houses in the town centre left many empty unbuilt and unused spaces. Such spaces gave the area an unfinished, badly structured and abandoned image, which was not attractive for urban renewal investments. The plan for the historical centre of Villena tried to address this problem and proposed the demolition of many houses. But it took 10 years for the plan to be completed, during which time social circumstances in the area had changed, which, together with the economic crisis, had led many people to want to renovate their houses rather than move away to other areas. The new socio-economic context after 10 years had made these proposals, unwanted and difficult to implement. The result was a complex, out-of-date plan making

it difficult for the people and professionals to really know what can or should be built and what not. There was a need to show the people the potential use of the unbuilt and unused spaces and study at the same time the complicated plans for the historical centre.

The workshop by Arae Patrimonio y Restauración studied the existing plan and designed an example of a possible house that combined the observance of building regulations with new construction techniques and a model final result. By making an artistic 1:1 scale mock-up of this possible house using plastic tape for the floor and walls, they were able to show residents that it was not impossible to build an affordable and pleasant house in an otherwise unused and empty urban space in the historical town centre.



39. Roof tile Paco Ortí.  
source: elCASC



40. Crafts Paco Ortí.  
source: elCASC



41. Paco Ortí.  
source: elCASC



43. African dances.  
source: elCASC



**42. Football.**  
source: elCASC



7. A principal feature of the urban renewal project was the improvement of social and neighbourhood relations. Urban space affects social interrelationships, so they must also be taken into account in urban planning. One of the main strengths of the historic town centre is the limited car presence that allows the spontaneous use of public space there to socialize, play, consume and many other uses. Through the small houses and narrow streets, people are closer and more connected to each other, which is an important value of most of the Mediterranean cultures.

After a drift by the historical town centre of Villena, the workshop led by Desayuno con Viandantes organized a series of street dinners. The dinners took place in different specific spots in the town centre. At those dinners, 2 of the workshop

participants shared a table with 2 residents who had been dissatisfied with something for a long time or who had different ideas about the development of the town. Both residents were unaware who they would be sharing a table with. They organized the table to encourage conversation and create a mutual understanding of the problems of the town centre. This was a different way to involve people in citizen participation without them really, certainly initially, realizing it.

The workshop by CPESRM organised different activities like a batukada performance (percussion and dance), an African dance masterclass or a football match for children, with the aim of bridging ethnical and cultural differences and encourage residents to make better use of the public space together for anything they need or want.



**45. Batukada.**  
source: elCASC



**46. Open air dinners Desayuno con Viandantes.**  
source: elCASC



**44. Soft rock molding.**  
source: elCASC



**47. Green attack.**  
source: elCASC



## CONCLUSIONS

The first eLCASC festival was a **complete success**. Everybody (town council, university, organizers, tutors, participants and residents) agreed that all the results of the festival were positive. They wanted a second event to be carried out the following year (2014).

All the results of the workshops were meant to be a **reference for**

**the future urban renewal of the town,**

to be carried out by the town council and or the place-making interventions carried out by the residents, proving the necessity of their involvement. The creative

atmosphere of the festival inspired individuals to think beyond their own fields of knowledge and experience by relating to other people. Creativity was able to provide new identity to unstructured urban areas. The workshops showed the people and the town council **the importance of good collaboration between different agents and of pooling resources.**

The town council also realized the usefulness of **civic participation tools** for the design and management of urban renewal processes **prior to any plan implementation.** The best way to for politicians and professionals to get into the real context of an urban area is to understand it through the people who live in it, and there are many other and different ways to do it without asking door to door or organising big meetings where just the most vociferous get their message across. At the same time, the event showed the town council that there are many different ways to fulfil the urban renewal of an area without the need of investing huge amounts of money to build fancy facilities without the guarantee they will be used.

The main goal of the workshops was to involve the local people, show them that the results were for them and that they had the right to decide, to use the new facilities and to take care of them. The **bottom-up interventions showed the residents that they had the capability to build the town they wanted** and the benefits they can get through **participating themselves in the**

**urban planning**

**processes.** The festival activities showed that people have the right to help develop their own towns and cities and not just wait for the politicians, professionals and property develop-

ers to do it for them.

In addition, the workshops and activities helped to bridge **some urban and social prejudices** in the people and showed them that working together with people in other neighbourhoods whom they never met or talked to offered different possibilities for the town as a whole to regenerate and reactivate its historic core. Many young people in Villena had never crossed certain streets or areas just because they were perceived as “dangerous”. Now working in these areas and meeting the people who lived there, they realized that this was just an unfounded preconception.

The ludic atmosphere of the festival generated positive social relationships between people, thereby **enhancing the traditional community feeling** of historical town centres. In Mediterranean historic areas, people spent most of the day in the street gathering with the residents. This is one of its major benefits we must not forget and we are intent on preserving.

*“The results of eLCASC were specifically adapted to local history and features of the town centre of Villena, but the same procedure applied to a different town could get totally different results. When studying another town, eLCASC may also take different duration or formats.”*



48.

source: elCASC



49.

source: elCASC



50.

source: elCASC



51.

source: elCASC



52.

source: elCASC



53.

source: elCASC

# PUBLIC SPACES WITH CULTURAL VALUE: THE CASE OF HERAKLION<sup>1</sup>

## ABSTRACT

Urbanized areas with long and important roots in history often have their fabric embroidered with valuable traces of their past, creating “layers of time” and telling stories of bygone eras. However, there may be a conflict between contemporary needs and the protection of these historical remnants. The way urban development performs with regard to architectural and cultural heritage preservation determines the modern character of the cities.

## I. INTRODUCTION

As cities march on into the 21st century, they are faced with great challenges in all aspects of urban governance. Particularly during times of crisis, defining priorities becomes increasingly difficult as well as risky, and authorities are required to exceed their usual agendas in order to successfully address complex issues. In such a context, promoting the issue of the preservation of architectural and urban heritage might seem a triviality. But is it possible to legitimately argue in favour of disregarding the value of cultural components within a modern city? Martin Meade [1] points out the “instances where buildings, villages or whole towns have been destroyed deliberately, in order to deprive populations or ethnic groups of their sense of cultural identity” as evidence of the impact the built environment can have on the qualitative attributes of communities and thus, on whole nations. The case study, which is analysed in this paper, is an example of how undermining the relationship between the built environment and the historic and cultural consciousness of its inhabitants can lead large parts of the population to discard traditional values. The result is a switch towards adopting superficial practices and lifestyles, effectively creating problems that can even magnify the consequences of a financial crisis.

Two categories of urban heritage remnants can be identified for the purpose of this study:

- “soft” or conceptual for land use and
- “hard” or tangible for the physical elements in space. This category can be further broken down into three types according to the size and consequently the impact on the form and functions of the city:  
*Type 1:* Monumental or artistic elements that serve decorative or celebrating purposes, including statues, fountains, arcs etc.  
*Type 2:* Buildings and vertical infrastructures or larger scale constructions intended for e.g. military use  
*Type 3:* Designated public spaces that include parks and squares, stadiums, roads etc.

This paper focuses on larger scale historical monuments and the case study of the Venetian fortification system in the city of Heraklion, Crete, Greece. The intention is to showcase the importance of heritage and investigate the possibilities for development it can generate by engaging socially, culturally and environmentally friendly measures.

## II. THE ROLE OF URBAN HERITAGE

The “biology” of land uses in a city is dynamic. Urban recycling is an increasingly applied tool in old cities and it has produced remarkable examples of urban regeneration. The relocation of specific uses to more suitable areas must be used prudently. The evacuation of highly desirable parcels of land in order for them to be used for more profitable and perhaps more socially beneficial purposes is a captivating idea and can effortlessly be approved in a city council. However, even seemingly conflicting and obsolete land uses bear strong connections with the character of a district which should not be severed light-heartedly.

Buildings or other constructions that have survived over long periods of time relay cultural ingredients and have often featured as

the physical background for numerous critical events in history. Depending on their initial purpose, size and exact location in the city, they might have been treated with varying degrees of respect by authorities and local people, including sometimes their proprietors. Either due to unique morphological attributes or occupancy (often combined), notable buildings might have been lucky enough to survive until today and be restored to a condition that allows them to maintain their function. The situation is more complicated with regard to larger structures. Such elements might have acted as barriers or obstacles to development at particular times in the history of a city.

Open public space is generally less susceptible to radical changes, due to the continuity of use by the inhabitants. Important public spaces have been subject to poor political decisions that have led them either to obliteration or to profound changes in physical or functional characteristics in ways that deprive places of their dynamism. Public character means that inhabitants are generally more aware of the changes that happen and sometimes they exercise their influence to prevent changes that they are not content with.

The aforementioned types of heritage elements leave different impressions on the cities and affect the form and functions to various degrees. Presumably the biggest determining factor is the size and the longevity of the structure followed by the frequency of use as well as the necessity of its role. In addition to the physical characteristics of a city, heritage remnants affect everyday life. The “casting” function of monuments also determines routes, routines and patterns.

This discussion is not about archaeological artefacts or exhibits that are either too large to move or their value is directly related to their location. The Parthenon or the Colosseum, for



example, are historical and cultural treasures whose compromise would be an outrageous impossibility. In cases of less undeniable value, however, several conditions need to be met in order for a heritage element to survive long enough to be present in the 21st century.

First and foremost, its importance needs to have been identified and recognised by the authorities. Sad examples of magnificent structures that have been partly or wholly demolished in the 20th century exist in almost every part of the world and scar cities' histories.

The second condition that ensures a longer life for such monumental structures is resilience. It is important that a new, concurrent role can be found in order to relate the artefact with modern citizens' perception of place and function. This adaptability however, should not compromise the character of the monument and it should respect its historical and cultural value.

### III. SITE DESCRIPTION

#### A. The city

Heraklion or Iraklion (often also Iracilion) is the biggest city on the island of Crete and the administrative capital of the homonymous region, the southernmost administrative division of Greece. The city today has 140.730 inhabitants (2011 census) and the main economic sectors are tourism, industry, commerce and agriculture. "Nikos Kazantzakis" international airport is the second busiest in Greece and the city also has one of the biggest harbours. According to Strabo (Geographica, ca. 7 BC), the first documented intended and programmed human activity in the area of Heraklion dates back to the 7th century B.C., when it served as a port for the nearby settlement of Knossos. The modern city was founded in 824 A.D. by the Saracens.

#### B. The precinct

The part of the original fortification that survives today separates the old core of the city from the newer expansion. At the beginning of the 20th century, the fortress of Chandax was essentially intact. Even the Ottoman era changes had more or less followed the Venetian design and construction plans. However, the first decade of the 20th century, saw the beginning of a destruction frenzy. Astonishingly, the most important of those detrimental interventions were decided and carried out by the city authorities. The fortress continued to sustain deterioration until the Second World War. During the war, the Germans made use of some structures, writing in the process some of the darkest pages of the city's history. An infamous example is the Makasi gate and tunnel in which prisoners were held until they were transferred to concentration camps. The Nazis also created an open-air theatre at the southern side of Jesus bastion[2]. This theatre exists today and it is the most important open-air theatre in the city, named after one of the most important Cretan writers and philosophers, Nikos Kazantzakis.<sup>2</sup> The authorities finally appreciated the value of the fortress and began restoring its form after the war. Certain works are still in progress today.

#### C. Main components

Implementing the Venetian fortification architecture on this much extended site resulted in a very complex system of walls, bastions, cavaliers, ditches, low squares, gates and other structures. The elevations along the site vary significantly creating a very interesting experience for the visitor and a very challenging situation for the designer. The main features of the site are:

##### *Ditch*

The ditch surrounds the city and its depth varies. Unlike the water-filled moats of the northern European castles, this ditch was



always dry, mainly due to its enormous size and the much drier climate of the island. The use of the ditch has changed several times in the past. Apart from its defensive role- it has been used as a camping site for British troops - it has always been scarcely populated and has also been used as farming land. Today it is used primarily as open space; partly green which also facilitates sports activities, parking and some culture.

#### *Curtain wall*

The straight part of the wall is called “curtain wall”, from the original Italian word “cortina”. The curtain walls connect the seven bastions.

#### *Bastions*

The bastions (or ramparts) are heart-shaped structures that facilitated the main defensive actions of the fortress. They have a flat surface on the top. Defensive equipment and personnel were deployed on them.

#### *Cavaliers*

In order to improve the line of sight and the effective range of weapons, higher structures were created on top of some bastions. These structures are called cavaliers.

#### *Low squares*

At the point where the curtain wall meets the bastion, smaller complex structures were created at an elevation between the height of the bastion and the ditch (hence their name - “piazze basse”, in conjunction with the alternative name of the bastions, high squares or “piazza alta”). They comprise a flat plateau behind thick wall or gunpowder and ammunition storage rooms with a pair of openings towards the ditch, from which canons were fired. The low squares were the most important points where the main fire

power of the fortress was concentrated. Their crossfire covered the area between the two bastions very effectively.

#### *Gates*

There are two types of gates: those that served civic needs and the ones that covered military purposes, i.e. access to the gunpowder storage rooms and the low squares etc. Most of the military gates are closed today while the civil gates (in their restored condition) connect the inner and outer parts of the city.

### **D. Land use**

The dominant land use is open public space, accounting for a total of over 61% of the area, which is not functionally programmed or even maintained.

Sport facilities occupy 16,3% of the total surface. Interestingly, only about half of them are publicly accessible while the other half requires some type of membership and fee.

One of the poorest choices that the city authorities have made was to allow for 10,7% of the area to be used as car parking. Nearly 60% of this area is tarmac and non-permeable although there might be tall trees planted in openings between the cars.

Cultural activities retain 3,7% of the available space on the monument and this includes open-air theatres, archaeological exhibitions and Nikos Kazantzakis' tomb.

Private recreational businesses, administration, squatting, a pocket of urban blight and the city nursery garden share the rest of the space.

### **E. Climate**

Summers are usually dry in Crete. The city of Heraklion, lacking large green spaces in and around it, is particularly torrid. The situation is reversed during winter, with strong downpours that provide the city with most of its

480mm of rainfall a year. Due to the nearly complete lack of provision for rainwater harvesting, intensified by the dominance of hard, impermeable surfaces, most of this water is led to the sea through the city's sewage system (which is nowadays separated by the waste treatment network).

As a result, the city needs to spend drinkable water in order to cover the landscape maintenance needs during the summer. The scarcity of public green in the modern city is partly a side-effect of this situation but also derives from the lack of comprehensive planning and decisive policies along with the urgent housing needs especially right after the war, that left no room for an integrated public space strategy. Most of such spaces exist from the past, when concrete or other types of paving were not used so extensively.

Finally, non-harvested rainwater often creates floods which upset city life and cause damages. It should be noted, however, that severe flood problems have not been reported on either the walls or the bastions or even in the ditch, except for local accumulations of water and mud during and shortly after rain occurrences. That is mainly because of the high degree of permeability of the surfaces of the site.

Nevertheless, the poorly chosen materials together with inadequate maintenance are responsible for some of the existing bad conditions on the site. The main path is very often damaged or permanently disrupted. This situation renders it either inaccessible to specific groups of inhabitants (mobility impaired, elderly, mothers with baby carriages, bikers) and it is generally rough during the rainy season, which often discourages all visitors.

An integrated solution that would use the collected water to irrigate the park during summer aims to improve the micro-climate and add visible water features to the newly designed

public space, raising also public awareness about the issue of rainfall and drought. At the same time, water harvesting from the top of the walls would prevent it from penetrating the structure and corroding it.

The monument today is generally open for public access, besides the areas that are either restricted or pay-to-use. The redevelopment scheme which is going to be presented turns it into a linear park (in fact two parallel linear parks) that is asked to act as a dynamic component of the city and as an open public space that facilitates numerous types of activities, while performing additional functions that promote urban sustainability. Keeping in mind that the originally intended use of the area was not recreation, it is understood that in order for it to be transformed to a successful public space, specific qualities have to be added through design and construction.

#### IV. RESEARCH QUESTIONS

Can a historical monument be asked to play an active role in the social, cultural and economic life of the city while at the same time functioning as a green lung, minimizing its cost?

How can it maximize the added value and the positive impact it generates for the city?

How necessary is this project for a city that is faced with a serious recession?

#### V. PROJECT JUSTIFICATION

The lack of open space availability within the urban fabric is highlighted in the diagram below and it is especially evident in and around the historical centre. The city struggles with very limited open space, narrow roads and high density. An attempt to identify the individual public spaces, both green and paved that are available for recreation in the old part of the urban fabric, demonstrates the gravity of the situation.<sup>3</sup>

Despite the city's mild climate, open public

spaces are not valued or enjoyed as much as one would expect. For reasons that haven't been identified, the recreational habits of citizens of Heraklion do not involve the use of large open public spaces. Instead, the locals choose to spend time in cafeterias or restaurants and only on rare occasions in some of the scarcely existing green areas, including the project site.

However, there are several activities that could be facilitated and in fact enhanced in open green space, thereby improving the quality and the accessibility of such spaces. Along with additional programming, such activities would not only enhance the environmental conditions but might also change the recreational habits of the local population towards a healthier lifestyle.

## VI. SWOT ANALYSIS

### A. Strengths

- Cultural-historical value has already been identified. The monument is known worldwide as one of the best examples of the 16th century Mediterranean fortification architecture.
- The biggest part of the wall is still in a very good condition and is already used as a public space.
- Vast surface on top of the wall, available for cultural, sports or recreational activities.
- Visibilities
- Historical routes

### B. Weaknesses

- Very sensitive monument. It has already been standing for more than 400 years (parts of it for even longer - some historians say the construction began in the 11th century).
- Some of the land uses that will need to be relocated might create problems in other parts of the city.

### C. Opportunities

- A design project that will approach the whole stretch and attempt to discover hidden values and/or add new ones, can give a new meaning to the monument. Especially in times of crisis, people need to maintain their connection with their past. The city also needs to invest in new attractions and elements that can re-brand it or (in this case) refresh the existing branding (the city of Heraklion is also known as Chandax, in Arab, al-handaq = the Moat). A sustainable design scheme will attempt to address bigger issues (e.g. drought during summer months, possible corrosion of the walls from rain water etc.)
- Micro-climate change opportunities
- UNESCO candidacy

### D. Threats

- As long as the design strategy complies with the regulations set by the archaeological agency, no visible threats for the current and future condition of the monument have been identified. On the contrary, international experience has proved that sensitive parts of the city are better preserved if used and loved by the citizens rather when they are left to decay.

## VII. PROPOSAL

### A. Theoretical framework

The theoretical framework of the project defines the vision and aims for the future as well as the measures that will be used to achieve the said goals. It is in a way, the "toolbox".

Before the objectives are set, a summary of the problems that have been identified is necessary. The issues that need to be addressed are:

- A very important monument, yet disconnected from the city life
- Not enough meaningful public spaces in the city - very few green spots.

- Pockets of “Urban blight” along the stretch
- Lack of water during the summer period.
- The monument is not part of the city “branding”
- Not celebrated appropriately

## B. Promoting sustainability

The target of sustainability is, as always, pursued through three intertwined types of actions.

### *Environment*

- Enhance the city’s green spaces
- Reshape the landscape
- Rainwater management
- Introduce the idea of green roofs

### *Society*

- Historical heritage
- Industrial heritage - listed buildings preservation
- Urban agriculture
- Environmental education centre
- Young artists’ incubator
- UNESCO candidacy

### *Economy*

- Re-brand the city, reconnect with the past, accentuate the name
- Create a new destination for locals and tourists
- Food market
- Exhibitions, art installations
- Save on maintenance costs
- Employment opportunities

## C. Strategic planning

The master plan will identify the most important components of the monument itself and the physical or conceptual connections with the urban fabric.

- A new land use pattern will be compiled.
- The linear park on top of the wall will be redesigned.

- Alongside the existing connections with the city, new ones will be created. The aim is for the walls of Heraklion to become one of the first things that will draw a visitor’s attention.
- Rainwater harvesting: The biggest part of the exposed surface of the top part of the walls is embankment. Digging and installing a rainwater filtration, harvesting and storing system can be possible. This water is not enough to have a bigger impact on the city, but it can cover the needs of the park itself during the drought period (extended summer). This will reduce the water consumption from the city network.
- In terms of the allocation of land uses, the project tries to eliminate all the uses that are incompatible with the character of the site. Parking space that occupies part of a historical monument is unacceptable and needs to be relocated. The same applies to the squatting neighbourhoods, which will be cleared during a later part of the project, to avoid social problems with the population that resides the area.
- The sport clubs will be relocated. Open public sport facilities will take their place. The city nursery garden which is closed to the public today will be expanded, opened up for visits and complemented with a conservatory for certain species as well as a small cafeteria. Last but not least, the green space will be programmed.<sup>4</sup>

## D. Thematic design

In order to provide the visitors with a diverse experience and make the site interesting, focus on the detailed programming is given. The design of the bastions creates separate “neighbourhoods” with unique characteristics. Some of the programmes that are proposed for the transformation of the site are:<sup>5</sup>

- retention ponds and exposed water features on St. Andrew bastion,
- urban agriculture and environmental innovation centre on and next to the Pantocrator bastion,
- a dog park on Bethlehem bastion,
- a cultural promenade or a public sports park on Martinengo bastion, highlighting also Nikos Kazantzakis' tomb on the cavalier, arts and culture incubator and park around "Kastrinakis" former industrial complex and the city nursery in the ditch below Martinengo bastion.

### **E. Rainwater management**

The project aims to provide the site with the capacity to harvest approximately 10,000 cubic meters of rainwater annually which will be stored in nearly 20 underground storage tanks and in the surface retention ponds that will be created.

### **F. Reciprocity**

Heraklion, just like the rest of the country, has been hit by the financial and economic crisis. A landscape regeneration project could be considered a reckless choice but the work presented in this paper aims to achieve a bigger (economic) impact.

First of all, the city today is suffocating because of the lack of public space. This impacts the daily habits of the inhabitants, who tend to congest in and around the city centre, in the cafeterias and bars that emerge as the dominant use of the ground floor in most buildings in the area. The goal of this project is to provide the locals as well as the tourists with a viable alternative, which offers something unique.

Secondly, the city has lost its connection with the past that defined it; a big part of its identity is therefore in peril. A project that will accentuate the trench and walls as a jewel that will decorate the city for the future, adds value to

the brand name "Chandax" and appeals to new target groups, increasing the number of visitors.

Urban agriculture, education and innovation can also be a response to the crisis. By creating new alternatives for recreation that combine growing food or low scale trading can be a way out of daily predicaments. Food stalls, markets or other spontaneous social activities have been proven able to boost local economy.

The operation and maintenance needs of the park will increase the required personnel and more job opportunities will be available. Furthermore, the dialogue on sustainability and environmental friendly solutions in a broader context, that will hopefully be initiated, might evolve into new projects, diffusing urban and environmental innovation.

Last but not least, addressing the water issue in dry climates should be the first concern of any relevant project. Taking actions to reduce the drinkable water consumption is a responsibility that we all need to take on and the city authorities must include in their future planning.

## **VIII. CONNECTIONS WITH THE REST OF THE CITY - OPEN ENDS**

Urban sustainability is a complex concept and a single project can seldom produce enough result in this respect. Dispersed regeneration projects within the same city are scattered and usually disconnected from one another, thus failing to generate the necessary cumulative momentum in order to drive urban development forward. The physical form and functions of the city are deteriorated by more, smaller or bigger problems. The dominance of motorized traffic in the dense city centre for example is one of them, adding to the absence of an integrated network of pedestrian streets and routes in the historical downtown.

The project intends to pioneer a series of other projects that will reshape the city centre.



Some of the intended results are:

- The reduction of car use by limiting its necessity as well as the car-accessible axes,
- An increase in the walk-able and bike-able routes,
- The replacement of hard and impermeable asphalt and concrete paving with more permeable and planted surfaces which will help water absorption and reduce the flooding incidents.
- By removing cars and hence noise and pollution, modifying the texture and colour of the surfaces and therefore the temperature, the city faces a long-term improvement in the micro-climate which will affect everyday life.
- In the long run and through the cooperation of all the authorities in charge, all the listed buildings within the historical city centre can be identified, restored or preserved and connected with the proposed pedestrian network, where possible.
- The resulting web of nodes and branches of culture and heritage will increase the attractiveness of the city core.

## IX. CONCLUSION

In the shadow of the hardest economic crisis that has ever hit the country, a landscaping project might seem like an unnecessary luxury. But sustainable urban regeneration in a city with an abundant urban heritage is more than that. Restoring the connections with the past is extremely significant for an entity in order to justify and illuminate its present. The conservation and accentuation of urban heritage emerges as one of the tools that can help cities reclaim their identity and battle economic impediments by seemingly unconventional methods. It can also become an essential component of multidisciplinary development strategies that will aid cities in successfully addressing the challenges of the 21st century.

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1. The main concept and contents of this work were first presented in December 2013 at the School of Architecture of Lund University, as a thesis project for the Sustainable Urban Design master programme. Email: nasos.alexis@gmail.com; website: www.nasosalexis.com
  2. The damages caused to the fortress by the official authorities of the city and other factors are far more extended but the detailed description exceeds the purposes of this study. More information about the extent of the deterioration that the walls sustained over time can be found on the references.
  3. For the relocation of the incompatible uses, thorough studies will have to be conducted in order to avoid diffusing the problems in the rest of the city.
  4. For the descriptions of bastions and gates, refer to Figure 7

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Foo Cexiang<sup>1</sup>

# HERITAGE CONSERVATION, SUSTAINABLE COMMUNITIES & TOURISM STRATEGIES: CASE STUDIES FROM TAIWAN

## INTRODUCTION

Within the current climate of macroeconomic uncertainty, social unrest and global environmental risks, nation states have worked furiously but often with little consensus on the sustainable development agenda. Instead of relying solely on nation states and politicians, this paper argues for resilient local communities to drive this agenda from the local level by developing sustainable local economies, strong social networks and environmentally friendly ways of life. This bottom-up approach will complement any top-down Government or inter-Governmental agenda, but cannot be replaced by the latter.

We are guided by the American philosopher Lewis Mumford (1938) in our definition of resilient local communities: *"We must create in every region people who will be accustomed, from school onwards, to humanist attitudes, cooperative methods, rational controls. These people will know in detail where they live: they will be united by a common feeling for their landscape, their literature and language, their local ways, and out of their own self-respect they will have a sympathetic understanding with other regions and different local peculiarities. They will be actively interested in the form and culture of their locality, which means their community and their own personalities."* This means that resilient local communities are made up of people steeped in the local heritage.

It is on the basis of local heritage that these communities are able to develop plans and strategies towards sustainable development. In this belief, we echo the planning approach advocated by the Scottish pioneering town planner, Sir Patrick Geddes (1947), who criticised *"sweeping clearances"* and plans which *"neglect the surrounding quarter and are constructed without reference to local needs or potentialities"*. Instead, he championed for the

“civic survey” to be the first step of any plan, to study the “place as it stands, seeking out how it has grown to be what it is, and recognising alike its advantages, its difficulties and its defects.”

However, the globalised era poses acute challenges for the creation of people actively interested in their locality. Especially for urbanites engrossed in the culture of consumption and the real-time of the digital age, their fast-paced life is experienced largely within the digital domains of Microsoft Office or Facebook, or spent within the ubiquitous and hardly distinguishable shopping malls and apartments popping up in cities worldwide, and not in the locality. As the global level grows in importance, the local one decreases in significance, both socially and economically. As fewer people are interested in the intricacies of their localities, the economic viability and therefore continued existence of local spaces – the corner grocer, the local pub - are called into serious question.

Rather than be disheartened by this, this paper persists in Mumford’s endeavour to get people to become actively interested in their localities, to create resilient local communities steeped in local heritage. We then go a step further to address the economic and environmental sustainability of this local heritage and spaces through heritage-based tourism strategies.

The paper begins with a framework of principles for our approach, before using case studies from Taiwan to illustrate (i) action strategies that actualise these principles and (ii) example outcomes for sustainable communities and tourism.

FRAMEWORK

The framework of principles is illustrated in Figure 1 below.

The first principle relates directly to the Philosophy shared in the introduction. It is the pre-requisite for any development of heritage-based sustainable communities. The

awareness and appreciation of a common cultural and environmental heritage is the critical first step to forming community awareness or consciousness, without which there will not be any ‘community’ to speak of.

PRINCIPLES FOR HERITAGE-BASED SUSTAINABLE COMMUNITIES	
Philosophy	Develop local recognition and appreciation of cultural and environmental heritage
Governance	Develop local government-community partnerships, with civic NGOs serving as an intermediary platform
Planning	Generate sustainable tourism plans with the community that conserve this heritage
Implementation	All local development should be guided by these heritage development plans

The second principle relates to Governance. In the introduction, we argued for local communities to drive the sustainable development agenda. Local communities, being the main actors of their localities, are best placed to develop the narrative for their own heritage. However, we recognise that communities exist typically within the democratic forms of local governance – both land and funding resource resides with the local government, and plans developed by the local government guide the allocation of these resources. Partnerships between local government and the community are therefore essential to un-tap the resources that can be made available to the local communities.

As people have become increasingly detached from their localities as highlighted earlier, the role of civic activists has become more important to facilitate the process of communities re-discovering or re-developing their heritage. Hence, the first principle sees the need to develop local government-community partnerships, with civic NGOs serving as an intermediary platform.

1. Principles for Heritage-based Sustainable Communities.  
source: author

The third principle relates to the **Planning** of local heritage for Economic and Environmental Sustainability. The key threat to heritage, besides a fundamental lack of awareness addressed in the first principle, is the lack of economic viability. Heritage and its spaces need to remain relevant for local communities, and develop sustainable sources of revenue – it will otherwise be hard to justify continual local government or NGO funding. More importantly, economic viability means greater local participation, which in turn helps to further generate local awareness and appreciation. The paper uses the example of heritage-based tourism strategies to illustrate a possible solution to develop this economic sustainability. It also safeguards against consumerist tourism, which will tilt the balance over and affect environmental sustainability.

The fourth principle relates to **Implementation**. It completes the cycle of philosophy, governance and planning, and ensures that the sustainable plans developed by communities appreciative of their cultural and environmental heritage, are implemented with the right allocation of resources.

### **CASE STUDY 1: URBAN REGENERATION STATIONS [URS44: DADAOCHEG STORY HOUSE]**

The paper focuses on Taiwan as it fulfils the four principles of the proposed framework, as shown through the philosophy, plans and policies at the local government level. Many local governments in Taiwan are active in promoting awareness and appreciation of local heritage, and seek to work in partnership with civic NGOs to facilitate this. In particular, we highlight two case studies from Taiwan which best exemplify the principles and study the success of these strategies in tackling the two key challenges facing heritage conservation: (i) How do

we generate civic interest, awareness and appreciation in heritage conservation? (ii) How can heritage conservation be economically and ecologically sustainable?

The Urban Regeneration Stations (URS) programme is an initiative undertaken by the Taipei City Government's Urban Regeneration Office – with the intention to form a network of regenerated urban spaces across the city to serve as a forum for public participation. As stated in the Urban Regeneration Office's website, "the space can be used as an area for workshops, a common place for neighbourhood activities, a hot spot for information gathering, a public space for social interaction, a venue for exhibitions, a location for experimental actions, and a resting place for tourists of the city".

The URS initiative serves as a classic case study for this paper, as it is a strategy which reflects in particular the first two principles in our framework: (I) URSs dotted all over the city aim to serve as a focal node and space to develop a sense of local heritage and community and (II) URSs are the incubators for developing local government-community partnerships, with a critical role given to civic NGOs as facilitators of this process. The local government appoints civic NGOs as management entities for each URS, and these NGOs are given free rein to organise a whole suite of activities within the URS to develop appreciation and awareness of local heritage, and form resilient local communities.

The approach taken by the local government in appointing the management entities is critical in addressing how heritage conservation can be economically sustainable. The local government invites proposals from civic NGOs and other institutions interested to manage the identified URSs. Proposals are judged solely on how well they address the intent of the URS to serve as regenerated urban spaces

which celebrate local heritage. The successful management entities are not required to pay any fee to the local government – this is not a price-based bid, but a quality-based one. The management entities typically also do not charge visitor-ship fees into the URSs however. However, to support the financial sustainability of the appointed management entities, they can lease out the URS as event spaces for ad-hoc events to generate income.

This approach represents a unique allocations of cultural resources by the local government, which recognises the intrinsic value of heritage spaces beyond a commercial cost, for the local people. At the same time, it helps to develop civic NGOs take on a greater role in the urban regeneration and cultural conservation process, as they are given the space as well as flexibility to run programmes, without extensive funding.

Having highlighted the economic sustainability over the management of these heritage spaces, the paper uses the specific example of URS44: Dadaocheng Story House, managed by the Institute of Historical Resources Management (IHRM) since May 2011, to show how through the suite of activities organised in the URS space, civic interest, awareness and appreciation in cultural heritage have been successfully generated.

Built in 1924, the Dadaocheng Story House on Dihua Street has seen the transformation of the Dadaocheng (which means big rice drying field) district over the years and has many stories to tell. The area once served as an important port of Taiwan, famous for textile and tea trading in the early 1900s, and still is a tourist attraction today, housing many stores selling dried goods and snacks. Since taking over the management of Dadaocheng Story House in 2011, the IHRM has organised many exhibitions, lectures, seminars and activities that seek to research, tell and bring to life the cultural heritage of the

Dadaocheng district – for its residents and visitors alike. The paper highlights a few, and their impact on generating civic interest.

### **‘Old Taiwan’ Exhibition: Commoner Memories of Dadaocheng**

Held over a period of two months in 2011, this exhibition organised within the Dadaocheng Story House displayed old photographs taken of Dadaocheng and the daily lives of its residents since the 1900s. The exhibition also showcased cultural artefacts from the Xia-Hai City God Temple – which still stands today and has been the religious and communal landmark of the area for many years where both religious and festive celebrations are held annually. This landmark exhibition attracted more than 3,000 local residents, researchers, teachers and students, as they took the opportunity to experience the history of the district through the photographs and artefacts. Through the exhibits and interaction, stories were exchanged, with the Dadaocheng Story House transformed into a civic node for the community.

### **‘New Life in Dadaocheng’ Series of Activities**

These series of activities held across four months in 2011 sought to re-create the activities of yesterday, for modern day residents to experience them first-hand and be able to better appreciate the heritage of Dadaocheng as an important locality for food produce, prompting visitors to think deeper into the relationship between food and the city – how food is transported, processed and then sold in the city. The activities recreated included a traditional outdoor market, drying of rice in the open, site tours to the old buildings and spaces in Dadaocheng. These interactive activities were very popular with both elderly residents and young children, attracting more than 800 participants.



### Taipei City Young Planner Training Course

The Dadaocheng Story House has also played host to a range of civic engagement and empowerment events. The local government in Taipei often consults the public on plans and policies, similar to many of their contemporaries worldwide. However, the Taipei local government goes one step further, to organise training programmes that equip local residents with basic town planning skills, expose them to planning ideas and methodologies, and let them interact with planning professionals. These courses not only allow residents to be better informed of the local plans, but most importantly, empower them with the knowledge to make meaningful contributions to the public consultation processes. The course in Dadaocheng Story House attracted more than 120 people – held within this heritage house, it also broadened their mind-sets as to the regeneration of heritage buildings.

### CASE STUDY 2: HERITAGE-BASED TOURISM STRATEGIES (PINGXI DISTRICT, NEW TAIPEI CITY)

Developing and pursuing heritage-based tourism strategies have been a deliberate policy decision taken by local government planners in the New Taipei City Government Tourism & Travel Department since 2011. The agency has identified tourism as a key growth industry for the region – but consciously chose to develop tourism based upon local heritage and community participation so that they will be able to distinguish their city from common consumerist tourism strategies that many cities all over the world have adopted, at the same time recognizing the threats to local culture and the environment that consumerist strategies pose.

The approach taken by the local government closely models the four principles in our framework. The local government prepares


expression-of-interest briefs which outline their vision for the tourism strategy as heritage and community based. Civic NGOs and other groups are invited to make proposals that best fulfil the criteria in the brief, and the successful proposals are then provided with funding from the local government to be further developed as full strategies. This process to develop master-plans and strategies form one of the key sources of funding and work for many local NGOs that wish to promote local heritage. After the master-plans have been developed in collaboration with the community, the local agency then works with the NGOs to implement these plans – this can be in the form of ‘software’, e.g. new tourism websites, and ‘hardware’, e.g. infrastructure improvement to enhance heritage spaces.

While the pursuit of such strategies is relatively new (four years since 2011), the impact on visitor arrivals to the Pingxi District has been significant. Annual tourist visitors increased from 1 million in 2011 by 50% to 1.5 million in 2014. Even in this early stage of development, the heritage-based tourism strategies have shown their economic potential. The quantitative figures tell only one side of the story however, and the paper highlights some of the strategies suggested and developed, and show how they have further contributed to heritage conservation through greater community participation.

### Heritage Themed Travel Itineraries


Any visitor to the New Taipei City Government Tourism & Travel Department’s website (<http://tour.ntpc.gov.tw/page.aspx?wtp=3&wnd=296>) will be welcomed by a full variety of suggested travel itineraries. The itineraries are categorised into different themes – e.g. (I) Rail, (II) Old Street, (III) Spa, (IV) Temple, and (V) Bike. Each of these themes represents a type of cultural or environmental heritage unique to

the area. Within each itinerary, recommendations are made to visit local heritage sites such as museums, old factories, spots of outstanding natural beauty and also local shops and food outlets – with enticing descriptions, often focusing on the importance of the site to local heritage and the quality of experience to visitors. We showcase a few examples:



The entrance of the Shidi Slope Mine is located above Jingdong Station and it is now a tourist attraction. Here visitors will find the mine entrance built from quarried stone and they can almost see how coal was once dug out of the mine. The abundant vegetation in the Coal Mining has created a vast tapestry of intertwined roots, giving tourists a spectacular sight for their cameras to capture. Walking through the Jingdong Coal Memorial Park is like returning to Jingdong a century ago.


Address: No.50, Jingdong St., Pingxi Dist., New Taipei City 226, Taiwan



**Jingdong Coal Memorial Park**

The "Jingdong Mining Museum" next to the Jingdong Station is located in what used to be the Taiwan Railway Administration dormitory. The Museum is dedicated to preserving the coal mining culture, providing a venue for local art & cultural activities as well as leveraging tourism resources to introduce outside visitors to the local historical artifacts and people. The creation of the Jingdong Mining Museum provides a place for exhibitions and displaying the years of work from local organizations. In the future, the Museum will expand its scope to highlight local features such as the sky lantern folk culture, the ecology of Keelung River's upper reaches, the geology of waterfall pot holes and the traditional dye industry. The convenient Quick offered by the Pingxi Branch Line will be used to stimulate the development of the local cultural and tourism industries.

Address: No.111-117, Jingdong St., Pingxi Dist., New Taipei City 226, Taiwan  
Phone: (02)2495-2149



**Yang's Chicken Rolls**

Yang's Chicken Roll is located diagonally across from the train station and has been in the owners' family for three generations. An interesting wooden plaque in the shop says: "There is no stew in the meat stew and no chicken in the chicken roll!" The chicken roll does not actually contain chicken. Instead, inside the tofu wrap is a filling of carrots, taro, onions and minced meat. The roll is cut then fried in oil creating a crunchy treat that is filled with taro's fragrance.

If it doesn't contain chicken why is it called "Chicken Roll"?

According to the owner, "Chicken Roll" was originally the "Leavings Roll". In the early years when life was hard, the thrifty Taiwanese wrapped the leftovers in tofu skin and fried them to produce a brand new dish. It was also customary to make an offering of chicken, duck and fish during special religious holidays. This was beyond the means of poorer countries so they often used vegetarian chicken and duck or chicken rolls instead.

So why is there "no stew in the meat stew"? The reason for this is because the shop sells clear meat soup that is not thickened like usual stews. Instead, pig bones and carrots are used to create a refreshing taste. The soup is perfect with freshly fried chicken rolls.

Address: No.127, Jingdong St., Pingxi Dist., New Taipei City 226, Taiwan  
Phone: (02)2495-1056

**2. Travel Itinerary for Pingxi Railway Area.**  
source: <http://tour.ntpc.gov.tw/>

Each of these itineraries was developed in collaboration with local communities, with civic NGOs acting as facilitators. The key objective is for the locals to share stories and spaces of the local heritage which they are proud of, with tourists and visitors. The planners in the civic NGOs facilitate this process through the use of various design methods, and put together these stories and spaces into a coherent, well-designed, easily understandable travel itinerary.

The promotion of local artisans and restaurant stalls seek to foster the development of a unique local food culture. It encourages local restaurants and local artisans to develop menus and dining ware from local products. Besides reducing the carbon impact from food transportation, local food offers visitors a bespoke dining experience.

The itineraries follow a decentralized approach, as recommended sites are scattered throughout the city. This is a reflection of the fact that different parts of the city all have their unique communities and heritage, but there are also economic and environmental considerations behind this deliberate strategy. Spreading the sites will mean spreading the benefits from tourism, and prevents over-crowding in hot key spots which can be detrimental to the environment.

**Infrastructural Improvements**

In addition to developing heritage-based strategies, the plans developed by the NGOs and citizens also translate into actual implementation of infrastructural improvements, to further enhance the sense of place and contribute towards the overall tourism strategy. This ranges from seemingly insignificant public toilet renovations to major new structures like the Pingxi Sky Lantern Delivery and Observation Base.

There has been a great transformation of public toilets on a local train station, which needed to be relocated to accommodate an increase in capacity. The planners did not simply plan a change in location, but incorporated a completely revamped design – to make the toilet, which could be one of the first facilities to welcome visitors upon arrival at the train station, visually pleasing and refreshing. Even though they are decentralised, the different sites are linked up by the railway network, serving as an environmentally-friendly public transport option.

The setting of sky lanterns into the night sky are a local tradition unique to the Pingxi area. The local belief is that the lanterns will convey the hopes and wishes people put onto the lanterns to the heavens, upon which they will be fulfilled. The local planners have been able to turn this local tradition into a major tourist attraction, and many people come to Pingxi to set their lanterns into the sky. It is both an act of faith, as well as an aesthetically beautiful experience seeing the warmly-lit lanterns float into the night sky. To further develop this attraction, the local government constructed this Observation Base as a local landmark and visitor centre, but also from which visitors can set their lanterns.

### **Software Strategies for Commercial Viability of Traditional Grocery Stores**

As part of the plans to conserve local heritage, an increasing focus has been placed on the traditional grocery store. Together with the local school and temple, the grocery store has traditionally been the key public space for the community. However, its survival has been placed under severe threat from supermarkets and shopping centres, and it was identified that there will be a need for regeneration if the traditional grocery store was to continue to serve its social function while remaining economically viable.

The heritage-based tourism plans have sought to develop strategies that can support the revival of these stores. These include: (a) integrating them into the tourist route and designating them as local tourist information hubs; (b) designing environmental shopping bags showcasing maps of all the traditional grocery stores in the town; (c) designing local retail products that can only be bought from the grocery stores. The local government is currently considering which of these ideas can be funded.

However, a more significant result of these plans came from the planning process. As the civic NGOs engaged the local community to develop ideas, awareness of the importance of conserving the local heritage has increased dramatically. More have begun to appreciate the importance of heritage, and have individually tried to redesign previously neglected local spaces to make them attractive. The local government has also received more enthusiasm from the public during public consultations, and had much feedback from local residents for more of such community-engagement planning projects.

### **CONCLUSION**

This paper has shown how heritage conservation can be a driver of sustainable local resilient communities. Through the framework, it has argued for the importance of principles of philosophy, governance, planning and implementation towards this aim. Commitment to these principles are an important first step towards the nurturing of sustainable heritage-based local communities. With this commitment, the paper has also used case studies from Taiwan to show how the principles can be translated into actual strategies. We hope that this paper serves as a reference for communities, local governments and planners worldwide as we pursue sustainable development. We believe the framework and case studies shown can be applicable to most, if not all, cities, towns, even villages – but the implementation of the framework and strategies will result in distinctly different local communities everywhere, each proud to share their cultural and environmental heritage with the rest of the world.

While the implementation of these strategies are also in an early stage in Taiwan, there are already encouraging signs of success in

creating local awareness and appreciation of cultural and environmental heritage, and even promising impact on economic potential through the heritage-based tourism strategies. There is scope for further in-depth research into the Taiwanese strategies as they mature, both qualitatively and quantitatively, in order to study the different methodologies undertaken in heritage conservation and to develop indicators that can measure (I) the level of appreciation and awareness for local heritage, (II) the level of collaboration between local government, civic NGOs and the communities, (III) the environmental and economic impact. We hope that this paper is the first step leading to this further research, not just in Taiwan but internationally, and exchanges and sharing of knowledge, as we all work towards a sustainable future.

1. This paper would not have been possible without the support given by the Institute of Historical Resources Management (IHRM), Taiwan and the New Taipei City Government Tourism and Travel Department. The author would like to especially thank Ms Alice Chiu Ru Hwa, Ms Lin Hui Ling and Mr Zhang Ren Hao for the sharing of key research materials, and for their personal thoughts on heritage-based sustainable development.

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*Anna Peralta Zaragoza*

# ARCHITECTURE WITH ARCHITECTS: URBAN PROPO- SALS FOR THREE VILLAGES IN THE PROVINCE OF TARRAGONA, SPAIN

## **ABSTRACT**

In 1987 there were 668.000 hectares of urban land in Spain; by 2006 that had increased to 1.014.000 hectares, almost doubling urbanization in 20 years. Thousands of hectares of rural land have disappeared by applying a model of city-building with many shortcomings, such as priority for traffic above people, poorly used public space, mono-functional areas and low density. As a result there are sustainability problems (both environmental and economic), inefficient public transport, bad quality of the public realm and loss of 'place identity'. This study focusses on the fact that there still exist a large amount of land with an approved urban plan with the same deficient characteristics. This article shows the conclusions of a study of some villages in the province of Tarragona by students and professors from La Salle architecture school in Barcelona, on alternative ways for planning our built up areas. The aim was to establish a balance between both the history and the culture of the settlement and between high environmental quality and functional issues. The research project has resulted in a new method of interpreting and projecting the settlement and its landscape, which could be more widely applied.

## **KEY WORDS:**

heritage conservation, sustainable urban development, landscape, urban planning

## **1. INTRODUCTION**

In 1987 there were 668.000 hectares of urban land in Spain; by 2006 that had increased to 1.014.000 hectares, almost doubling urbanization in 20 years. But today there are 810.000 empty new homes, and because of the poor construction quality, some of them will need to be renovated before having been used. The results of the construction bubble are very

evident, as shown by the group Nación Rotonda (Roundabout Nation) on their website ([www.nacionrotonda.com](http://www.nacionrotonda.com)), where aerial pictures of dozens of Spanish neighbourhoods are compared before and after the boom. Where forests and farmland stood 10 years ago, there are now half-built homes, elaborate roundabouts and roads leading nowhere.

Similar is the project recently on show in the ICO museum in Madrid called Ruinas modernas (Modern ruins), an inventory of pictures of abandoned neighbourhoods made by the German architect Julia Schulz-Dornburg, which shows the excesses of urban speculation in Spain through aerial photographs and plans.

Thousands of hectares of landscape have disappeared by applying a model of city-building with many shortcomings, such as priority for traffic above people, poorly used public space, mono-functional areas and low density. As a result there are sustainability problems (both environmental and economic), inefficient public transport, bad quality of the public realm and loss of 'place identity'. Why is it that the result of years of planning and urban management by qualified professionals in different disciplines is so far from the cultural and human character that Bernard Rudofsky (1) found in "Architecture without architects"? Is it not possible to marry the functional requirements of a modern city with its ecological and human dimension?

This study focusses on the fact that there still exist a large amount of land with an approved urban plan with the same deficient characteristics as the ones shown by Nación rotonda. The economic crisis has stopped their implementation on the ground, but the intentions to urbanise in the same way still remains on paper and has been legally approved.

This article shows the conclusions of a study of some villages in the province of Tarragona

by students and professors from La Salle architecture school in Barcelona, on alternative ways for planning our built up areas. The aim was to establish a balance between both the history and the culture of the settlement and between high environmental quality and functional issues.

Three small villages were analysed: Benifallet (725 inhabitants), Pratdip (848 inhabitants) and Freginals (482). All of them are located in a rural environment of high cultural and ecological value, sensibility is a must when transforming the space. Their local plans have already established the extension areas for the village and their characteristics, so, at first, the actual plans have been analysed in order to visualize the result if they were to be developed. Once problems have been detected, alternative projects made by students were focused on solving them.

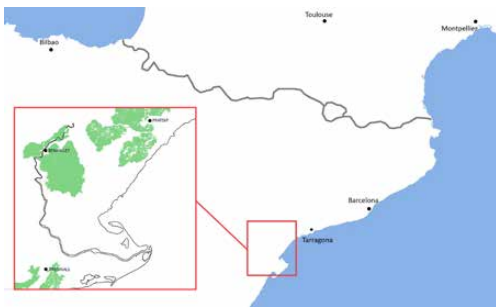
The research project has resulted in a new method of interpreting the existing settlement and making a future projection of it based on a first analysis of the place (the search of the genius loci), envisaging the urban fabric as an articulation of three dimensional space, the analysis of existing typologies and a multisensory perception of the total area.

## 2. MATERIALS AND METHODS

### 2.1 Sense of place. Urban planning in the rural environment focused on the local culture and history.

Tarragona is a province located in the south of Catalonia, along the Mediterranean sea. Benifallet (725 inhabitants) and Freginals (468 inhabitants) are located in the south of the province, in the river Ebre valley and at the foot of the Cardó-El Boix and Godall mountains.

Pratdip is a village with 700 inhabitants located in the centre of the province, at the foot of Llaberia mountains. All three of them were founded on pre-Roman settlements.

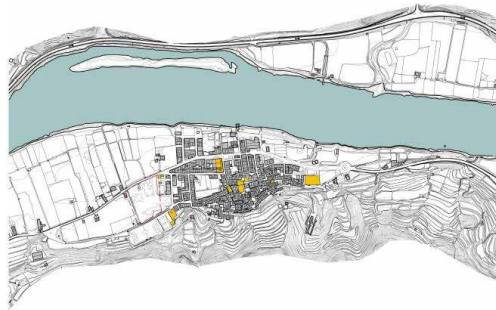


1. Location map.  
source: Anna Peralta

Benifallet is spread out on the left shore of the Ebre river. Its oldest core was established on the high part of the valley to prevent the village from floods. During the 20th century the village expanded to the plain, on the river bank. Characteristic of the old village are its steep streets and beautiful and small Mediterranean houses with courtyard.

**2. Plan and image of Benifallet.**

source: Camil Bosch



Freginals is located on a small elevation of an interior plateau, and surrounded by the Montsià mountains. Due to its strategic situation, the village overlooks the fields around it.

**3. Plan and section of Freginals**

source: Aina Santesmases



Pratdip is located on the top of a steep hill, in the confluence of two ravines. For defensive reasons, the village was built on the hill, and very rich agricultural lands are spread out around it. Pratdip's architecture is modelled to guide and protect the access to the castle situated on the highest point of the hill.



**4. Pratdip and its surroundings.**

source: Alejandro Jacas

As you can see, all three villages have remained “untouched” and have not suffered the impact of urban speculation during the years 1998-2008. So, how must we plan the future development of such privileged settlements?

Firstly, we must understand the patterns that have led to their construction over the years. This is not only because of their historic or archaeological interest, but to comprehend the logic of how man has settled and built on this place.

In his PhD thesis, architect Stefano Cortellaro explains how the organisational logic of the rural environment is narrowly related to the construction of human settlements, and how its knowledge can provide fundamental skills to modern urban planning (2). In a similar way, Enrico Guidoni studied how typologies in old cities were the result of determined building techniques, and how the repetition of these typologies generates urban spaces of different characteristics and scales (3).

Camillo Sitte, in his book “City planning according to artistic principles” (4), puts the emphasis on the importance of the morphology of the empty spaces in the city, in generating centrality, views, tensions, visuals, hierarchy and order. This leads us to give priority to the design of the empty spaces in the city (streets, places, gardens...), as architect Louis Kahn and the Spanish artist Jorge Oteiza did.

Secondly, we must combine all the elements described above with the requirements of modern urban design, which are in constant evolution. Nowadays cities have to fulfil a lot of energetic demands, technical and design requirements related to services and supplies, economic issues that we must know and apply in order to achieve our project's viability.

In addition to these requirements, the objective of our discipline, urban planning, is to improve the conditions of life of people in general. The urban environment is the place for all inhabitants as a ‘collectivity’, the public realm where people enjoy life in communities, so public spaces in our cities must also be designed to accomplish peoples' requirements: priority to pedestrians, accessibility for elder people and children, human scale spaces... (Jan Gehl (5) , Aldo van Eyck (6))

Luigi Snozzi's work in Monte Carasso, a small suburb in Bellinzona, in the Swiss canton Ticino, is an example of integration of all the points we have explained above (7). It begun in 1978 when he was committed to design and build a new school. Right away, he changed the school location, that was supposed to be built on the roundabouts of the village, and designed it in the city centre, next to de cemetery. Since then he has been working in the urban development of Monte Carasso: he has simplified the urban plan to make the building requirements more flexible. At the same time, he has been capable of interpreting the identity of this place,

identifying its scale and developing extremely modern projects that reinforce Monte Carasso as a historic and modern totality.

## 2.2 The study areas.

In all three villages we have a study area, that corresponds with future expansion zones set by the municipal urban plan. All of them are actually farm land:

In Benifallet, the study includes the lands at the south of the village. With a smooth topography, the area limits are: the river Ebre at west, the sports field and the school at east. Today these lands are used for fruit farming. It has a surface area of 2,7 ha, and the municipal urban plan envisages a future expansion of 106 new homes.

The study area in Freginals includes the terraced lands at the south-west of the city core, that are also being used for fruit farming today. The municipal sports area is located at the west of the study area, and the municipal school and nursery are located at its east limit. The south limit of the study area is the motorway that connects Freginals with the highway and the closest villages. It has a surface area of 1,5 ha, and the municipal urban plan envisages a future expansion of 88 new homes.

The study zone in Pratdip includes a small area of land at the west of the city core, that is being used for dry fruit farming, and a big area that contains all the irrigated farm lands surrounding the east side of the village. It has a surface area of 6,5 ha, and the municipal urban plan envisages a future expansion of 230 new homes.

## 2.3 The municipal urban plans.

During the years 2004-2010-2013, the municipal urban plans of these three villages were revised in order to fulfil their needs for the next 20 years. These plans establish the main lines to transform the three study areas, today dedicated to agricultural uses, into new built up areas.



5. Study area in Benifallet.

source: Anna Peralta



6. Study area in Freginals.

source: Anna Peralta



7. Study area in Pratdip.

source: Anna Peralta





8. Benifallet's municipal urban plan.  
source: Catalonia's planning register

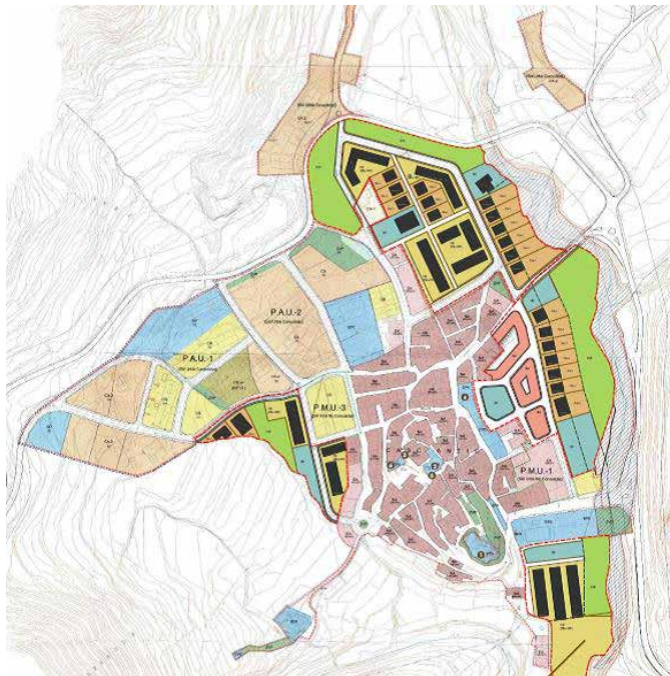


9. Freginals's municipal urban plan.  
source: Catalonia's planning register

Benifallet. A new expansion area composed by 6 blocks of approximately 40x50m has been established by the municipal urban plan. A new big roundabout (40 m diameter) is located at the end of the village. The plan also envisages a big avenue between today's highway and the river, that has approximately 20 m width by 130 m length. The buildings in this new expansion will be terraced houses of a maximum of 3 levels.

The new urban development in the study area of Freginals is organized by two parallel streets from east to west, that link the school and nursery to the sports field. The green zones are located in a line along the motorway. The buildings in this new expansion will be houses in a row of a maximum of 2 levels

Pratdips's municipal urban plan envisages a small expansion area at the east of the village core, where terraced houses of 3 levels will be built forming 3 blocks. In the rest of the expansion areas, the plan establishes that 2-level detached houses or houses in a row will be built. With this new development the agricultural lands around the village will disappear. The green zones are situated along the borders of the areas of study.



10. Pratdips's municipal urban plan.  
source: Marta Bringola.

Firstly the students analysed proposals for building development in the study areas according to the municipal urban plan directives in order to identify the critical points to be improved. They concluded that:

1. The new streets were designed to give priority to fast car traffic above pedestrians, contrary to those in the traditional village
2. Public buildings and green zones were to be located at the worst places, on the border of the village.
3. The new parts of the village were dispersed. Detached/terraced houses would create low-density areas that would be unsustainable for the municipal services and have nothing in common with the traditional image of the village.
4. There was no affinity with the previous agricultural land system.
5. The new developments would be too big for the demands of such small villages, they should be implemented step-by-step in different phases.

## 2.4 Student's proposals

Starting from the list of critical points above, the students were then ready to put forward their own proposals. Their proposals had to respect the same maximum of square meters built, as well as the same minimum of public spaces as the in the municipal urban plans. They also had to follow the regulations of the Spanish urban planning laws.

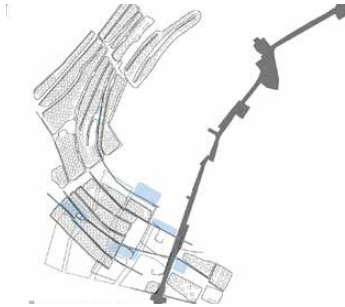
The example below shows one of the proposals for the Freginals study area, made by the student Marc Gispert during the course 2011-2012:

### 1. TOPOGRAPHY AND FARM LANDS

Due to its terraced lands, the study area has a strong agricultural character. Walls made of stone have been used to transform this original steep lands into terraced fields where orange and olive trees are planted. To optimize land



movements, small squares will be situated on the existing terraces. The project will follow the lines and levels of the existing terraces and keep some of the existing buildings and trees.

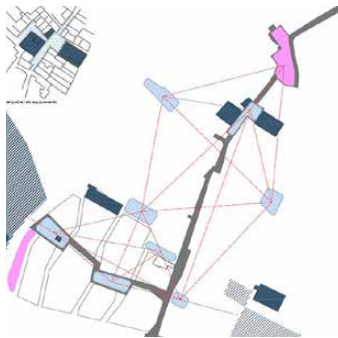


**11. Topography and terraces outline.**  
source: Marc Gispert

## 2. SQUARES AND PUBLIC SPACE

The project creates small squares (that could be understood as street enlargements), similar to the way that the small squares configure the centre of the village. Due to topography these squares will have splendid views over the landscape.

There are two kinds of public space as a result of their location in the village



- Open and exterior public spaces
- Interior public spaces
- Connections
- Main streets

**12. Squares and public space outline.**  
source: Marc Gispert

## 3 URBAN PATTERN

The new blocks follow the scale and proportions of the existing ones, but they are turned 90° in order to adapt to the topography of the study area. This blocks are going to be divided into bigger parcels than the existing ones.

The new north-south streets are steep, and so façades facing to them are narrow and staggered. The new east-west streets are nearly horizontal, so the façades facing to them are longer.

## 4. STREETS AND BUILDINGS

The steep streets are used to throw rain water out of the village. As in the old village, the new streets twist on themselves to control the space and obtain short views of the façades.

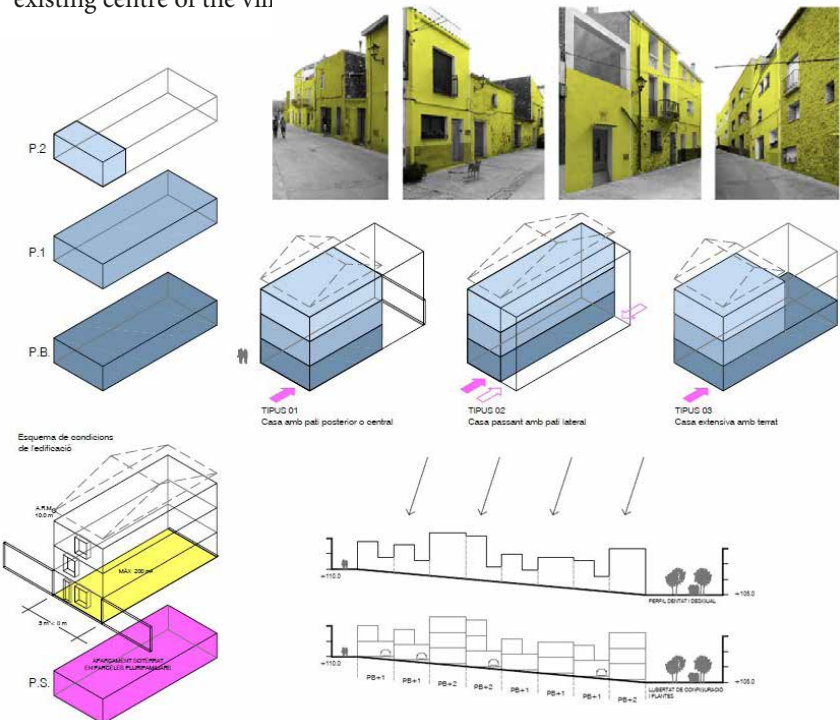
Buildings can be single-family houses or for several families. However, it is recommended to build a community parking underground.

The relations between maximum built area and the maximum volumetry allows flexibility to occupy the plot in many different ways, which provides multiple riche spaces and sunny patios and also dialogues with the skyline of the existing centre of the vill



**13. Urban pattern outline.**  
source: Marc Gispert

**14. Typologies scheme.**  
source: Marc Gispert



### 5. THE PROJECT

The public space is organized through two east-west streets that link the sports fields and the school area. When you walk along these streets you find a concatenated system of small squares.

North-South street have a strong slope (8-10%), and have the function to connect the new development with the existing streets of the village.



15, 16. Project scheme and terrace plan.  
source: Marc Gispert

The image of the new extension is characterized by:

1. The public space is designed for pedestrians, although it can also be used by cars.
2. Different types and scales of buildings.
3. Staggered façades due to the high slope streets
4. The streets twist on themselves to get short views of the façades. When the street is open, you can get beautiful views of the landscape due to the topography.
5. The project can be developed on different phases to adapt to the market demand.

As we can see, the result is a project that looks for a modern language that strengthens the structures of the traditional village.

17. View from the west limit of the study area.  
source: Marc Gispert



## 3. RESULTS AND DISCUSSION

During the last three courses, students and teachers at La Salle Architecture school have been researching alternative ways to plan our built environment, that can integrate the needs of new development with the history and culture of the settlement, and can find a balance between high environmental quality and functional issues. After thousands of projects had been discussed, a common method seemed to emerge. Although every new development project and every place have essential differences, there are common issues to be solved when working on such developments.

### 3.1 The public space and public buildings are the frame of the urban realm.

Public spaces (streets, squares, gardens etc.), together with public buildings, are the main structure of the city, we can say they are the skeleton of the Mediterranean urban system. This fundamental premise is not new: the Indian rules used by the founders of Latin American cities during the 15th century, describe, how they began the construction of the city by choosing the situation of the main square.

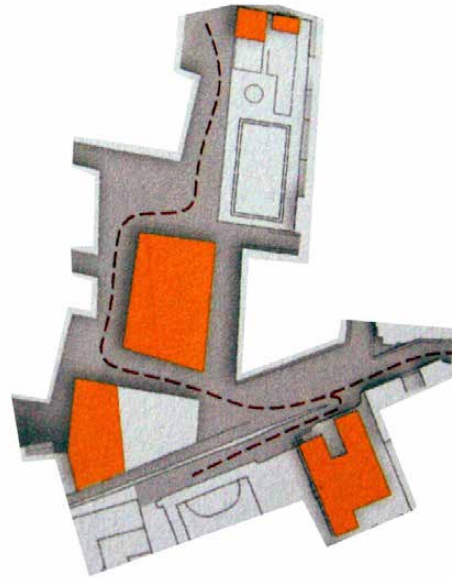
In the first place, we must know how the local system of streets and squares have been settled: their orientation, topography and water systems, measures and proportions. What we found during this research, is that, in the traditional Mediterranean city, a street is never a straight strip for car traffic, where pedestrians are limited to the edges. Mediterranean streets are a net, narrowly connected to the topography of the place. They can be described as an agglomeration of small spaces, a built topography where we find planes, ramps, stairs, widenings and narrowings, that create a rich system of open squares, intimate corners, short or panoramic views...



18. Pratdip's public space scheme.  
source: Marta Bringola

Secondly, public buildings (such as markets, libraries, administrative or religious buildings...) are complementary to the squares in this street system: public space is never organized in two dimensions, the buildings along it are its third dimension (Camilo Sitte describes in his book *City planning according to artistic principles* (4) the relation between buildings, monuments and squares).

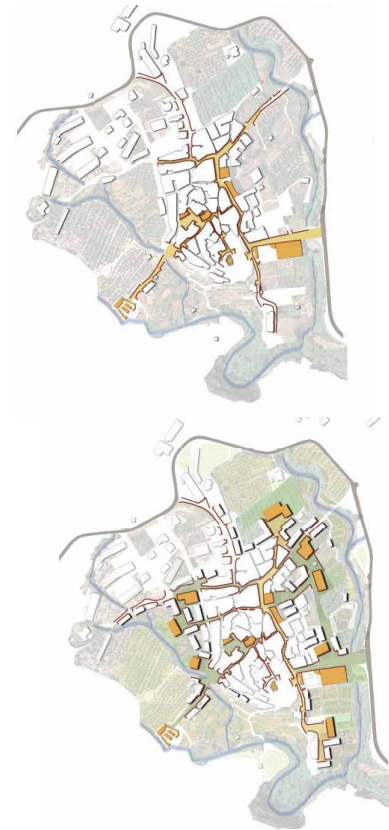
When we walk in a street or a square with long views, the buildings that enclose that big space form its main character, so we must locate the best buildings (public buildings) in those strategic places.



19. Square and public building scheme.  
source: Ferran Alabau

As we will see below, it is also important, when designing public spaces, to think about the activities that will take part on the ground floors of their façades, because main streets and squares must have open and liveable façades that invite movement along them.

Lastly, the streets, squares and public buildings system has to be precisely dimensioned in order to establish a dialogue with the existing city, and, at the same time, it must put up with the requirements of a modern society. We can't deny that a change of scale will be necessary in our new projects, we cannot design 3 meter streets or 4 meter-façade houses as they exist in the traditional village. For this reason it is important to analyse the existing public space system from the point of view of its proportions and volumetrics.



20. Comparative schemes of the existing and projected public space system in Pratdip, where we can find a continuity between both of them.

source: Marta Bringola





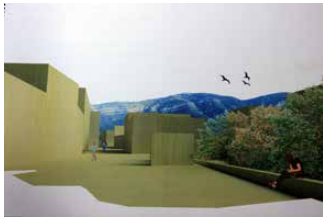
21. Topography and farm lands around Freginals.

source: Albert Garcia



22. Connection between the terraced lands and the extension project. Freginals.

source: Albert Garcia



23. Project view.

source: Albert Garcia

### 3.2 Rural built landscape.

With a longer extension than the village centres we are studying, the agricultural lands that surround them have also been formed by human activity with skills that have been constantly improved throughout time. Our study areas belong to this rural realm.

When designing a new urban development, we must care about the logic of this landscape. Similar to the street network in the village, they are narrowly connected to the topography, orientation and water system. These “local construction rules” are a guide to know how to settle down in a new area.

The study areas we are focused on are not blank papers, in them we find existing elements (vegetation, buildings, walls,...) that can have a great value for the memory of the place.

### 3.3 Typology: compact city. Ground floors and parking.

The Mediterranean city is compact: buildings are one beside the other, and the most luxury spaces are the empty spaces between them (patios, terraces, gardens, decks...). Attached houses help retain the interior temperature of the houses, and the patios assure a good cross ventilation.

Furthermore, attached architecture is used to build the blocks, and it can easily solve different levels between streets and difficult topography. Building aligned to the street is the most common way to regulate this kind of constructions. When we study the existing rules in the municipal urban plans, however, we find that the parameters given (street alignment, maximum depth and height of the building) generate a maximum volume that coincides with the maximum buildable area. As a result, all new buildings are squeezed into the maximum limits and have the same volume as their neighbours, generating a plain skyline of the city. It is very important to make flexible urban regulations, as we will see in the next page example.

Another problem we face in small villages extensions is that all ground floors are destined to accommodate parked cars, producing streets without activity along their façades, and become mono-functional residential areas. It is also important to design blocks where underground community parking garages could be built, so ground floors can be used for commercial activities, services or even residential uses that can interact with living in the streets.

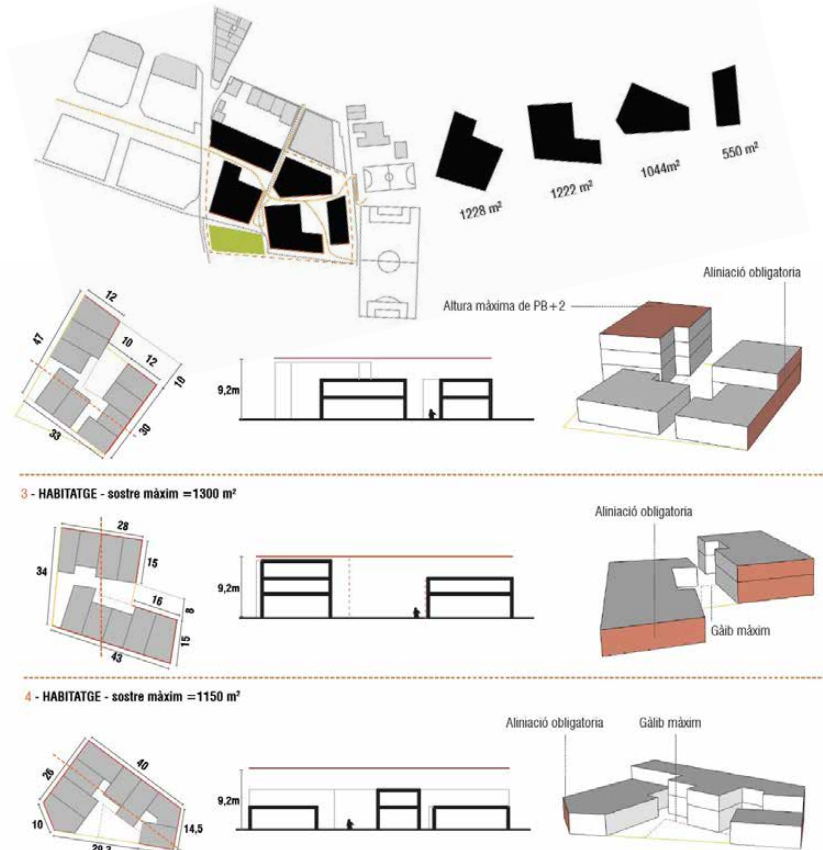


24, 25. Roof plan and community parking plan in Freginals.

source: Oier Pagaegi

The next example shows how building regulations for the new project blocks have been defined in order to provide street aligned buildings with a maximum depth that assure an interior courtyard of determined measures. The most important point, however, is to define regulations that are flexible enough to give future designers many ways to project the building in the plot and best fulfil their client's needs.

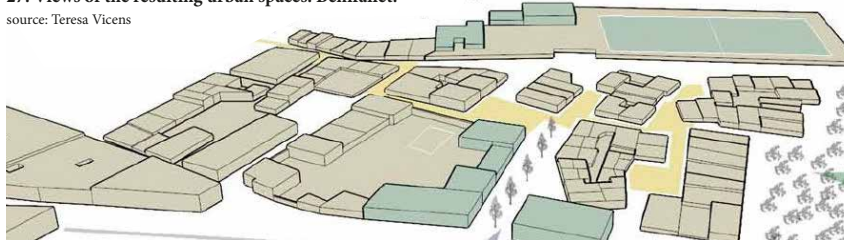
In this case, the resulting staggered courtyards and skyline have a common volume with the traditional village in Benifallet.



26. New typologies schemes. Benifallet.  
source: Camil Bosch



27. Views of the resulting urban spaces. Benifallet.  
source: Teresa Vicens



28. Benifallet's project.  
source: Josep Ninou

### 3.4 The city as an agglomeration of public spaces.

The combination of the concepts described above leads us to the conception of the urban projects as a three dimensional design of public spaces. This means we model public spaces (streets and squares) through the design of the buildings around them that give them shape and form. When we control this public space system at its different scales (territorial - local), its orientation, topography and materialisation, we guarantee a successful project.

Throughout the whole process we did not forget about the requirements and regulations for car traffic, accessibility of emergency vehicles, supply networks, etc., but we gave priority to pedestrians and the human scale in the street network design, as has been done throughout time in the old villages we are studying. People are the first beneficiaries of this work. To reinforce this concept the way the public space is built, the materials that are used, the plantations and the public furniture must fit into the concept of the whole project.



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Florie Richard

# URBAN PROJECT “CÁCERES 2016: DE INTRAMUROS A EUROPA”

*“Cáceres 2016: de Intramuros a Europa”*: during the 2000’s, this Spanish city located in Extremadura, in the south-west of the country, launched a major urban project called “an integral action of urbanistic regeneration” of its historic centre. It was strongly linked to culture as the city was nominated for the European Capital of Culture for the year 2016.

Cáceres is far from being the first Spanish city to focus its urban development and regeneration objectives on a major project or cultural event, and followed the famous example of the urban requalification of Bilbao. But in this case, the city proposed a project which seems “softer” in the way it didn’t seem to involve a profound physical restructuring. However this major project, announced as a commitment to the sustainable development of the city around its patrimonial historic centre, still proposed significant changes in order to initiate a new dynamism.

How then did this multi-thematic project combine the constraints of the heritage preservation process and the objective of a sustainable development for the city? Indeed, both of these concepts frequently depend on different disciplinary fields, distinct political strategies and legal frameworks and various skills, and therefore require specific practices. Under these conditions, faced by their own requirements on practical implementation, the question arises: how to combine them within a specific spatial framework and integrate their own practical objectives in the implementation of a project? The heritage preservation dimension is paramount, as the main goal of the framework is the historic centre. But how does sustainable development fit in, faced with patrimonial requirements? How can it be mobilised in an urban project established in this context? This is the general issue that led us to refer to an academic project in 2010 directed by Laura Verdelli, linked to the research project *“R+0 ! Développement durable et conception des*

*espaces publics des centres modernes des villes méditerranéennes / R+0 ! (Sustainable development and public spaces design in modern Mediterranean city centres}* under the coordination of Romeo Carabelli (UMR 6173, CITERES). The goal of this project was to check if the measures linked to public spaces in the framework of an urban regeneration project in a historic centre took care of sustainable development.

Cáceres city gave us an interesting experimental site for such an issue. The various Mediterranean civilisations which settled in this area since the Roman period left to the town a remarkable heritage. Its centre is a rich historic complex, well preserved and easily distinguishable thanks to its structure and architecture. Its patrimonial value is nationally and internationally recognised as an “historic complex” expressing the mix of various cultures. The spatial framework reflects an old-established heritage process, and is therefore subject to conservation and management of heritage constraints.

At the Spanish national level, the Cáceres historic centre was first recognised for its monuments in 1930 (declaration of the walls as “National Monument”), followed by a declaration of various buildings *intramuros* in 1931. Then it received recognition as a “heritage whole” with its declaration in 1949 as “*Conjunto Histórico Artístico*” (“historical site”), including the *intramuros* area (the monumental walled town) and an *extramuros* area<sup>2</sup>. Today Cáceres’ historic centre belongs to the “properties of cultural value” (the highest protection level according to the law of 2/1999 on Historic and Cultural Heritage of Extremadura) in the category “historical site”<sup>3</sup>.

At the supranational level, Cáceres’ historic centre was declared a “third monumental whole of Europe” by ICOMOS during the 1970s, and then inscribed by UNESCO on the World Heritage List in 1986 according to the criteria (iii) and (iv).

During this period, the city set up a management tool to safeguard its heritage: the “Special Plan of Protection and Revitalisation of the Architectural Heritage of the Municipality of Cáceres” (PEPRPAC), embracing an approximately 70 ha. urban area with about 1800 buildings. The Special Plan, approved in 1990, was still in operation in 2010, and a plan of regeneration of the historic complex was attached to it (the city also had a general town-planning tool: “*Plan General Municipal*”<sup>4</sup> which was set up in 2010 to substitute the “*Plan General de Ordenación Urbana*”<sup>5</sup>). This Special Plan had completed the process of “patrimonialisation” and reinforced heritage protection. Some patrimonial constraints are very operative in the Special Plan. Any urban project which provides for an intervention in this framework, such as “*Cáceres 2016: de Intramuros a Europa*”, has to fulfil these requirements.

An analysis of this project has been done, specifically focusing on the practical measures relating to the treatment of public spaces and their integration in a territorially broader project. As the implementation of the project was still on-going during our assessment, we focused on the written and spoken word in documents and discussions. We analysed the objectives fixed by the project holders and also the operational measures announced to the public.

The items introduced here are mainly derived from the analysis of communication materials issued by the project holders, as well as the analysis of related materials, interviews with qualified actors (drafting project team manager, Cáceres 2016 cultural manager) and our own field observations. Furthermore, the analysis was carried out using a “questioning tool” created by the above-mentioned “*R+0 !* project” team.

In this paper, the objective is not to present the entire results and an exhaustive analysis. The aim is more to illustrate a general issue

and to show the mechanisms in this project, which had the ambition to combine sustainable development and heritage constraints and consequently somehow change the city's image, without necessarily involving a profound physical restructuring of this heritage urban area.

## AN URBAN PROJECT RELATED TO A FLAGSHIP CULTURAL PROJECT

*“Cáceres 2016: de Intramuros a Europa”* was a major element in the nomination to become European Capital of Culture. This candidacy was led by the *“Concorcio Cáceres 2016”* which was created in 2007, involving a collaboration between the Municipality of Cáceres and the main regional institutions. A broad cultural programme was attached to this nomination, with the organisation and support of events in various fields (artistic events in the urban space, involving citizens, festivals etc...), but not only that. Within this framework, infrastructure, facilities and urban operation projects were also launched, mainly in the historic centre. The project we are dealing with here forms part of it.

This was introduced as approaching some topics around the regeneration of the historic heart of the city. It aimed at the *“physical, social, functional and environmental regeneration of the historic centre of the city”*<sup>6</sup> introduced as a *“Mediterranean city on a human scale, friendly, habitable and sustainable”*<sup>7</sup>. It was particularly emphasised in the nomination and regarded as one of its major thrusts according to the various communication documents. In this way, Cáceres showed that the approach of the historic centre was going further than only a cultural programme in the area.

The historic complex and its heritage, real assets for this tertiary town, seemed therefore to be set at the heart of this ambition, becoming the support of cultural events and being

concerned by physical operations, especially with this emblematic project. It's in this context that we are reviewing it and that we are going to approach its contents to assess the type of interventions proposed regarding its objectives.

## A COMMITMENT TO A SUSTAINABLE DEVELOPMENT OF THE CITY AROUND ITS HISTORIC CENTRE

The *“Intramuros project”* sponsored by the foundation *“Cáceres Siglo XXI”* with an interdisciplinary team, mainly from Cáceres and directed by Antonio-José Campesino, had been finalised in 2007. It had been incorporated by the municipality as a *“roadmap”* for actions, for the purpose of setting a new and modern basis for town-planning, especially in the historic centre, according to its ambition to become European Capital of Culture in 2016.

With the goal of urban regeneration of the historic centre, this project wanted to make Cáceres a *“cultural urban planning city”*<sup>8</sup>, highlighting its history, its identity, its heritage. It also suggested to convert Cáceres into a *“sustainable development friendly city and committed to the balanced society it welcomes”*<sup>9</sup>. It was positioned as a *“socio-economic development driver, with heritage recovery actions, respectful of sustainable development, which will support the regeneration of the companies' fabric, in hotel and commercial sector in the central area, and will improve the quality of life for inhabitants”*<sup>10</sup>.

These objectives, stated in the media tools of Cáceres 2016, reflected the desire for general action involving various social, economic and environmental dimensions on the whole of the historic centre. Moreover, through the announcement of its general objectives, the project introduced the intention to be part of a sustainable development approach, based on patrimonial heritage.

## FROM A GENERAL INTERDISCIPLINARY PROJECT TO FIVE MACRO-PROJECTS...

The “Intramuros project” had been influential in a number of policy fields, such as heritage, social, cultural, touristic, functional, environmental, morphological etc.. These referred to the issues identified in the historic centre: insufficient renovation of popular accommodations, numerous unoccupied commercial premises, economic specialisation with tertiary dominance etc...

The “Intramuros project” had been divided into sub-projects integrating their own specific issues, directed at various areas within the historic centre and combining some strategic ambitions.

As introduced in 2007, it was organised into five “strategic macro-projects”<sup>11</sup>:

- Review of the Special Plan of Protection and Renovation of the Architectural Heritage of the Municipality of Cáceres; the urgency of this review was highlighted by the project considering the plan obsolescent;
- Recovery of the Plaza Mayor and its area of influence; the treatment of this whole area tended both to make it the driver of historic centre renovation and to enhance the value and the function of the public space;
- Bioclimatic planning of the public spaces; the morphological treatment of the public spaces would include pedestrians, materials and the quality of urban property;
- Enhancement of the pedestrian area and creation of “disincentive car parks”;
- Writing of the Special Plan of Protection of the Ribera del Marco area.

In addition to the work scheduled on these two special plans of protection, operations on the public spaces were programmed in several of these five axes and even seemed to be a major input. In the case of the Plaza Mayor recovery, it seemed to be the favoured approach to boost a new dynamism, wider, deeper and stretching beyond the public space.

However, we must analyse more specifically how the operational implementation of these projects was scheduled in order to understand which solutions were chosen to enhance this solid spatial framework, and to measure the associated intervention level.

## THREE INTERVENTION AXES IN THE OPERATIONAL IMPLEMENTATION OF THE PROJECT

The project was structured around three intervention axes, cross-checking the components scheduled by the strategic aims and by the five macro-projects mentioned above. Each intervention axis was structured in plans, projects or operational implementation guidelines.

It’s mainly through the brochure describing the project, directed by the communication office of Cáceres 2016<sup>12</sup> and published by the Consorcio Cáceres 2016, that we analysed the project’s operational implementation. As mentioned above, our analysis remains within the limits of the written and spoken word (and not through a direct analysis of the project itself).

- **”Historic centre Operational Master Plan”**: this master plan (morphological treatment, accessibility and mobility work,...) was mainly organised around the Plaza Mayor (even though other spaces were considered) as an symbolic and central space, a meeting area for inhabitants (“social forum<sup>13</sup>”), the major interface between intramuros and extramuros areas, a frame for cultural activities, a key area for touristic activities,...;
- **”Functional Revitalisation Project”**: tended to enhance the historic centre’s commercial activity focussing primarily on the Plaza Mayor and its surroundings (shopping and hotel facilities,...);
- **”Social Resettlement Plan”**: it was about “residential reactivation<sup>14</sup>” operations in the historic centre (axis scheduled over a decade).

A “**cultural enlivenment**” dimension was added to redefine and reinforce a cultural function in the historic centre and to suggest a “*cultural re-interpretation of the city*”<sup>15</sup>. This point was related to a cultural programme (concerts, exhibitions, artistic events) which was already being carried out for several years, linked to “Cáceres 2016” and mainly in the historic centre public spaces considered as an “*open air*” stage<sup>16</sup>.

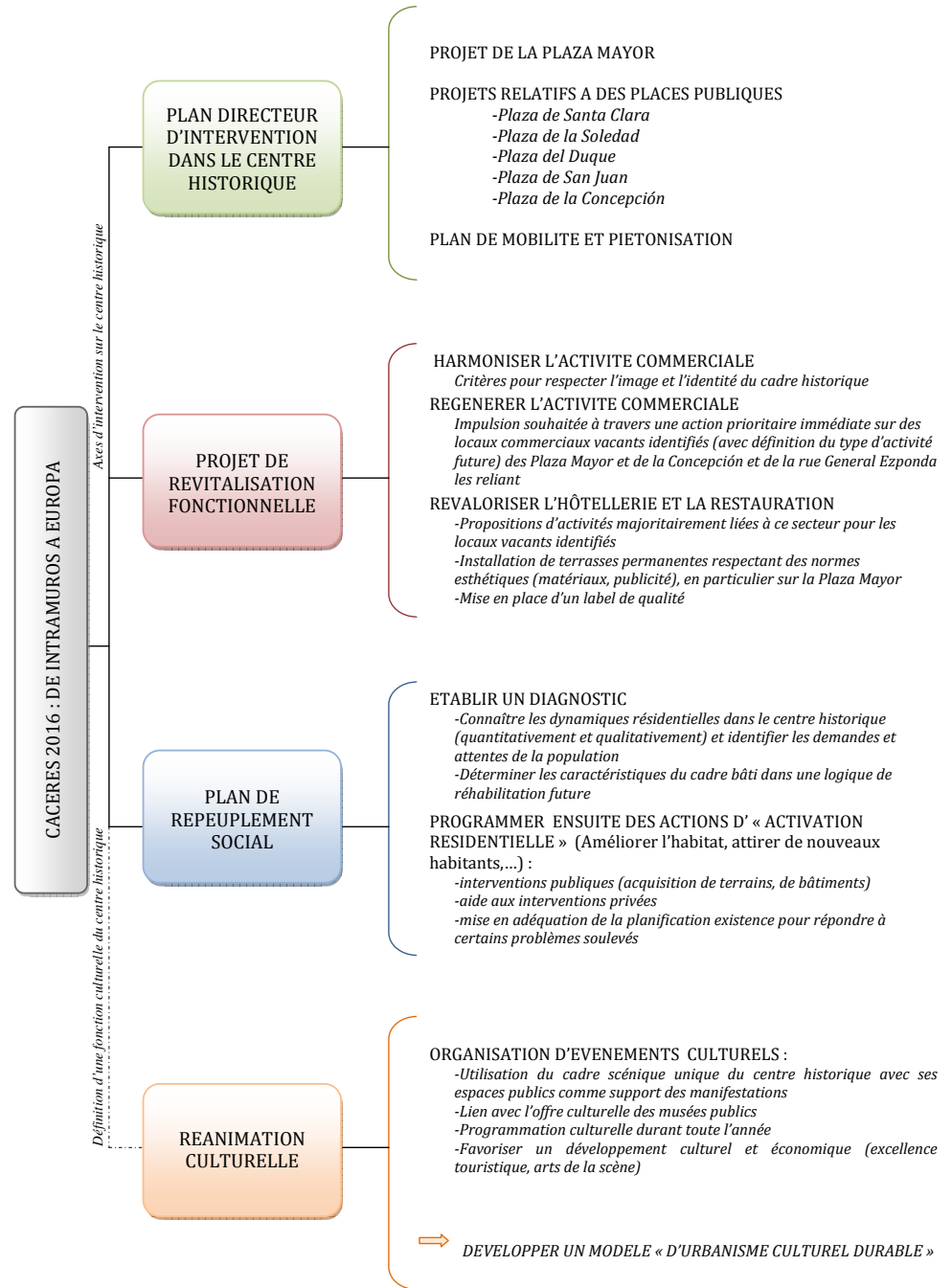
These operational axes were organised in various plans, projects or operational implementation guidelines, as illustrated in the next diagram<sup>17</sup>.

These intervention axes and their strategic guidelines deserve some comments.

We notice that a morphological operation was scheduled in several public spaces, with, at the same time, attention for mobility issues and the development of a cultural incentive. Public spaces played a major role in each of these axes. “Physical” interventions in the urban area gave therefore a major role to the interventions in public spaces, with a perceptible will to change the image of the city (treatment of the main squares, enhancement of the pedestrian area, and harmonisation of the aesthetic of the hotel and restaurant terraces). This kind of treatment allowed an implementation in the short-term, with a visible impact, which must influence the perception of the city by inhabitants, visitors or investors.

However the project also targeted interventions in non-public spaces through a will to regenerate commercial activities and to promote a residential dynamism (housing, building renovation, work on vacant commercial premises), with impacts in the longer-term.

A better “brand image” also appears as a major point throughout the cultural programme and the functional regeneration work, involving criteria to respect the historical



### 1. General.

source: CACERES 2016



framework image and identity in the commercial activities, a quality label etc..

We can also point out the plurality of the topics approached: social, cultural, economic, transportation. The aim was certainly not a mono-functional historic centre, as it seemed to be previously or turning it into a museum, but to appeal to commercial actors, inhabitants, visitors, and to develop various uses in the heritage area. This idea is clearly expressed in the brochure describing the project:

*“we may have been so concerned about our architectural heritage preservation that we have forgotten about its use by a part of its citizens. We must find a balance between protection and use, because by reconciling both aspects, we will find an optimal template of heritage sustainability.”<sup>18</sup>*

This expresses a clear will to associate the heritage dimension with sustainable requirements.

Finally, a comparative vision of the “Intramuros project” and the Special Plan (PEPRPAC) objectives established about twenty years ago, underlines a relative continuity in the historic centre regeneration ambition.

Indeed, the Special Plan, which, in addition to urban protection regulations, also had regeneration objectives for the ‘heritage whole’, did have to endure some notable troubles. These objectives were introduced in the document through two kinds of policies<sup>19</sup>:

1. **a general policy of historic centre development**, with three axes of protection and historical image improvement, urban space recuperation and regeneration. In this way, we can notice the will to avoid a specialisation of the historic centre, to resolve congestion troubles, to limit incompatible

uses, to promote the conservation of buildings, to solve urban framework problems...

## 2. **sector policies involving:**

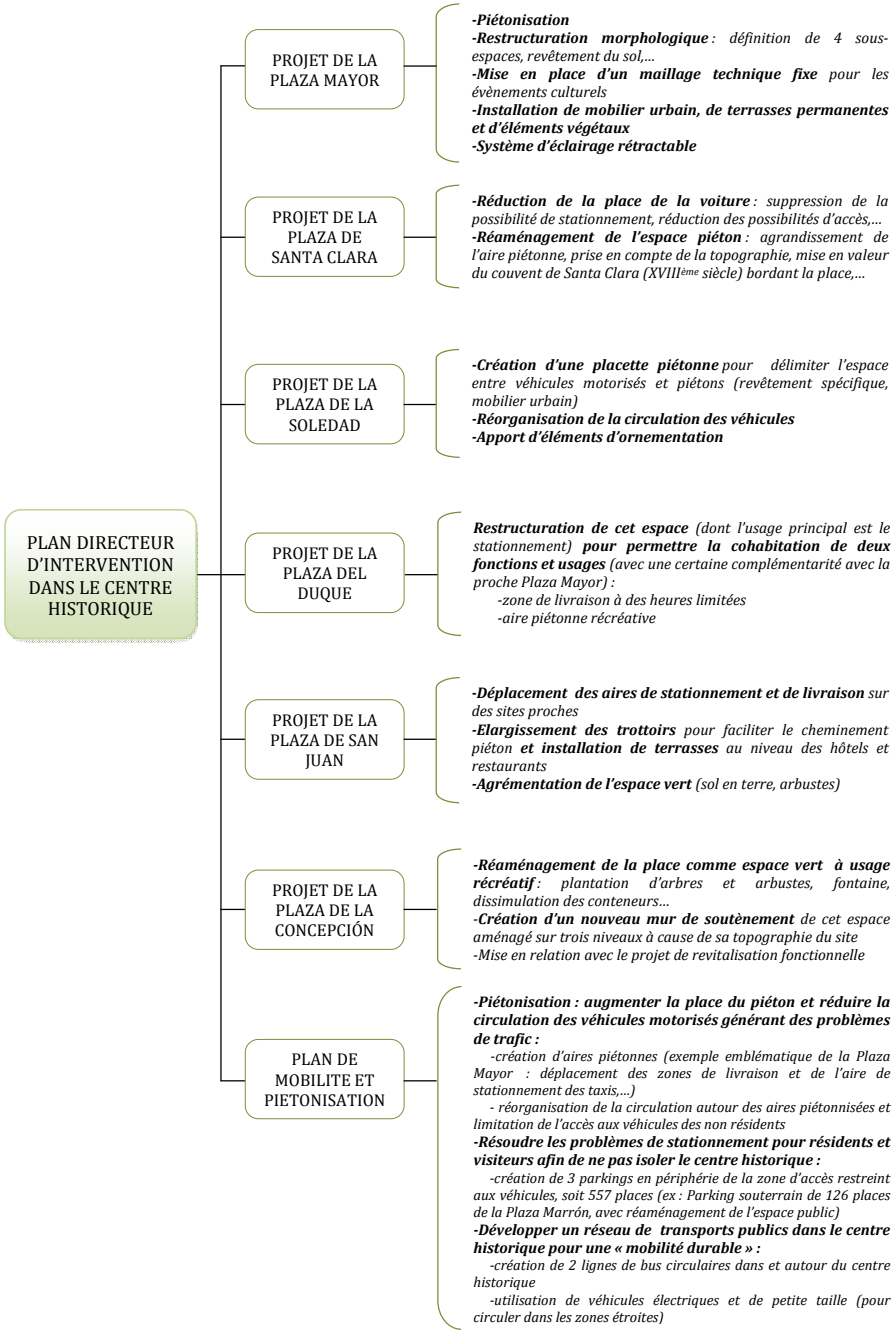
- housing (rehabilitation and reduction of empty housing stock),
  - facilities (planning of public spaces, urban furniture...),
  - transportation (development of public transportation, reduction of traffic in some areas, solutions for parking problems),
  - shopping facilities, services, economic activities (to boost commercial activities and services, to promote cultural tourism,...),
  - cultural heritage (monuments and urban space promotion, development of the historic centre function as support of cultural activities);
- with the general intention to associate both public and private initiatives.

These thematic objectives were applied in eight areas (the action schedules in the “Intramuros project” are linked to squares from three of these areas).

We can therefore note that some objectives of the “Intramuros project” reflected the ones of the Special Plan established in 1990. Are the operational measures and means (financial, human) used to achieve these objectives of the same significance in both cases? A comparative analysis of intended and implemented measures in both cases would be interesting but is not our current focus.

## **FOCUS ON THE HISTORIC CENTRE OPERATIONAL MASTER PLAN**

The plan scheduled physical operations in the urban areas by a territorial approach proposing projects in six public squares, with a major intervention around the Plaza Mayor. A pedestrian and mobility plan was also programmed. The operational measures (cf. “Intramuros project” brochure) are introduced in the next diagram<sup>20</sup>.



Generally, we can observe that the public spaces operations involved two kind of measures :

- a physical intervention mainly through the Operational Master Plan, with a morphological treatment of spaces in accordance with aesthetic, technical, mobility aspects...;
- in parallel, a (re)definition of functions and an orientation of uses with the enhancement of a cultural function (cultural enlivenment with temporary events), the intention to develop a social role for the squares, a touristic interest,...

The operations directed towards these spaces had a major role in the “Intramuros project”. These interventions were directly linked to public spaces but had links with other spaces (for example, the mobility plan measures will have a strong influence on the means of transportation) and in relation to the topics from other operational axes (for example, the functional regeneration project was scheduled in priority around the Plaza Mayor and the Plaza de la Concepción).

Generally, from reading all the documentation, it seems that the project has identified measures being implemented in public spaces which are indeed perceptible and visible but also symbolic, encouraging good practices and appeal for inhabitants, businessmen and investors, visitors, local, national or international. This tended to boost a change in city’s perception to generate new dynamism and to support development. The cultural ‘trigger’ widely used in this project also enhanced this positive dynamism. Moreover, emphasising its multi-cultural heritage and its special link with America, the city expressed a wider message, understandable beyond its immediate geographic environment. However, beyond this first approach, more far-reaching interventions were included for the necessarily longer term, sometimes less perceptible, but absolutely more than “window-dressing” to give form to the wish of the city to implement a qualitative sustainable development on a heritage base. Because the risks threatening

historic heritage city and town centres, without right management, are numerous, it would have been interesting to study its implementation in the longer term and to measure its benefits.

Despite its commitment, Cáceres wasn't successful in getting the 2016 European Capital of Culture title, which went to San Sebastian. But we haven't heard the last from this city. Already through the "Intramuros project", Cáceres has clearly set out its intention within the framework of its functional regeneration project, to create a quality label in the hotel and restaurant sector (quality of products, service excellence,...) and aimed "*touristic excellence*"<sup>21</sup>.

The documentation expressed the necessity to find a balance between heritage protection and use, and to conciliate it to find an "*optimal heritage sustainability*"<sup>22</sup> template. With the will to develop its touristic appeal at an international scale, the city seems to be developing in the right direction, as Cáceres has been currently elected 2015 Spanish capital of gastronomy. It is another way to make its assets, its identity more visible at a national and international level. Because, if the city possesses heritage treasures, architectural, historical or gastronomical, all inherited from various cultural influences which the city absorbed through the centuries, needs to improve its visibility to develop its touristic activities. Will it be able to stand out from its competitors amongst Spanish cities which appeal to tourists in the heart of the country, far from mass tourism? At least, in a first step, through its culture and its history with the "Cáceres 2016" project, and now through the gastronomy, the city has chosen to point out its own assets and some values that characterise it, to improve its recognition and to bring appeal. In both cases, Cáceres has invested in quality, and on highlighting its historical heritage, and proposes approaches which seem firmly committed to sustainable development, facing the future but anchored in its history.

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5. General Urban Development Plan
6. CÁCERES 2016.- Dossier informativo, Cáceres, aspirante a capital europea de la cultura 2016.- 15 p.- Information dossier on the Cáceres 2016 nomination, p.9
7. CÁCERES 2016.- Dossier informativo, Cáceres, aspirante a capital europea de la cultura 2016.- 15 p.- Information dossier on the Cáceres 2016 nomination, p.9
8. CÁCERES 2016.- Cáceres 2016 De Intramuros a Europa.- 26 f.- translation of an extract of the brochure describing the project
9. CÁCERES 2016.- Cáceres 2016 De Intramuros a Europa.- 26 f.- translation of an extract of the brochure describing the project
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12. CÁCERES 2016.- Cáceres 2016 De Intramuros a Europa.- 26 f.- Brochure describing the project, directed by the communication office of Cáceres 2016 and published by the Consorcio Cáceres 2016. It holds the discourse stated by an organisation directly linked to the project, which express communication choices and reflects the project image pointed out. The discourses stated on press reports, on others communication mediums and items brought by the interviews of actors had been considered as supports to our analysis.
13. CÁCERES 2016.- Cáceres 2016 De Intramuros a Europa.- 26 f.- translation of an extract of the brochure describing the project
14. CÁCERES 2016.- Cáceres 2016 De Intramuros a Europa.- 26 f.- translation of an extract of the brochure describing the project
15. CÁCERES 2016.- Cáceres 2016 De Intramuros a Europa.- 26 f.- translation of an extract of the brochure describing the project
16. CÁCERES 2016.- Cáceres 2016 De Intramuros a Europa.- 26 f.- translation of an extract of the brochure describing the project
17. Warning: the words used come from the project brochure or are directly linked to it, with translation; as the whole brochure had been studied, quotations won't be outlined step-by-step.
18. CÁCERES 2016.- Cáceres 2016 De Intramuros a Europa.- 26 f.- translation of an extract of the brochure describing the project
19. Items extracted from EXCMO. AYUNTAMIENTO DE CÁCERES 1990, Memoir of the PEPRPAC ; EXCMO. AYUNTAMIENTO DE CÁCERES (Sistemas urbanos y regionales DELTA SUR S.A, Santiago Rodríguez –Gimeno Arquitecto).- Plan especial de protección y revitalización del patrimonio arquitectónico de la ciudad de Cáceres.- 1990.
20. Warning: the words used come from the project brochure or are directly linked to it, with translation; as the whole brochure had been studied, quotations won't be outlined step-by-step.
21. CÁCERES 2016.- Cáceres 2016 De Intramuros a Europa.- 26 f.- translation of an extract of the brochure describing the project
22. CÁCERES 2016.- Cáceres 2016 De Intramuros a Europa.- 26 f.- translation of an extract of the brochure describing the project

*Priya Sasidharan*

# SOME EXAMPLES OF HERITAGE CONSERVATION IN INDIA: “INTANGIBLE VOCABULARY INGRAINED IN INDIAN URBANISM” – CASE STUDY OF CHENNAI CITY

## **ABSTRACT**

Sustainability has never been contested as an exclusive domain on the Indian canvas as it has been an integral way of life through the chronology of urban evolution. Cultural settlements fostered by the community, legacy safeguarded by power dynamics and the accommodative assimilation of building contemporary identities have been the underlying context. Heritage conservation in the Indian context has its myriad pluralities that reverberate global outlook and echo the local fervour. From preservation of built environment through the legal framework to conservation practices by the community as historical traces and its vestiges present an interesting investigation. The temporality of such history bound spaces and places strikes discernible equilibrium with urban development either as a listed group of built spaces to be preserved or precincts to be conserved. The underlying chord of community adopted conservation adapted and modified sustainable strategies from traditional wisdom need showcasing. The restoration of the past does not pertain only to ‘museumising’ the historical legacy but to its extended lineage of reviving the passage of time tested sustainable practices and tradition that captures the true essence of heritage conservation and sustainable development.

## **KEYWORDS:**

discernible equilibrium, myriad pluralities, ‘museumising’, extended lineage

## **CONTEXT – “THE CITY IN THE NATION”**

The Indian context presents a rare dichotomy of a legal and a communal mechanism of heritage conservation. The city of Chennai, hailed as the gateway of South India, has a traditional past, evolving present and a global future, a unique blend of cultural legacy with a contemporary vision in smart urbanism. The city which had

its founding moors in the port activities of the erstwhile Pallava dynasty had its preliminary fishing hamlets along the coast as dispersed clusters. The primary organised urban form developed as temple based settlements, followed by the colonial regime with its demarcated fort of power surrounded by the settlements of the natives, the inhabitants and the migrants.

The heritage of Chennai city is a plethora of built, as in the tangible, nature endowed spaces, landscapes and community codified ritualistic spaces that outline the intangibles.

*“Chennai has been a stage for world historical change from its colonial appearance as “Madras” to its current claim to be one of India’s mega-cities”*

*Hancock, 2008, 207*

Heritage conservation that has gained momentum has been significantly on the lines of built fabric and the intangibles are classified into cultural and folk based grouping. The scenario that many of the vibrant Indian cities present is a harmonious fusion of order and chaos that springs in the pulsating experience and heritage as in “frozen in time” has a larger connotation in the Indian panorama where temporality ordained timeless and ephemeral phenomena are synchronous.

Sustainable development in the city also has varied dimensions as that which celebrates heritage, which adapts to the urban intervention and which evolves as a hybrid. The Indian canvas has always celebrated “unity in diversity” the binding axiom which is lucidly clear and evident in the urban front with commissions for culture and folklore documentation, voluntary action for heritage conservation and the legal framework like the Urban Arts Commission. Patriotic fervour, community initiated sense of pride has also seen several instances of conservation practices. It also presents a contrasting feature of sustainable techniques being revived clearly separated from the ethnic process or the lifecycle assessment. The paradox at times also

manifests itself as in the race to global branding, rating systems and at the same front revisiting the vernacular architecture and sustainable practices in traditional systems.

## **BUILT HERITAGE – PROFILE STATUS**

The heritage conservation legislations were triggered after the fire that brought down Moore Market, a heritage structure, followed by preservation of the Bharath Insurance building, an Indo Saracenic structure that mooted the Justice E. Padmanabhan Committee constituted in 2008 for identifying and enumerating places of historical importance/aesthetic value/popular place of worship in and around the City of Chennai. The exercise of grading and listing heritage buildings was initiated earlier when the draft Heritage Regulations/Acts were drawn up by the Town and Country Planning Department teaming with INTACH (Indian National Trust for Art and Cultural Heritage) in 1999 and then by the CMDA and INTACH in 2002. The second time was by the proceedings of the Justice Padmanabhan Committee of which INTACH was also a member, formed the basis of the 2010 judgement that resulted in the formation of the Heritage Conservation Committee (HCC).

The prelude having been set, the Chennai Urban Development Authority (CMDA) created the Heritage Conservation Committee (HCC) in 2010 as per judicial orders and then initiated the listing of heritage buildings in the city and the metropolitan area and the preliminary list had generated nearly 600 buildings of which several had been dated for more than 200 years. Of the structures/precincts on the list, 42 are government buildings that include the old engineering college of the Anna University, Madras High Court, General Post Office, Music and Dance College, Government Teacher Training Institute at Saidapet, and



King Institute of Preventive Medicine with the Theosophical Society being private premises. The list exhibits the varied dimensions of built heritage in terms of the typology and the functional usage of the buildings that have been identified as the rich treasure trove of the city. The structures were to be further categorised into three grades, namely, Grades I, II, and III. Grade I structures will be prime landmarks upon which no alterations will be permitted. While in the Grade II structures, external changes on structures would be subjected to scrutiny the buildings under Grade III may be changed for adaptive reuse with suitable internal and external changes.

The built structures having been addressed, the intangibles need a strategic methodology of listing, documentation, assessment and conservation / preservation measures. This context presents an interesting rather diversified approach in the city with several institutions in the foray holding the authority to devise the conservation measures. Institutionalisation and capacity building as an integrated approach though seems the ideal theoretical solution, the realities and practicalities of the situation has to be taken stock of, and the understanding has to surface across departments and agencies. The paper has been an attempt to study the intangibles in heritage and the conservation strategies that have evolved, been consciously devised or designed on a cause – effect basis.

The examples discussed have been categorised with reference to the following attributes as in:

1. Conserved by traditional sanctity – Acknowledged Sentiment
2. Preserved by Colonial Antiquity – Reinforcing and Imposing Architecture
3. Conserved by Community Pride – Fostered Fervour to Cultural Intangibles
4. Conserved by Ecological Concern – Natural Assets and Axes
5. Preservation: Etched by Memory – Names and Meanings
6. Preserving for Posterity – Cultural Awareness through Power Dynamics

### **1. Conserved by Traditional Sanctity – “Acknowledged Sentiment”**

The earliest traces of the settlements that evolved around the temple as a nucleus at Mylapore, Triplicane, Thiruvannamiyur and Thiruvottiyur presents an interesting hierarchy of spaces, activities as a construct by people and a strong cultural ensemble. The settlement design at Mylapore around the temple precincts responded to the cardinal directions and adopted a grid. The focal element being the temple with the tank as the public realm organised residential development along the 4 corridors surrounding the temple. The pattern evolved from the circumambulatory rituals of the temple, with the routing of the temple car dictating the major access roads.

The socio-cultural aspects are integral to the evolution of the Indian community with everyday urbanism as a way of life. The settlement grew around the temple with a bazaar, spaces of cultural exchange, educational facilities and commercial spots that have rendered a holistic picture of development. The spatial planning evolved in almost concentric rings with a central public realm, surrounded by the bazaars or commercial zone with the outer ring of residences. The traditional group of houses open directly onto the temple, indicating the hierarchy of community and classified by occupation. (Brahmanas - priests, Vaisyas - traders, Shudras – working class). The unifying factor becomes the public realm – the openness of the tank that invites and the bazaars that surround them. The convergence to a point, beside and moving around induces kinesthetics (sense of movement) and the haptic experience (multitude of attributes – visual, sound, textures, colour) defines traditional city design sustained by the community.

The strategic focal element of the temple organises the gathering of the community, wherein the major streets that houses the commercial activity as in the variety of bazaars transforms as a social space during festivals. Eloquent displays of culture as in music, arts and dance performances at the forecourt area induces the perception of an ideal traditional neighbourhood. The traditional city design accommodates its basic sustaining infrastructure needs and allows for connectivity as it grows and merges into the new rings of development as in the case of Mylapore.

The community reverence towards the temple by chords of religion and spirituality and the acceptance and pride by the people as in the universal access to the bazaar stretch and the public realm during festivities and special occasions, has become the underlying conservation mechanism that only needed a legal framework to curb incompatible usage of land and curtail the developments along and around the precincts. The proposals to curb non-compliant uses and to promote pedestrianisation of the vital areas around the precinct is in the pipeline. The example of Mylapore exhibits conservation by sanctity, where the support to be rendered becomes peripheral and not the core. Heritage conservation has to consciously classify the modes and the strategies to devise solutions at varying scales to suit contextual similarities and variance.

## **2. Preserved for Colonial Antiquity – “Reinforcing and Imposing Architecture”**

The British era with its distinctive architecture of Indo Saracenic structures along the Marina, NSC Bose Road and at Fort St. George deemed the colonial contributions become the secondary visual assets of the city. The colonial regime brought in vivid fusion, images of the invaders and the locals set against an architectural background. The touch of red became the “linking and

joining element” attempted consciously by the British at strategic spatial locations of the city. The style, elements and the colour were a sheer visual display of power, the stately political image within a scale of strong imposition. The Indo Saracenic architecture kept reminding and reinstating the power dynamics in the minds of the natives. The stately architecture has strongly found its way into heritage preservation with most of the built fabric being identified on the listing.

The visual tangibility and the strategic locational context has also added to the advantage as many of these find prime corridors of power, centres of administration or hub of commerce. The current use of many of these buildings also warrant conservation because of the visibility and awareness factors as in the case of Senate House in Presidency College, State Bank of India, High Court Complex, General Post office building to quote a few examples. On the contrary even buildings of the public realm as in the Victoria Public Hall that was in a state of neglect were taken up for restoration. While conscious attempts have been made to list and document, to further moot the speed of conservation faces setbacks due to delay in legal implementation. Heritage enthusiasts have been playing a major role in spreading the awareness through campaigns, talks, discussions and representations. The larger picture perceived in the conservation exercise in the city is that only the stately classics of the British

## **3. Conserved by the Community – “Fostered Fervour to Cultural Intangibles”**

The central core of the city, George Town evolved from the neighbourhood of the native settlers to the CBD (Central Business District), houses the High Court, Central Railway station, commercial stretches, markets (bazaars) and residential areas. An eclectic fusion of tradition and heritage, culture and architecture,

*"If the temple is a symbol of the community, then the temple's builders and the officers of the temples and its events are the key agents of the community. They take responsibility for the community's image.....Civic leadership and community go hand in hand."*

Mines, 1994, 59-64

the place created by the trading community grew to becoming the most happening economic core of Chennai city. The two strong facets of the native and the foreign (colonial)

traces are still evident in George Town, with the tangibles being conserved while the intangibles have been fostered by the migrant communities who settled much earlier. The transformation of the open spaces for rituals and festivities is manifested in the streets, turning to being the social space of the community.

The transformation in time saw the densification of the core, leading to decongestion of the commercial activities, yet the place pulsates with life and vibrancy as the cultural intangibles are being recreated by the community.

The Kandasami Temple, the identity of the Beeri Chettiars in Chennai city, stands a community preserved icon of a specific patronising group of 8 clusters ("gumbahal") who have shouldered the responsibility and pride of a community asset through history (Mines, 1994, 59-64). The rituals that change the perspective of the street, the public realm physically, keeping the community together culturally and working to be an iconic identity has conserved the heritage structure which has yet to be perceived as a community driven conservation approach.

#### **4. Conserved by Ecological Concern – "Natural Assets and Axes"**

The Marina Beach, celebrated as the 2nd longest beach with its promenade, is the public space of Chennai city. The promenade has its origin near the lighthouse and is elaborately designed with a series of hard and soft landscape features, statues and podiums. A natural

asset and edge to the city, has become the public face protected by people's love for nature's open space, a space to congregate, celebrate, demonstrate freedom of expression. The significance of the administrative corridor, the stately power the stretch holds in history, the space became people's place with the beach becoming the centre of political expression and people's power. Culture, legacy of power dynamics, love of language found its public display along the line of statues and memorial to the political heroes of the state and the city.

The Singara Chennai project, as the name resounds beautification, has addressed the largest public realm of the city the Marina, but the conservation has to be more on the ecological front and also as a dynamic repository to the coast as a defining entity in the history of the city's growth. The Adyar Creek Restoration and its revival as an eco-park, the Chennai River Conservation Project that addressed the eco assets of the city had a larger goal of tending to the blue and green axis of the city as the 3 major waterways (R. Adyar, R. Cooum and the Buckingham Canal) were the lifeline of Chennai. The conservation measures that have been adopted in various phases for the Pallikaranai marsh, a wetland system and habitat for rare species of flora and fauna and the potent location of recharge, aquifer and flood moderator to the city has had its share of success and failure but the process has created immense awareness and legal safeguarding.

The causes taken for conservation need not purely be on the grounds of a large ecological open space, but by being the forum to political expression and dynamics of power to being the backdrop to the rich built heritage along the beach line. Conservation of heritage should sieve beyond the obvious layers of the built and delve deep into the facets of culture, societal iconicity and having been the catalyst to urban evolution.

## 5. Preservation: Etched by Memory – “Names and Meanings”

Names and the meanings that they convey has been the most innovative yet unacknowledged way of heritage preservation. The change in political regime has resulted in the revival of the traditional Tamil names, the ethnic language of the city and also the vestiges of the British legacy as a global reminder. The “puram, pettai or pettah, chery and pakkam” used to name and classify the hamlets or the settlements based on the landscapes or grouping of people have had their share of anglicised versions. While the origin etymology presents an interesting revelation of the historical evolution of place with its identity, frequent political interventions kept reviving both the Tamil and the English versions.

Names are repositories that have history frozen in time, reminiscence the past that have its Names with their meanings in the city have several connotations to it as in the community, personalities or as a pointer to the cultural landscape or the occupation. Few classic examples are Mylapore (Town of peacocks, Myil – peacock and pur – settlement), Triplicane for Thiruvallikeni (Thiru – sacred, alli – lily Keni – pond), Chintadripet (Chinna – small Thari – loom Pet – settlement or hamlet), the region where the weavers had settled, Poonamallee (Poovirundhamalee – poo- flower) where the goddess of wealth bloomed from a flower and appeared before the devotee, the area where flowers were in abundance. Neve and Donner (2007, 105-07) discuss the opulence of the Chettiaar community and the way they shaped an area called Chetpet or Chettiar Pettai or the Chettiaar place wherein the community lent its heritage flavour to the city. The names from the British regime also left strong traces largely from personalities, Adams Street in George Town, possibly after Sir Frederick Adams,

Governor of Madras from 1832-1837, Burkitt Road (T Nagar) after Harold Hamilton Burkitt, Assistant Collector & Magistrate of Madras, 1900 and several other examples. The narratives and folklore about places and their identities adds volume to the heritage content which only the tangibles cannot speak. The need to preserve them as recalled and collectively perceived by the people would greatly become the needed move in preserving the intangibles.

## 6. Preserving for Posterity – “Cultural Awareness through Power Dynamics”

The political scenario of the city developed its own trail of conservation by strategically earmarking locational relevance to significant events, monuments patronising leaders, movements and political fervour. The city’s institutional investment into spaces and events reverberate collective public memory has been a conscious step in preserving the rich heritage. The Marina stretch with its lining of memorials commemorating leaders and the political parties that they iconized, along with the string of statues that instil civic pride, became artefacts of memory. Conservation of public memory is a way of paving the path to the future that holds its potential not just in the past but in the present that has a classic example in Chennai city.

The cultural milieu has been revived through events as in the Sangamam (culmination) – a display of traditional arts and crafts, the Mylapore festival revisiting the festivities, celebrations held for the Madras day, laying strong foundations for remembering and acknowledging the heritage in its varied forms. Conserving landscapes as in the gardens and the greens found an unusual integration with the power dynamics and the contribution to the glorifying the Sangam era and Tamil literary prowess as in the Tholkaapiar Poonga, Semmozhi Poonga (Poonga = park) which

brought commemorative memory of great saints, poets of the classical Tamil era conserv- ing the heritage through the literary roots, landscape and display through the public realm.

CONCLUSION

Heritage Conservation strategies need to adopt an innate, inbuilt mechanism which has been practiced by the communities and rendered successful as a time tested process. The leg- islative mechanism as in Acts / Commissions does support and create the framework as an organised system, but the chaotic order in sev- eral sustainable, ethnic lines of addressing and arresting the problem has to be investigated and analysed. While sustainable measures in history, as in community guarded techniques and mechanisms, traditional rituals and prac- tices that helped preserve the culture and the spaces, need to be integrated into heritage conservation. Conservation could largely be devoted to preservation, adaptive re-use, com- modification and ‘museumising’, but should also lay its foundation for triggering public memory, raising awareness and encouraging the community to participate and devise their self-sustaining methods to revive and restore. The challenge in taking along urban develop- ment, interventions and heritage is a matter of concern across the global arena, but while international laws could form the broader out- line, the localisation of the norms has to be chalked specifically to the context.

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# A HISTORICAL APPROACH TO THE ANATOLE FRANCE SQUARE: AN URBAN SPACE IN PERMANENT CONTACT WITH HISTORY

Anatole France Square is a public space in the oldest part of the city of Tours. Through the centuries it has undergone many changes, but its unique historical wealth and identity are inseparable from those of the city of Tours as a whole. The purpose of this short chapter is to briefly trace its history.

During the **Celtic** era, the Tours region – called ‘Touraine’ – was occupied by the Gallic people of Turones, so Anatole France Square was probably an agricultural site with orchards. Tours was founded following the **Roman** annexation of Gaul in 52 BC. The area now covered by the Anatole France Square was not included in the first settlement, implanted in the present Saint-Gatien neighbourhood.

In the **medieval** era, Tours, like many contemporary cities, was divided into two distinct urban centres: the Cité and the Châteauneuf. Even though the square did not belong to either of these neighbourhoods, an abbey dedicated to St. Julien was located on its perimeter and the successive enlargements of the abbey since 1240 are still partly visible.

During the Hundred Years War, to defend Tours against the English, the ancient walls of the Cité and the Châteauneuf were replaced by a new wall which enveloped the area now known as Anatole France Square.

The end of the long wars with England in 1453 and the resulting political stability allowed the gradual emergence of the **Renaissance** in France and Tours became the unofficial capital of the Kingdom at the end of the Middle Ages. Anatole France Square took advantage of these favourable economic and cultural circumstances and of its proximity to the backbone of the city, the present rue Colbert and rue du Commerce. However, the current square was not yet the central core of the city.

The second half of the **eighteenth century** saw radical changes for the square. The

government designated Tours to be on a new North-South artery. The first part of this ambitious programme was completed in 1764 with the breakthrough of the rue de la Tranchée north of the Loire. Extending this axis, the urban authorities inaugurated, south of the Loire, the rue Royale, now rue Nationale, in 1777. To connect the two, a great bridge, the Pont Neuf, with 15 arches, was opened in 1778. At the northern end of the bridge, Place Royale was created, the forerunner of the Anatole France Square. This new public space housed the new City Hall in 1786, a building worthy of the status of the city. By then, the current Anatole France Square was beginning to establish itself as an important entry point and public space of the city of Tours.

The **French Revolution** and the **Empire** did not bring any significant changes to the square. During the **19th century**, the Industrial Revolution brought improvements, such as street lighting, piped water network, tramway etc. The City Hall was relocated in 1904 to its present location at Place Jean Jaurès. The old City Hall became the new Public Library.

The balance achieved in the Anatole France Square at the end of the major developments of the eighteenth century lasted until the very end of the 1930s but disappeared during the **Second World War**. Bombed by the Germans during their invasion of France and then by the allies during its liberation, most of the Old Town, including Anatole France Square, was destroyed. In fact in all of Tours, 58% of buildings in 1945 were unusable. Tours had to rebuild.

The municipality ordered the **reconstruction** of the entrance to the city, i.e. Anatole France Square and rue Nationale. Pierre Patout was appointed chief architect (by Paris) for this reconstruction. Having to deal with the post-war lack of public finances

Patout and his team favoured the construction of a single urban landscape, airy and functional. The total demolition of the ruins of the old Anatole France Square and the rue Nationale required developers to build completely new buildings. Work began in 1947 and was completed in the late 1950s. It left a widened rue Nationale and Anatole France Square. The contrast between this modern urban space and the carefully restored part of the Old Town that was less damaged (Plumereau neighbourhood) was stark. As well as attracting new buildings, including a relocated municipal library, this new widened space also attracted increased road infrastructure and car use, and the old tram network ceased to function in 1949.

During the **post-war boom**, the private car began to use up more and more public space, so too the junction of the Anatole France Square and the road along the Loire. **Between 1978 and 1982**, this was disrupted by the collapse and reconstruction of the bridge, which complicated considerably the North - South traffic flow over the Loire. But an underground parking area was built later and the square provided a parking area for downtown shopping and other central functions.

From August 31, **2013**, Anatole France Square was crossed by the first line of the new Tram in Tours after which the square and the rue Nationale were pedestrianized. This provided a new stimulus for the further redevelopment of the square, which aims to retain its cultural function, develop its 'entrance' function to the city by the river with new hotels, and create a stronger link with the small-scale bars and restaurants of the old town.



## **APPROCHE HISTORIQUE DE LA PLACE ANATOLE FRANCE, UN ESPACE EN CONTACT PERMANENT AVEC L'HISTOIRE**

La physionomie de la place Anatole France n'apparaît pas comme immuable au fil du temps. L'allure du site connu au fil des époques de nombreuses mutations, lesquelles témoignent de la richesse historique propre à l'agglomération tourangelle. La place Anatole France se localise dans un secteur ancien de la commune de Tours, n'épousant son visage actuel qu'aux lendemains de la Seconde Guerre Mondiale. Son histoire et son identité sont indissociables de celles de la ville de Tours, dont elle demeure une des plus anciennes entrées urbaines. La finalité de cette première approche sera de retracer succinctement l'histoire de cet espace public.

Pendant l'époque celtique, la Touraine est occupée par le peuple gaulois des Turones. L'aire actuelle de l'agglomération tourangelle, comme celle de la place Anatole France, accueille alors des structures agricoles et des vergers. La ville de Tours ne naît véritablement qu'à la suite de l'annexion romaine de la Gaule en -52 av. J.C. L'espace aujourd'hui recouvert par la place Anatole France n'est pas englobé dans cette première citée, localisée initialement dans l'actuel quartier Saint-Gatien. Durant l'ère médiévale, Tours, à l'instar de nombreuses villes contemporaines, est divisée en deux pôles urbains distincts : la Cité et le Châteauneuf. S'il n'appartient à aucun de ces deux quartiers, le périmètre de la place Anatole France accueille néanmoins une abbaye dédiée à Saint-Julien, dont les agrandissements successifs opérés à partir de 1240 sont encore en partie visibles.

Pendant la Guerre de Cent Ans, afin de rendre Tours inexpugnable à l'ennemi anglais, les anciens remparts de la Cité et du Châteauneuf sont remplacés par une muraille neuve ceinturant d'un même trait les deux anciennes

bourgades, et l'espace correspondant à la future place Anatole France se retrouve englobé par la nouvelle réunion urbaine.

La fin de la guerre interminable avec l'Angleterre en 1453 et la stabilisation qui en résulte permet l'avènement progressif de la Renaissance en France et Tours devient au sortir du Moyen-Âge la capitale officieuse du Royaume. Le site de la place Anatole France va tirer profit de ce cadre économique et culturel favorable ainsi que de sa proximité avec l'épine dorsale de la ville, alors matérialisée par les actuelles rue Colbert et rue du Commerce. Toutefois, l'actuelle place Anatole France ne représente pas encore un centre de gravité pour la ville.

La deuxième moitié du XVIII<sup>ème</sup> siècle constitue pour le site de la place Anatole France le théâtre de changements radicaux : les pouvoirs publics ont pour objectifs de doter Tours d'une artère méridienne Nord-Sud. La première réalisation de cet ambitieux programme s'achève en 1764 par la percée de la rue de la Tranchée, au nord de la Loire. En 1777, dans son alignement, les autorités urbaines inaugurent, au sud de la Loire, la rue Royale, actuelle rue Nationale. Pour les relier, le pont Neuf, de 15 arches, est ouvert à la circulation en 1778. A son extrémité Nord la municipalité aménage la place Royale, ancêtre de la place Anatole France. Ce nouvel espace public accueille le nouvel Hôtel de Ville en 1786, édifice offrant enfin à la ville une représentation publique digne d'elle. Un immeuble identique au palais communal construit symétriquement par rapport à la rue Royale accueillera en 1828 une école de dessin. Au sortir de ces travaux, l'actuelle place Anatole France s'affirme tout à la fois comme l'entrée urbaine majeure et l'espace public incontournable de la cité tourangelle.

La Révolution et l'Empire n'apportent rien de significatif à la physionomie de la place.

Durant le 19<sup>ème</sup> siècle, l'espace public bénéficie des progrès corolaires à la Révolution industrielle : éclairage public, réseau d'eau courante, tramway... Le rôle administratif et politique de l'espace public s'efface avec la réimplantation en 1904 de l'Hôtel de Ville sur l'actuelle place Jean Jaurès. Les locaux de l'ancienne Mairie hébergent alors la nouvelle bibliothèque de Tours. La place s'appelle alors place des Arts, pour saluer l'émergence d'un nouveau pôle culturel urbain au sein de l'espace public.

L'équilibre obtenu sur la place Anatole France au sortir des grands aménagements du XVIII<sup>ème</sup> siècle perdure jusqu'à l'extrême fin des années 1930 et disparaît avec la Seconde Guerre Mondiale. Bombardée par les Allemands, puis par les alliés, le Vieux Tours est détruit en grande partie, et la place Anatole France n'échappe pas au désastre.

La Libération impose, une fois passée l'euphorie initiale, la prise en compte de douloureux constats. Avec près de 58% de constructions hors d'usage, Tours est une ville à rebâtir. La municipalité délègue la reconstruction de l'entrée de Ville (place Anatole France et rue Nationale) à Pierre Patout, nommé architecte en chef pour ce secteur. Devant composer tant avec la précarité des finances publiques qu'avec le problème humanitaire, M. Patout et son équipe privilégient la mise en place d'un paysage urbain simple, aéré et fonctionnel. Ce parti pris possède l'avantage de pouvoir être réalisé dans des délais de temps réduits. La destruction absolue de la place Anatole France et de la rue Nationale impose aux aménageurs la construction d'édifices complètement neufs. Le contraste entre cet espace urbain faisant ostentatoirement fi du passé et le Vieux Tours (quartier Plumereau) soigneusement restauré contribue à l'originalité de la ville de Tours aux lendemains de la guerre. Les travaux sur l'entrée

de Ville débutent en 1947 pour s'achever graduellement dans le crépuscule des années 1950. Ils laissent une rue Nationale élargie et une place Anatole France notablement agrandie. Ce nouvel espace accueille des infrastructures routières accrues côtoyant une vaste aire plane ouverte aux badauds. Malheureuse victime du programme de reconstruction, le réseau de tramway cesse d'effectuer son service en 1949. A partir de cette date, les rails de ce dernier sont progressivement ôtés du site de la place. La bibliothèque municipale et l'école des Beaux Arts font de même l'objet d'une entreprise de réédification, ce sur des emplacements différents de leurs sites d'origines. Des deux édifices, le premier sortira de terre entre 1954 et 1957. Le second ouvrira ses portes en 1958. Au sortir de ces travaux, la place conserve son rôle de pôle culturel de premier plan au sein de l'agglomération tourangelle. L'achèvement de ce programme de reconstruction sonne le glas de toute opération foncière d'envergure sur le site de la place Anatole France. Le parc immobilier agencé aujourd'hui sur l'espace public n'a en conséquence connu aucune évolution au cours des cinquante dernières années.

Durant les Trente Glorieuses, la portion dévolue à l'automobile ne cesse de croître sur les espaces publics français. Le carrefour routier localisé sur la place Anatole France enregistre de fait une forte augmentation du trafic routier. Cette dynamique sera toutefois brièvement ébranlée entre 1978 à 1982, laps de temps encadrant l'écroulement spectaculaire du pont Wilson et les opérations de reconstruction de l'ouvrage. Si courte qu'elle soit, la disparition éphémère du pont prive toutefois d'eau plus de 110000 tourangeaux. Elle complique également passablement la circulation entre le Nord et le Sud de la Loire, dont l'ensemble formé par le pont et la place Anatole France demeurerait l'une des

principales pénétrantes pour l'hyper centre tourangeau. Passée cette fâcheuse péripétie, la place continue sa tranquille évolution. L'espace public accueille à partir des années 2000 une aire de parking souterraine, dans l'optique de résorber la pénurie de stationnements en centre ville. A partir du 31 août 2013, la place Anatole France croise le cours de la première ligne du nouveau tramway de Tours. Les ultimes modifications consécutives à l'arrivée de ce nouvel équipement ne sont pas négligeables. La rue Nationale se ferme définitivement à la voiture pour se donner uniquement au tramway et aux flux pédestres. Une station érigée directement sur le site de la place permet la connexion de l'espace public avec les autres points d'arrêt de la ligne. Pour offrir une continuité entre la rue Nationale et le pont Wilson, plusieurs pans de la place Anatole sont eux aussi convertis en zones piétonnières.

Un nouveau projet d'aménagement de la place voit le jour avec le retour du tramway, puissant levier de recomposition urbaine. Le haut de la rue Nationale offre ainsi une attractivité nouvelle que la municipalité souhaite mettre à profit. L'actuelle Ecole des Beaux-Arts devrait ainsi devenir le centre de création contemporaine Olivier Debré, établissement culturel consacré à l'œuvre du peintre tourangeau et à l'actualité de l'art contemporain. Ce projet structurant serait complété par la construction de deux îlots abritant chacun un hôtel de standing. Dans sa volonté de valoriser l'une des entrées les plus remarquables de Tours, la municipalité se donne pour ambition de remodeler de fond en comble la physionomie de l'espace public d'ici à 2017. La place Anatole France semble mûre pour de nouveaux visages.

*Jan Durdevic & Valentin Lamirault*

# TWO MAIN ISSUES IN THE TRANSFOR- MATION OF ANATOLE FRANCE SQUARE, TOURS

Anatole France Square, at the top of the rue Nationale, Tours' main central artery where it meets the Loire, is an important element in Tours's urban structure. The analysis of its position and significance (place and space) identified two main issues of crucial importance for its renovation and transformation.

## **ANATOLE FRANCE SQUARE AS A DIVERSE AND UNIQUE URBAN SPACE**

A theatre of diverse and varied urban elements, this northern end of the rue Nationale offers potentially a rich range of visual experiences. There is variation in elevation, architectural style, street furniture, land-use density etc., a rich diversity. If these potentials could be exploited and developed, such a space could represent a substantial asset for the central urban perimeter. However, at the present time this contribution is lacking. The square has no common core where all its parts intersect. There is not even a minimal, recognizable uniqueness; it is not a cohesive, clearly defined and identifiable whole. This strategically important space is static, more a heavy conglomerate of separate parcels, without direct links between them. This promotes the emergence of barriers, both physical and symbolic, making movements in the square unnatural and uneasy. This singular conformity substantially promotes a negative perception of the area.

Therefore, it is necessary to develop a coexistence between the different particularities of the square and provide a common identity cutting across them as the first major development priority. This approach means a profound change in the current arrangement; it is necessary to rethink the connections between the different parts of the area. The encouragement of alternative movements of people by a less balanced and symmetric organization of structural elements and urban furniture, with more

parcels 'irrigated' by pedestrian movements, and less dominance of current 'main lines', is one of the main objectives to deal with this first issue. However, the desire to unify whilst preserving diversity in Anatole France Square is a question of fine balance and therefore carries with it a warning. Whilst it is necessary to improve the present homogeneity, an all too exotic or radical renovation would undermine the identity of this urban space. The proposed project must therefore be an optimization of the existing space, not a total upheaval.

### **ANATOLE FRANCE SQUARE AS THE ENTRANCE TO THE ANCIENT CITY**

Occupying a strategic position, Anatole France Square has the function and status of being the main urban entrance to the ancient city of Tours. From whatever direction one enters the historic centre from the North, Anatole France Square is the first space one experiences: Tours' antechamber as it were. It thus offers the visitor his/her first impressions of the old centre of Tours. As "first impressions count", this function requires high aesthetic values and urban quality for Anatole France Square. Unfortunately these conditions have at present still not been met. Damaged facades, cracked walls, poorly maintained roads and low-value, badly maintained buildings dominate the impressions that meet the visitor's eye. The more valuable buildings and other structures in the square suffer from inconsistencies and aesthetic mediocrity. There is de facto a lack of the most basic attractiveness and intention to be a liveable urban space, welcoming the visitor. For people strolling at the top of the rue Nationale, the area inspires, at most, only a frank indifference.

The aesthetic rehabilitation of Anatole France Square is therefore needed as a major development priority, to give this urban space a status worthy of its location, an important

element at the riverside with its sensitive landscape features and the northern end of the long rue Nationale. Where for the first issue, the concept of balance is paramount, the aim of the second issue is to rid the Anatole France Square of its current dismal banality without distorting the important physical and functional interrelationships with the adjacent urban fabric,. It must become an original and enjoyable public space, inviting people to move between river, historic centre and shops.



Laura Verdelli

# QUELQUES RÉFLEXIONS SUR UNE POSSIBLE ÉVALUATION DES IMPACTS DES POLITIQUES CULTURELLES ET PATRIMONIALES APPLIQUÉES AU VAL DE LOIRE

## ENGLISH ABSTRACT

### **SOME REFLECTIONS ON AN EVALUATION OF THE IMPACTS OF CULTURAL AND HERITAGE POLICIES IN THE VAL DE LOIRE**

To assess the impact that heritage policies have on territories is not simple and the different indicators and descriptors do not appear very concrete. Experts designated by the UK and French governments to analyse and measure the impact of cultural factors on recent developments in this area insist that an accurate evaluation is impossible because reliable, clear, obvious and relevant indicators do not exist, at least not yet.

To guide us through the development of awareness on these issues, we relied on two Anglo-Saxon reports and their French equivalent. The first one, *'The Contribution of Culture to regeneration in the UK: a review of evidence. A report of the Department for Culture Media and Sport'*, was edited by Phyllida Shaw and Graeme Evans in January 2004. The second one results directly from the first and constitutes a sort of filiation, an update by the same authors, applied to a larger geographical area: *'Arts and culture in regeneration'*, published by The International Federation of Arts Councils and Culture Agencies (IFACCA) in 2006.

Their French equivalent is the report submitted by Xavier Greffe in May 2006 at the Ministry of Culture and Communication under the title *'The mobilization of France's cultural activities: from the cultural territorial attractiveness... to the culturally creative nation'*.

These three reports, or rather literature reviews, analysed what research has produced in this field, addressing issues related to the role of cultural activities in general urban development transformations and the impact that cultural 'industries' could have on their environments.

Applied to the case of the Loire Valley, our analysis shows that in the double perspective of both a dynamic conservation policy linked to an evolving landscape and the application of the concept of sustainable development, the stakeholders do indeed exploit the possibility of using culture as a factor in economic development.

Starting from the UNESCO designated perimeter of the Loire Valley Funding, its legitimacy on the development (also in terms of imaginary) of an area the suitability of which is based on the specificity of landscapes and on the socio-cultural and historical context, we observe the creation of a genuine integrated territorial resource. This resource, combining culture, landscape, tourism, local production, heritage and economic activities, is expressed predominantly through the creation of a new iconography which is able to image it.

Beyond the analysis, measurement and categorization of the different impacts of this approach on the natural and cultural environment, what also interests us is to see how these impacts can be integrated into territorial management, or used to improve the image of the area. Actually, the cultural development of a territory is often described as supporting economic development, but to achieve this goal the mechanisms of management and land use planning must take this component into account while planning. In the case of the Loire Valley, so far, there seems to be:

- An evolving framework, concerning the concepts of culture and heritage, that informs decision-making authorities at different levels;
- A process that transforms the environment from landscape to cultural landscape;
- A new phase with stakeholders in adaptation and retraining;
- New ingredients of territorial development (cultural landscape, river, culture, heritage and sustainability) that combine in one model (under construction).

The enhancement of cultural resources and of cultural and natural heritages can contribute to territorial sustainable development when these mechanisms, like the actors and stakeholders, are an integral part of the strategic planning of the area in question and are considered as an ingredient of its development. In the specific case of the Loire Valley World Heritage Site, despite the ambitions of excellence and the site management system that has been set up, these objectives are still struggling to be sufficiently taken into account.

L'évaluation des impacts que les politiques patrimoniales ont sur les territoires n'est pas simple et les différents indicateurs et descripteurs paraissent peu concrets. Les experts chargés par les Gouvernements du Royaume Uni et de la France d'analyser et d'évaluer l'impact du facteur culturel sur les transformations renchérissement sur l'impossibilité de faire une évaluation avec précision et au moyen d'indicateurs fiables, clairs, évidents et pertinents : il n'en existe pas, du moins pas pour le moment.

Pour nous orienter dans le développement de la prise en compte de ces thématiques dans le monde anglo-saxon nous nous sommes appuyés sur deux rapports. Le premier, *The contribution of culture to regeneration in the UK: a review of evidence. A report of the Department for Culture Media and Sport*, a été réalisé par Graeme Evans et Phyllida Shaw en janvier 2004. L'autre découle directement de celui-ci et en constitue une sorte de filiation, sinon d'actualisation, par les mêmes auteurs, appliqué à un plus grand espace géographique : *Arts and culture in regeneration*, édité par IFACCA en 2006<sup>1</sup>. Enfin, nous nous sommes tournés vers l'équivalent français : le rapport remis par Xavier Greffe en mai 2006 au Ministère de la culture et de la communication

sous le titre *La mobilisation des actifs culturels de la France : de l'attractivité culturelle du territoire ... à la nation culturellement créative*<sup>2</sup>. Ces trois rapports, ou plutôt literacy reviews, ont fait le tour de ce que la recherche a produit dans ce champ, abordent les problématiques liées à la place des activités culturelles dans les transformations générales et à l'impact que les « industries » de la culture ont sur leurs environnements. Leur analyse, en lien avec le cas d'étude Val de Loire, nous permettra d'apprécier la difficulté d'évaluation des projets de régénération, de mieux percevoir l'intégration des activités culturelles dans ces projets et de comprendre le glissement de la valorisation culturelle vers la valorisation touristique.

## DE LA DIFFICULTÉ D'ÉVALUER LES PROJETS DE RÉGÉNÉRATION

Les rapports anglo-saxons présentent immédiatement dans le titre le terme “regeneration”, à partir de la définition institutionnelle britannique successivement adoptée par le World Summits of Arts and Culture en 2006<sup>3</sup> : *“Regeneration [can be] defined as the transformation of a place that has displayed the symptoms of environmental (physical), social and/or economic decline. What has been described as ‘breathing new life and vitality into an ailing community, industry and area [bringing] sustainable, long term improvements to local quality of life, including economic, social and environmental needs. [...] Culture as a driver, a catalyst or at the very least a key player in the process of regeneration, or renewal”*. Les auteurs considèrent que la régénération est en même temps un processus et un résultat et qu'elle peut avoir des dimensions physiques, économiques et sociales, et qu'habituellement les trois coexistent. Le rapport de Xavier Greffe confirme la possibilité d'utiliser ce terme, *regeneration*, comme pertinent dans le site du Val de

Loire : les indicateurs qu'il présente montrent, en effet, une phase de déclin de l'industrie culturelle, portée surtout par l'affaiblissement de l'attractivité pour le tourisme de la destination « Châteaux de la Loire »<sup>4</sup>.

Les auteurs des textes anglo-saxons, après avoir mis en évidence l'engouement de publications et de rapports sur le rôle de la culture dans les transformations des villes, mettent en valeur le fait que, si au cours des dernières décennies le rôle des activités culturelles est souvent indiqué comme strictement lié au développement (durable), pour les scientifiques il n'y a pas de preuves capables de démontrer un rapport de causalité. Cependant, la culture est vue comme une assurance contre un futur déclin de la part de nombreux élus et planificateurs, et comme une distinction de plus-value capable de redynamiser le développement de la part des investisseurs (aussi bien publics que privés). Le texte de Evans et Shaw s'ouvre avec une citation vraiment significative :

*“My own blunt evaluation of regeneration programmes that don't have a culture component is they won't work. Communities have to be energised, they have to be given some hope, they have to have the creative spirit released.”*<sup>5</sup>

Robert Hughes, Chief Executive of Kirklees Council, 1998

La question qui se pose est celle des difficultés dans la maîtrise des résultats, à cause de la maigre fiabilité de indicateurs, mais aussi à cause de l'absence de liens formels et directs entre les activités culturelles et celles de développement qui ont caractérisé de nombreux programmes de régénération dans le passé : en somme les données sont trop éparpillées et trop disparates voire inexistantes.

La difficulté dans la prise en compte des indicateurs est bien mise en évidence par Xavier Greffe : « *on dispose de deux types d'indicateurs. Les premiers, fort classiques, souligneront l'apport des touristes ou l'augmentation des valeurs foncières, mais sans tenir compte alors des effets d'additionnalité, de substitution, de déplacement ou même de cycle. Les seconds, plus récents, se veulent des indicateurs de qualité de la vie culturelle pour placer la culture au cœur des questions d'attractivité. En fait, il n'existe pas aujourd'hui d'indicateur de la qualité de vie culturelle sinon une combinaison entre le respect de droits culturels et le bon état de conservation d'un patrimoine commun. Ces études débouchent souvent soit sur une vision culturelle apologétique soit sur une vision financière pessimiste, plus rares étant celles qui permettent de mieux circonscrire les leviers spécifiques d'une régénération par la culture, par exemple l'existence d'un leadership dans la conduite des activités et politiques culturelles, une fois les investissements d'infrastructure réalisés. Là où le rôle de la culture apparaît positivement, c'est dans ses effets sur la cohésion sociale pour réaliser l'équilibre nécessaire entre développement économique et développement social, condition d'un développement soutenable. C'est donc bien un processus qui est en cause et la culture a alors moins une valeur intrinsèque qu'une valeur instrumentale pour contribuer à ce processus* »<sup>6</sup>.

Les effets et les apports des facteurs culturels dans les régénérations territoriales rencontrent de nombreuses difficultés dans leur quantification et maîtrise, cependant, il est certain que, sans la présence constructive des variables culturelles, ces mêmes régénérations ne seraient pas durables, du moins dans des contextes de pays développés. En même temps, l'absence de variables culturelles au cœur du processus – occurrence de moins en moins fréquente – dérive surtout de l'absence de structures de coopération entre les acteurs politiques et économiques

et ceux de la culture ou de l'industrie culturelle. Une autre raison qui porte à une sous-évaluation de l'importance des industries culturelles dérive de l'absence, dans de nombreux cas, d'un « échantillon » expérimenté et capable d'intégrer le noyau central du processus.

## DE L'INTÉGRATION DES ACTIVITÉS CULTURELLES DANS LES PROCESSUS DE RÉGÉNÉRATION

Les auteurs des 3 rapports sont d'accord pour indiquer trois modalités d'intégration des activités culturelles dans les processus de régénération : « culture-led regeneration » - ou une régénération conduite par la culture, « cultural regeneration » – ou une régénération où la culture joue un rôle de catalyseur, et « culture and regeneration » ou une régénération où la culture est introduite comme un élément d'accompagnement.

Lorsque l'on parle d'une régénération conduite par la culture les activités culturelles sont alors vues comme le catalyseur et les moteurs de la régénération, souvent via de lourds investissements publics en transformation de bâtiments ou d'espaces publics. Le rapport français présente la gouvernance culturelle au moyen d'activités phares telles que les fêtes, les festivals et les « nuits blanches » comme une forme détournée de ce modèle, qui est parfois utilisé pour générer un certain consensus vis-à-vis du pouvoir.

Dans le cas des régénérations où la culture joue un rôle de catalyseur les activités culturelles sont complètement intégrées dans des stratégies de zone parmi d'autres activités qui comprennent aussi les sphères : environnementale, sociale et économique. « *Souvent de tels projets sont concentrés sur la récupération d'un patrimoine industriel important et souvent symbolique (tel Marseille avec 'la Friche Belle de Mai')* »<sup>7</sup>. La régénération du Val de Loire appartient à cette catégorie, la condition préalable d'un lien avec les listes de l'unesco a joué son rôle. Cependant

nous pouvons souligner le double passage : le catalyseur « culture » s'installe, dans notre cas, sur un catalyseur préexistant, le fleuve, qui n'est pas un catalyseur culturel mais infrastructurel. Ce double jeu, ce passage multiple qui rend le terrain particulièrement fascinant, est possible grâce à une production narrative très riche et longue dans le temps (parfois portée par des personnages au fort leadership qui s'avèrent être des catalyseurs ultérieurs).

Enfin, dans le cas de régénération où la culture est introduite comme un élément d'accompagnement l'activité culturelle n'est alors pas partie intégrante des projets stratégiques de développement et aménagement et ses actions s'appliquent souvent à une petite échelle. Malgré ces limitations, l'apport des activités culturelles peut se montrer conséquent, surtout dans son impact sur les composantes moins « centrales » des projets.

## DE LA RÉGÉNÉRATION CULTURELLE À LA RÉGÉNÉRATION TOURISTIQUE

Les trois rapports accordent une importance capitale aux questions touristiques, surtout par rapport à l'attractivité des territoires.

*« À bien des égards, les touristes constituent la manifestation la plus visible de l'attractivité du territoire. Leur présence, comme les flux d'activité qu'ils induisent, sont un élément central de l'activité économique française. L'enjeu n'est donc pas de s'interroger sur ce potentiel mais plutôt de savoir comment il peut être consolidé et comment ses effets en emplois peuvent être démultipliés. [...] les enjeux de l'attractivité touristique se situent à quatre niveaux :*

- *une concurrence croissante des sites non culturels vis-à-vis des sites culturels dans l'arbitrage du temps des touristes ;*
- *une très forte concentration géographique du tourisme culturel qui empêche probablement d'autres régions de tirer partie de leur potentiel en offre d'actifs culturels ;*

- *un changement du regard du touriste culturel qui doit conduire les opérateurs culturels aussi bien que touristiques à adapter leurs outils et leurs méthodes à ce nouveau contexte ;*
- *un aléa sur la capacité à transformer ces flux de touristes en création d'emplois durables et diversifiés »<sup>8</sup>.*

Ces quatre niveaux sont présents, parfois de façon très accentuée, le long de la Loire. Même si parfois les acteurs et les administrateurs locaux ne paraissent pas conscients des biens, des atouts et des risques liés à leurs territoires. Les auteurs se questionnent sur les effets produits par les actions de régénération qui ont recours à des transformations matérielles du cadre bâti. Il s'agit du champ d'analyse morphologiquement le plus proche de celui du front de Loire à Tours, avec le recours à l'architecture iconique (comme les CCCOD), à la transformation du patrimoine bâti (pour un nouveau *waterfront*) et à la reconfiguration de quartiers entiers (comme la partie « reconstruction » du centre historique). Ces cas de figure ont, aussi bien du point de vue des acteurs que de celui des scientifiques, des supporteurs et des détracteurs : l'emploi de ces transformations est loin de faire l'unanimité, surtout dans les exemples où il ne va pas en parallèle avec un projet de territoire global et intégré et où son action n'est pas toujours efficace, positive et rentable comme elle est présentée. Il semblerait, par ailleurs, que la réussite des transformations soit liée à la capacité des opérateurs publics à combiner savamment les typologies d'acteurs économiques. Les échantillons pris en considération par les trois rapports montrent une plus grande réussite des projets lorsque les actions sont menées en régime d'économie mélangée. Le rapport britannique pousse dans la direction de l'efficacité de l'action privée, soutenant que les résultats les meilleurs s'obtiennent quand les actions ne sont pas majoritairement dépendantes de l'intervention publique.



CONCLUSIONS

En conclusion, il semble que personne ne soit en mesure d’indiquer une méthode valable et absolue pour évaluer les impacts (économiques, mais surtout sociaux et culturels) des activités culturelles, ni les activités culturelles ou les types d’interventions qui seraient plus performants par rapport à d’autres.

Cependant, appliquée au cas du Val de Loire, notre analyse montre que, dans la double optique d’une conservation dynamique liée à un paysage évolutif et d’une application des concepts de développement durable, les différents acteurs autour de la Loire exploitent la possibilité de récupérer un facteur économique à travers la culture. En s’enracinant sur la construction (également imaginaire) d’un territoire pertinent, basé sur la spécificité des paysages, le contexte socioculturel et historique, qui se fait à partir du périmètre de l’inscription du Val de Loire, on assiste à la mise en place d’une véritable ressource territoriale, associant culture, paysage, tourisme, production locale, patrimoines et activités économiques et qui passe, de façon prépondérante, par la création d’une nouvelle iconographie capable de l’illustrer.

Au-delà de l’analyse, de la mesure et de la catégorisation des différentes incidences sur l’environnement naturel et socioculturel, ce qui nous intéresse est de voir comment ces incidences et leurs impacts peuvent être prévenus et intégrés dans la gestion des territoires, voire utilisées pour améliorer l’image des lieux. En effet, la valorisation culturelle d’un territoire est souvent décrite comme porteuse de développement économique mais pour ce faire les mécanismes de gestion et d’aménagement du territoire se doivent de prendre en compte cette composante dans la planification. Dans le cas du Val de Loire, à ce jour, il semble exister :

- Un cadre évolutif des notions de culture et de patrimoine qui informe les niveaux décisionnels ;

- Un processus qui transforme l’environnement (du paysage au paysage culturel) ;
- Une nouvelle scène d’action, avec des acteurs en adaptation et reconversion ;
- Des nouveaux ingrédients (paysage culturel, fleuve, culture, patrimoine et soutenabilité) qui se combinent dans un modèle (en construction) de développement des territoires.

La valorisation des ressources culturelles et des patrimoines naturels et culturels peut contribuer au développement durable des territoires quand ces mécanismes, ainsi que les acteurs et parties prenantes font partie intégrante de la planification stratégique du territoire et sont considérés comme un ingrédient de son développement. Dans le cas spécifique du Val de Loire - Patrimoine Mondial, malgré les ambitions d’excellence et le dispositif de gestion du site mis en place, ces objectifs peinent encore à être suffisamment pris en considération.

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1. Ce texte déclare ouvertement son point de départ : le rapport de Evans et Shaw pour le Royaume Uni. Son ambition est de s’ouvrir à un développement en dehors des Iles Britanniques tout en restant, de facto, dans le monde anglophone. Arts and culture in regeneration, édité par IFACCA (The International Federation of Arts Councils and Culture Agencies), août 2006, 37 p.

2. Ce rapport de 72 pages, constitue une sorte de transposition à la France du rapport de Evans et Shaw qui concernait le Royaume Uni.

3. World Summits of Arts and Culture, Transforming places, transforming lives, 14-18 juillet 2006, Newcastle (UK)

4. « D’une manière générale, les tendances globales du tourisme confirment le raccourcissement des séjours des visiteurs étrangers, qui entraîne leur concentration sur les grands monuments parisiens, au détriment de certaines destinations comme les châteaux de la Loire », Xavier Greffé, La mobilisation des actifs culturels de la France : de l’attractivité culturelle du territoire ... à la nation culturellement créative, 2006, p. 24

5. Graeme Evans et Phyllida Shaw, The contribution of culture to regeneration in the UK: a review of evidence, A reports of the Department for Culture Media and Sport, 2004, p. 2

6. Xavier Greffé, La mobilisation des actifs culturels de la France : de l’attractivité culturelle du territoire ... à la nation culturellement créative, 2006, p. 9

7. Xavier Greffé, La mobilisation des actifs culturels de la France : de l’attractivité culturelle du territoire ... à la nation culturellement créative, 2006, p. 10

8. Xavier Greffé, La mobilisation des actifs culturels de la France : de l’attractivité culturelle du territoire ... à la nation culturellement créative, 2006, p. 19

*Julie Lausin & Laura Verdelli*

# THE UPPER PART OF THE RUE NATIONALE AND THE PLACE ANATOLE FRANCE: RECENT EVOLUTIONS AND FUTURE PROJECTS

## INTRODUCTION

This paper deals with recent developments in the production of the territory, starting from the example of the spatial planning project of the **upper** part of rue Nationale and the Anatole France Square. By the early 1980s, in a deeply changed social, cultural, economic and historical context, the French central government has encouraged the development of local and regional authorities, affecting at the same time the process of planning projects (and in particular of urban design) and what is expected from them. Starting from this statement, we can study the relationship between the changes in the context and the ways of fabrication of a 'project territory'.

The contemporary way of making a project seems to be based on at least five major components: the definition of the expectations of the project, its design, its realization, but also its appropriation by the recipients, and the consequent and inevitable changes due to this appropriation. The project becomes then less a result than a framework of action. The sharing of development issues, the proliferation of stakeholders, the cooperation and the coordination among actors, etc., acquire a capital place and become an outcome, as well as the space transformation in itself.

This article aims to gain insight into this system by looking at an example of contemporary territorial construction that corresponds to the recent vision of the future of the urban area as promoted by the city of Tours and by the urban community Tour(s) Plus over 2013-2014, and more specifically by analysing the vision that unfolds through the territorial projects taking place around Anatole France Square: the Contemporary Creation Centre 'Olivier Debré' (at the place of the School of Fine Arts) and the project of the top part of rue Nationale. These projects are placed in a context of decentralization (and crisis), in a framework where a more or less effective participation in decision-making of all

actors is constantly evoked (especially regarding the decisions that leave a visible mark in terms of presence in space and that are able to reinvent the image that the city conveys). In addition to these projects, managed as 'one-spot' or 'episodic' events (for obvious reasons of management and control of an otherwise too complex an environment), we have one of the flagship projects of the city: the first tramway line, which runs through this space, as a sort of symbolic as well as a material, functional link. The framework that legally made all of this possible, is the revision of the Conservation and Development Plan (PSMV<sup>1</sup>) regulations and the revision of the limits of the Protected Area<sup>2</sup>, the conservation perimeter where the great majority of the projects are located. The projects specifically addressed here are related to the wider territorial project, and are based on strong architectural, urban and landscape components ('guaranteed' through the organization of international design competitions), and on a process that in theory strongly implies citizens and associations in the formulation of the programme. Indeed, following the inscription of the Loire Valley on the UNESCO World Heritage list in 2000, the construction of a territorial image through urban and architectural policy strongly connected to heritage and culture becomes one of the keywords of the urban development strategies.

## FROM A CONCEPTUALIZED TERRITORY TO AN IDEALIZED TERRITORY

For elected officials as well as for technicians, the space of the city has to be maintained, organized, built, and lived in. But the space is not empty, and its existing material, tangible character, is as much a constraint as an asset. Moreover, territorial boundaries are plural: sometimes they correspond to a neighbourhood, sometimes to the limits of the town, sometimes they spread out to the conurbation ... When we think of an urban project, existing buildings and features which make up a space are

a constraint that we can choose to eliminate or to integrate. Depending on the cities, post-war reconstruction followed one or the other strategy. In Tours, in the 1950s, the Municipality started a policy of treatment of what remained untouched by the war of the old centre and its harmonization with the rapid reconstructions made out of post-war urgency. Several proposals of redesign of the old centre were submitted to the Municipality, who preferred a project respecting and restoring the remaining historical heritage to a so-called 'Bulldozer-renovation' project, which advocated the demolition of the ancient city in favour of a modernization programme including the widening of the streets, and the construction of new fifteen storeys buildings and towers. This choice, valuing heritage, is one of the premises of a growing awareness of the importance of inheritance, reaffirmed in 1973 by the creation of the '*Secteur Sauvegardé*'<sup>3</sup>.

Speaking about the area at the top of rue Nationale and of Anatole France Square, one of the most damaged areas in town (the bombing focusing on destroying the bridge but destroyed also all the surrounding area, saving only, of these two blocks, the Saint-Julien ensemble and the Hôtel Gouin<sup>4</sup>), the project of 1955 (called « entrance North of Tours »), designed by the architect Pierre Patout, was organised around:

- a composition plan in perfect symmetry;
- the showcase of historical monuments (especially the Saint-Julien's church and what remain of its old abbey);
- the creation of three public facilities: the municipal library, a conventions centre and a School of Fine Arts (the convention centre, west twin of the library, was never built);
- the construction of a group of shops and housing around the two blocks originated by the project.

Sixty years later, the area formed by the two blocks flanking the entrance to rue Nationale and Anatole France Square is suffering the

consequences of time: the concrete terraces-roofs of the buildings along the street are cracked, which means that water leaks into shops, and the panoramic terraces are unusable and closed to public use for a long time. The city faces a choice: undertaking a big renovation project, based on conservation, or enjoy the opportunity to build a new image of the city by giving a new look to the top part of rue Nationale.

### **TERRITORIAL ATTRACTIVENESS AS A GOAL**

The option preferred by the Municipality is the one of total renewal. The area hadn't experienced a real showcase since the work done during the post war period. From an administrative point of view, local authorities have systematically integrated the project in each strategic planning document (of urban planning and heritage protection): the Planning and Sustainable Development Plan (PADD<sup>5</sup>), the Local Urbanism Plan (PLU<sup>6</sup>) - approved in 2011 – that must also ensure heritage protection<sup>7</sup>, the Conservation and Development Plan (PSMV<sup>8</sup>) of the Protected Area, through its amendment of 2012 that allows building on the Saint-Julien and the School of Fine Arts blocks. Moreover, the protected area also straddles the UNESCO site of Val de Loire (so a part is subject to the legal constraint of this site) and is then accountable for the aesthetic and respectful integration of each project of the landscape and identity of the territory, as well as fulfilling the guidelines set by the Management Plan of the Val de Loire site.

The four goals at the base of the 'urban project' of the Conservation and Development Plan of the Protected Area are formalized as following: *"an urban and economic development driven by commerce, tourism and culture; a residential diversification project; a qualifying, recovery and re-appropriation of public spaces project; an incentive plan for sobriety and energy efficiency"*<sup>9</sup>.

Thus, in the late 2000s, some projects directed to the 'top of rue Nationale' appeared and progressed in the recommendations of several strategic planning documents. The major goal for the Municipality was to improve the image of the city and thus its attractiveness, especially touristic, through culture, answering at the same time to a need. Indeed, the PADD of 2009 states that *"the whole project will strengthen the cultural and tourist image of the city while giving back to the top of rue Nationale the appearance it has before the war"*. Architectural projects and urban project are highly correlated in a single area, designed around the Anatole France Square. The area was to be redesigned as a whole, organized around three major projects: the Centre for Contemporary Creation 'Olivier Debré' (CCCOD), the project called of the 'top of the rue Nationale' and the project of the International City of Gastronomy.

The rearrangement of the area is achieved through placing new structures, intended to create a landmark in the landscape of Tours. Tours already performed this type of operation. Actually, an earlier project of redesign of the train station square was the occasion to locate a new landmark building (intended as iconic) designed by the 'starchitect' Jean Nouvel. Opposite the train station, at an hour by high speed train from Paris, stands the 'Vinci International Congress Centre of Tours', with its three auditoriums for 350 to 2000 people, competing with the capital for conference rooms since it offers very attractive prices for an acceptable time-distance from the train station of Paris-Montparnasse.

Working on the attractiveness of the city is a major challenge for the municipality that wants to attract businesses in order to promote employment, and thus attract new residents, and always more tourists. It is about entering the virtuous (or vicious – depending on one's point of view) circle of the growth economy. Attractive cities compete, doubling their imagination on territorial marketing strategies.

*“The Anatole France Square, remodelled during the construction of the underground car park in the early 2000’s, is a major public space for the city. [...] The incompleteness of the initial project and the general site topography, however, make the site difficultly readable. [...] The arrival of the tramway, the perspective of the implementation of the Contemporary Creation Centre ‘Olivier Debré’ and of a hotel complex offers the opportunity to rethink the urban project. [...] The three projects contribute to enhancing the attractiveness of the site. [...] As programme elements and design factors, they allow the emergence of a real urban project that will also focus – to respond to the diagnosis made in the context of the revision of the PSMV – on a plan to ‘beautify’ public spaces and to supply renewed and densified housing”<sup>10</sup>.*

## **TERRITORIAL COMPETITIVENESS AS A CHALLENGE**

Following the success of Vinci Congress Centre, the elected officials and politicians of Tours by offering quality, attractive and able-to-convey-a-new-image-of-the-city services and facilities, intended to upgrade the city in the regional competitiveness and in the medium-sized cities national scene rankings. Capitalising on what has been learned through the realisation of the Jean Nouvel building facing the railway station, the city of Tours asked the artist Daniel Buren to draw the tram and punctuate his route with outstanding art-works. While some critics presented this tram as *“a cross between an aluminium foil roll and a zebra”<sup>11</sup>*, the Mayor had hoped that the work of a renowned artist will attract tourists<sup>12</sup>. The Municipal Council, ending its third mandate, launched the renovation of 11,000 m<sup>2</sup> of public spaces, including the parvis of the future Centre for Contemporary Creation ‘Olivier Debré’ (CCCOD), the parvis of the Saint-Julien church, and the area around the top part of the rue Nationale, promoting

the growing autonomy of local authorities in the fields of development and territorial marketing. A first axis to enhance attractiveness is identified in the supply of housing; the overall project schedules a huge housing restructuring programme: 260 mixed units on 2,700 square metres, behind the alignment of rue Nationale, at the heart of the blocks. However, the super-visible ‘mega-project’ (at the small local scale), is primarily on the Anatole France Square and at the top of rue Nationale, around two major interrelated key-words: tourism and culture.

Definitely, the CCCOD answer to the municipal aspiration to create a cultural centre able to accommodate the collections that the artist Olivier Debré bequeathed to the city of Tours, in 1999, including large formats on the theme of the Loire river. The CCCOD will bring together on one site the Debré donation, and the Contemporary Creation Centre (CCC) whose mission is to produce, distribute and exhibit contemporary art in all its forms. It will take place in the premises of the Fine Arts School (ESBAT), that will be transferred (after a transition period in the Béranger site, belonging to the university of Tours, since 2012) on the site of the former printing house ‘MAME’ as part of another project that should lead to the creation of a multidisciplinary art centre. The project management was assigned, through an international competition, to the Portuguese firm Aires Matéus, the contracting authority is the Urban Community Tour(s)Plus and the responsible of the operation is the city of Tours. Due to the nature of the project, interfering with State competencies (on heritage for example), at the heart of a UNESCO site, inside the Conservation Area, the process is also followed by the Direction of Cultural Affairs at the Regional level (DRAC Centre) and by the Territorial Service of Architecture and Heritage of Indre et Loire (STAP 37<sup>13</sup>). This truly multi-partner project is to be delivered in the autumn 2016.



Furthermore, increasing the tourist attraction of the city also implies the restyling of the public space (or public use space) that connects the strong points of the square: CCCOD and Church Saint-Julien. This re-design proposes the demolition of the existing commercial buildings (those with the leaking roof-terraces) along the East and the West of rue Nationale so as to take advantage of the real estate value, to partially reconstruct the original project by Pierre Patout (with its two towers highlighting 'the entrance to town'<sup>14</sup>) and to build a twin high-end hotel complex overlooking the Loire (a 3 and a 4 star hotel, with a total of 178 rooms on 6,700 square metres). Such equipment is naturally accompanied by restaurants, shops and other commercial spaces including three supermarkets of 800 square metres each for a total area of 5,500 square metres.

Finally, since the inscription of the "gastro-nomic meal of the French" on the Representative List of the Intangible Cultural Heritage of Humanity by UNESCO in November 2010, Tours, Paris-Rungis, Lyon and Dijon, make up the network of International Cities of Gastronomy. Moreover, since Tours already hosts the *Mission française du patrimoine et des cultures alimentaires* (MFPCA<sup>15</sup>), as well as the UNESCO Chair "Safeguarding and Promotion of Cultural Food Heritages" (created in 2011 at the François Rabelais University of Tours<sup>16</sup>) and the European Institute of History and Cultures of Food (IEHCA<sup>17</sup>), institutional stakeholders had naturally thought it useful to set up a multi-partner project so as to make the city an internationally recognized capital of this particular territorial and cultural expertise. Within this plan, the building of a "lighthouse" on the top of the site of rue Nationale should have taken place, 3,400 square metres for the headquarter building, facing an area of 5.5 hectares of 'thematic gardens at the heart of the town', located on the Simon island. The part of the project that concerns the realisation

of this building, but not the International City of Gastronomy project, is today under rethinking by the new elected municipality, installed after the latest municipal elections of 2014.

## EXPERIENCING AND BELONGING TO THE TERRITORY

From the perspective of the inhabitant, if the urban territory in its spatial dimension can, as for elected officials and their technicians, be experienced as a constraint, its built physicality usually transmits a reassuring feeling. The spatiality of the city is a milestone, a frame. Urban structure opens perspectives on architectural objects or vegetation that function as urban evidence, essential to establish benchmarks. Looking at the emotional relationship that can link an individual to his city, we observe that the history of a city is closely linked to the history of society, and a sense of belonging to a territory contributes to and strengthens the identity and character of the individual. The spatial character of the territory, that sense of belonging, plays a reassuring role on a larger time scale. When it is strong, the sense of belonging drives people to become actors in the transformation of the territory, actors in the city projects, whether spatialized or not.

In the case of the project of Anatole France Square, and more generally of the top part of rue Nationale, residents have expressed "*worries and even fears about the project of building towers on familiar sites that carry strong identity and heritage values*"<sup>18</sup>, as evidenced by the report of the inquiry commissioner about the PLU project of Tours made in 2011. The first sensitive element that embodies that fear was the mass cutting of existing trees in the sectors concerned by the work (which, obviously, comes before any transformation). The fact that some of these trees, that were protected by a "planted protected area", were downgraded by the revision of the PSMV as to allow their cutting, worries many inhabitants.

Some inhabitants mobilized against the cutting of old lime trees, particularly through associations such as the Association for the QUALity of Llife in Tours urban area (AQUAVIT<sup>19</sup>). The disappearance of these heritage trees in several city projects has increased the vigilance of the inhabitants on this respect (Halles square, Choiseul square, Sanitas block, general route of tramway<sup>20</sup> ...). Today, more than a hundred trees are threatened by the new project (also trees that are located along the Loire, inside the UNESCO's site perimeter and that constitute a great landscape attraction). The attachment of Touraineans to the present image of their city, even if the dilapidated state of the roof-terraces along the top of the rue Nationale required complete reconsideration, forced the Municipality and the urban community to show the utmost attention while communicating on the project. Nevertheless, the project is facing much opposition, expressed through the local press, internet blogs, associations, even constituted on purpose<sup>21</sup> and witnesses during public enquiries (insufficient, according to users).

*"If people are given an active role in decision-making on landscape, they are more likely to identify with the areas and towns where they spend their working and leisure time. If they have more influence on their surroundings, they will be able to reinforce local and regional identity and distinctiveness and this will bring rewards in terms of individual, social and cultural fulfilment. This in turn may help to promote the sustainable development of the area concerned, as the quality of landscape has an important bearing on the success of economic and social initiatives, whether public or private"*<sup>22</sup>.

Beyond the fear of change, which could undermine the sense of belonging, and prompt the inhabitants to no longer identify themselves with their territory, projects also face the fact that any experience of the territory produces a feeling. Closely linked to the sense of belonging to

the territory, the feeling of the territory as a living space could not be more subjective. If it is based on a multitude of very individual factors, this feeling is also influenced by objective factors related to public services and public spaces, that make the space a place to live, to move in, to work in, to spend spare time ... Any restructuring project will involve changes in spatial practices, on a large or small scale and more or less desired. For example, to realize the CCCOD project, the School of Fine Arts will be moved to the MAME site, changing the habits of students and teachers used to a perfectly adapted building located in a very central position. Directly affected by this major change, they are among the first to seriously study the project and question the creation of the CCCOD. Actually, while other foundations close (Chillida's one, for example), they fear that €1.4 million (that corresponds to the amount that the CCCOD expect to raise through paid admissions during the first year) will not be enough to financially balance the project, especially since the entry to other centres for contemporary art in France is free. And, even if enough evidence can be found to support the project, they wonder if it would not be more relevant and rewarding to combine on the same site with the CCCOD and the School of Fine Arts.

Even though the project has 'germinated' for over ten years in terms of communication and references in the political discussions of elected officials, preparing a new mind-set, some big questions persist among the Touraineans. At the same time, the shopkeepers under the existing roof-terraces of rue Nationale blame the Municipality for a lack of communication on the hotels project and on their commercial impact. *"It would be wise to inform shopkeepers so they know their future and those of their employees"*<sup>23</sup>.

Even the programme of the twin high-end hotels project met some opposition, from the hotel managers of Tours, according to whom the supply of hotel beds is already saturated. They estimate

that an additional supply, even luxury, will not necessarily create additional demand but could just lead to a different distribution of the existing one. All these criticisms occupy local people who feel that they are funding a collective municipal project that will result in a downturn despite the announced objective of boosting the economic development as the very vocation of the project.

### WHEN IDEALIZED AND EXPERIENCED TERRITORY MEET

The project is presented by the decision-makers as integrated and designed for international development (attracting tourists but also investors or international companies), while the stakeholders who drive the implementation of the project itself have a priori few international relations. The politicians and officials suggest that the project will attract big names, such as the former municipal councillor to big projects: *"All the big names want to come!"*<sup>24</sup>, while residents complain that the project is detrimental to local nearby commerce. If some people believe that the current distance of the Contemporary Creation Centre from the city centre makes its access difficult to tourists<sup>25</sup>, others feel that moving it into the historic city would strengthen the centralization of cultural facilities in the very core of the town at the expense of less well-located areas, raising ethical questions about the accessibility and mission of public service, split between local interests and tourist interests.

The design of the territory, expressed through these projects, refers to three dimensions:

- **a conceptual dimension** of the project: the spatial project must now integrate economic, socio-cultural, environmental and development dimensions, which refers to a series of issues that are materialised and made visible through the building of that space. The wish to meet economic goals of attractiveness, of better ranking in the list of

cities providing high quality of life requires at least a dynamic, adaptive, and flexible strategy, and the choices made (under some pressure) by the public authorities will be constantly reminded to the memory by the landmarks to which they correspond;

- **an implementation dimension:** the implementation of the spatial project requires alliances between stakeholders in order to be realized; political alliances are a first step, the award of the tenders is another;
- **a legitimacy dimension:** the involvement of the public, inhabitants and users in general (final recipients of the project) becomes a necessary component for the legitimation and support granted to the project. If, for some people, space is a constraint (in terms of construction, development, work), for some others, it is a frame, a support and can more easily be an ally.

### CONCLUSIONS

In the current context of competition between territories, which, if it has always existed, has increased dramatically with decentralization, delegating more powers and responsibilities to smaller territorial units, Tours, being the main city in Indre et Loire, is trying to pull out of the game. In the years 1970-80, modernity and attractiveness of a city was implicitly measured by its suburban shopping centres. Today these have been revalued and appreciated far less by planners even if the 'peripheralization' of public services so as to improve accessibility from suburban areas, 'penalizing' the central city, continued, for example, with the relocation of hospitals. Tours and its urban area are today pursuing a renewal that they initiated by opening the (first) tramway line, and that they plan to consolidate through the implementation of several closely interwoven projects focusing on a single area: the top part of the rue Nationale. They expect a new city entrance overlooking the

river (full site inscribed on the UNESCO list of World Heritage under living evolving cultural landscape); a twin hotels complex; the rehabilitation of part of the Reconstruction; a Centre devoted to Contemporary Creation and Art; and, probably, the headquarter of the International City of Gastronomy, even if not necessary located in a brand newly built building.

In terms of territorial design, the objectives of the Municipality, converging with the ones of the urban community, seem intent on getting back into the geographical centre of the urban area a series of infrastructures, especially cultural, using public transport. The city, in recent years, and particularly after the inscription of the Loire Valley on the World Heritage list of UNESCO, has embarked on a series of cultural projects, rather 'soft projects', addressing the so called 'leisure society', in strong connection with heritage and landscapes and intended to outline a 'new' image (based on the so-called 'consolidated identity') of the Touraine.

In terms of territorial competitiveness, the Municipality makes Tours a real 'project territory', hoping that the cultural cocktail will give a new breath of dynamism to the city. However, several voices from residents, users and citizens expressed opposition to this set of ambitious projects, especially in times of crisis. Today, against the background of progressive decentralization and the direct test of public approval through elections, enabling all levels of civil society to participate in strategic decision-making appears evident. Obviously, the perfect project does not exist, nor does the possibility of satisfying all categories of users. This sometimes makes opposition and resistance seem stereotypical and excessive. Moreover, in Tours, being a city rather inward-looking in its habits, any attempt to change meets outright opposition. However, the expression of protest (organized or not) by civil society reveals a number of poorly managed elements in the

project by local authorities. Despite the many written and spoken discussions and communications that reflect well a recurring participatory democracy, the non-decision-making bodies in society have felt excluded and marginalized on what concerns the recent projects for the city.

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1. Please refer to footnote number 8
2. Please refer to footnote number 3
3. The 'Secteur Sauvegardé' is an urban heritage protected area set in France by the law n° 62-903 - 4 August 1962 that completes the regulation on historical and esthetic heritage protection in France and helps building restauration, called Malraux Law
4. A private Renaissance mansion, protected as historical monument since the 7 August 1941
5. One of the four documents that constitutes a PLU, together with: the presentation report, a regulation, and the planning and programmeme orientations (OAP). It defines the general urban and regional planning goals
6. Introduced by the law n° 2000-1208 related to solidarity and urban renewal of the 13 December 2000, it replaces the former "Soil Occupation Plan" (POS). The PLU is a strategic planning document fixing planning and use of soils rules
7. According to the Article L 121-1 of the planning code, the PLU must ensure the "protection of urban ensembles and of remarkable built up heritage" and the "urban, architectural, and landscape quality" (translation by the author)
8. Planning document that takes the place of the PLU inside the perimeter of the protected area
9. Quote from the presentation of the project to the city council on 19 March 2012, translation by the author
10. Quote from the presentation of the project to the city council on 19 March 2012, translation by the author
11. Video « Bref. J'ai testé le nouveau réseau bus et tram de Tours » a parody of « Bref » posted by a Tours inhabitant on YouTube [www.youtube.com](http://www.youtube.com)
12. "People will come from the entire world to admire the work of Daniel Buren in connexion with the first tramway line of Tours? This is the hope of Jean Germain [Mayor 1995-2014], reaffirmed during the municipal council of last Monday" (translation by the author). Christophe Gendry, « Tramway de Tours : les sept travaux de Daniel Buren », *La Nouvelle République du Centre-Ouest*, 16/03/2013 05:44 <http://www.lanouvellerepublique.fr/Indre-et-Loire/Actualite/24-Heures/n/Contenus/Articles/2013/03/16/Tramway-de-Tours-les-sept-travaux-de-Daniel-Buren-1372752>
13. The Direction of Cultural Affairs at the Regional level (DRAC) and the Territorial Service of Architecture and Heritage (STAP) are part of the French Ministry of Culture and Communication with offices in each region and department of the country. To know more about the STAP, please refer to another article of this book: Supportive guidelines as a tool for the conception of local urban plans, by Mélanie Riauté.
14. The historical entrance to town along the Road to Spain became today just the arrival from the North of the town since most of the traffic comes through the highway n. 10, that runs along the East limits of the municipality
15. The French Mission to food heritage and cultures, created in February 2008, is charged to prepare the file to apply for the UNESCO inscription
16. <http://chaireunesco-alimentation.univ-tours.fr/>
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18. [http://urbanisme.tours.fr/pdf/conclusion\\_enqueteur\\_B.pdf](http://urbanisme.tours.fr/pdf/conclusion_enqueteur_B.pdf) (translation by the author)
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25. The CCC is actually located rue Marcel Tribut, some minutes walking from the railway station



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Myriam Laidet

# THE UNESCO INSCRIPTION OF THE LOIRE VALLEY: THE MANAGEMENT PROCESS OF LIVING CULTURAL LANDSCAPE

## ABSTRACT

The proposed site for the project exercise of the 5th EUSS edition falls within the limits of “The Loire Valley between Sully-sur-Loire and Chalonnes” UNESCO designated area, a complex landscape that includes the river Loire but also much of its valley, and countless interrelationships between man and river that contributed to its prosperity and its heritage density. In addition to its royal châteaux and gardens, its historic urban centers and troglodyte dwellings, this landscape also bears witness to the continuation of a river culture in which human activity and *‘savoir-vivre’* have evolved alongside of the river.

According to the UNESCO criteria, it represents an “organically evolved” and “continuing” cultural landscape, heavily populated. The Management Plan results from a cultural process based on knowledge and the appropriation of the World Heritage values, by both its public and private stakeholders. It has been approved in November 2012 by the State after the validation by the 197 local councils concerned by the UNESCO site. The challenge is now to guide its implementation in the necessary development of the Loire Valley and to promote the World Heritage resources as added-values of the innovative development which guarantee the sustainability of the UNESCO World heritage property and the right transmission to future generations.

## INTRODUCTION

On November 30<sup>th</sup>, 2000, the middle section of the Loire River Valley, situated in northwest France – known as the “*Val de Loire*” – was inscribed on the UNESCO World Heritage list as a living and evolving cultural landscape. Encompassing a 280 km long segment of the Loire River and covering a surface area of 800 sq. km., it is one of the largest UNESCO sites in France. It involves 197 local authorities including 6 urban areas, 2 administrative regions: *Centre* and *Pays de la Loire*, and a population of 1.2 million inhabitants.

The UNESCO Management Plan was approved in November 2012 after a seven-year long process headed by the representative of the State and the Mission Val de Loire, a public engineering entity established by the two Regional Councils of the *Centre* and the *Pays de la Loire*. Some 82% of the site's local authorities approved of it and they agreed to integrate the O.U.V. concept and the Management Plan into their own urban planning documents and development projects.

This Plan defines the Loire Valley heritage management strategy based on knowledge and on the appropriation of the Outstanding Universal Value (O.U.V.) by the site's stakeholders.



1. UNESCO Val de Loire site: median 280km-long section of the Loire River in northwest France.

Source: Christophe Bonte

## 1 THE CHARACTERIZATION OF THE OUTSTANDING UNIVERSAL VALUE OF VAL DE LOIRE.

The inscription on the UNESCO World Heritage list is the recognition that the Loire Valley is a “natural and cultural monument”. The decision to inscribe such a large area as an evolving and living cultural landscape represents a radical development in terms of the protection and enhancement of UNESCO sites: it is no longer just a question of acknowledging the outstanding qualities of a heritage site, but also of incorporating the entirety of an area into the inscription, i.e. the way people actually

interact with the physical, cultural, economic and social environment of the sites and monuments. The Outstanding Universal Value of the cultural landscape of *Val de Loire* pertains to three UNESCO criteria: (i), (ii) and (iv).

### 1.1. Criteri (I), a master piece of the “human creative genius”

The exception of the *Val de Loire* under criterion (i)<sup>1</sup> lies in the density and the quality of the architectural heritage of its historical towns, including Blois, Amboise, Chinon, Saumur, Orléans and Tours, and of its world renowned châteaux, the most famous being Chambord. But the scope of the heritage that characterizes the UNESCO inscription goes beyond this monumental dimension by encompassing the entire valley and its distinguished scenic representations.



2. The Chinon example: the monumental site of the fortress of King Charles VII of France (1403-1461) with its formerly fortified Medieval town and tree-lined mall on top of the port's embankment.

Source: Jean Bourgeois



3. The monumental site seen in its contemporary urban context.

Source: DREAL Centre

### 1.1.2 The evidence of a fluvial civilization

The many facets of the O.U.V. associated with criterion (ii)<sup>ii</sup> are characterized by the economic activity of a river that was the major trade artery in the Kingdom of France. The memory of this multi-secular occupation of the Loire's riverbanks is ever-present: in flood-control works (600 km of levees and spillways), engineering works for navigation (ports, slipways, quays, and river channeling embankments), the vestiges of fisheries established in the riverbed, the ancient bridges with suspended mills, in the Loire river fleet and, more broadly, in the agricultural, market-gardening, arboreal, and wine-growing economy that owes its development to the rich alluvial soils and to its proximity to the river as a means of transportation.



4. The memory of the river fleet, carved into the tufa walls, is now a living archive as new shipyards open.

Source: Jean Bourgeois



5. The duit Saint-Charles, port of Orléans: the maintenance problems posed by channeling work on the Loire (lowest water level).

Source: Dreal Centre

### 1.3 The memory of Renaissance ideals and the Age of Enlightenment

Criterion iviii of the O.U.V. concerns the memory of the aesthetic ideals and good governance of the Renaissance and of the Age of Enlightenment.

From Charles VII, Duke of Touraine, anointed King of France in 1429, to Francois I of France, five kings were to succeed one another in the Loire Valley for one and a half centuries of intellectual, artistic, and economic rebirth inspired by the 15<sup>th</sup> century '*Quattro Cento*' revolution in Italy. Italian scholars, Architects and landscape artists, including Leonardo da Vinci, were invited to the French court: they accompanied the transformation of Medieval fortresses into prestigious châteaux surrounded by their pleasure gardens and belvederes overlooking the Loire. The kings encouraged the modernization of the towns by pushing back their walls, establishing the first housing allotments and supporting the fluvial economy. The quality of the landscape became the symbol of the good governance of a territory and the demonstration of the aptitude of the Prince to guarantee the prosperity of his kingdom.

The art of urban architecture during the Age of Enlightenment was to consolidate and enhance this development. The Loire Valley became the laboratory for major royal construction works whose stone bridges, main road arteries and urban port frontages are still the infrastructural mainstay of the Loire cities today.



6, 7. From the Medieval fortress of Sully-sur-Loire to the Renaissance Château of Blois.

Source: Laurent Massillon



8, 9. he prestigious pleasure gardens, e.g. the châteaux of Rigny-Ussé and of Villandry.

Source: Laurent Massillon



10. The prestigious royal waterfront in Blois is an example of the art of urban architecture during the 18<sup>th</sup> century along with the Pont Jacques V. Gabriel built in 1735.

Source: Laurent Massillon

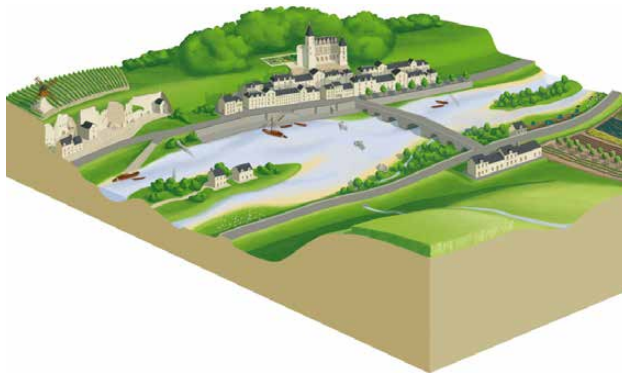


## 1.4 An “Architecture on a grand scale”<sup>iv</sup>

The cultural landscape of the Loire Valley reflects the legacy of a royal culture that introduced the concept of aesthetic landscapes during the Renaissance, thus serving as the key principle underlying spatial organization.

The Age of Enlightenment supported this quest for mastery over landscapes as much by the development of top quality hydraulic and civil engineering techniques as in respect of architecture and town planning. The Loire Valley is truly “architecture on a grand scale” built upon ‘anthropization’ and the human influences accumulated over two millennia of interactive history between human beings and their river.

It is a clever meshwork between economic uses and the representations of the enlightened political authorities. The ‘Loire of port cities’ juxtaposes the ‘Loire of châteaux and of gardens,’ i.e. the living landscapes juxtapose the representational landscapes.



11. Outstanding Universal Value: the Loire of Châteaux and gardens, the riverscapes shaped by economic activities, and the river whose natural conformation constitutes its beauty.

Source: Christophe Bonté

## 1.5 The three scapes of perception of the Outstanding Universal Value



12. The scale of the River, Sully-sur-Loire.

Source: Pierre Aucante



13. The scale of the heritage waterfront, the urban front of Saumur.

Source: Jean-Michel Gabillé

## 2. THE THREATS AND RISKS THAT MAY ALTER THE O.U.V.

This large territory is a thriving area that welcomes 10 million visitors each year and new inhabitants hailing from the Paris Basin and from Northern Europe. The regional territorial development plans for the *Centre* and the *Pays de la Loire* Regions, drawn up in 2010 and 2011 confirm the economic and residential attractiveness of the Loire Valley<sup>v</sup>.

Ever since navigation stopped at the end of the 19<sup>th</sup> century, the modernization of the *Val de Loire* has been viewed in relation to the main rail, road, and highway links. The



14. The scale of the Broad Landscape, transversal view looking upstream from the south hillside towards the north hillside in Tours (37) where the levee constitutes a horizontal line that echoes the riverscape's linear composition.

Source: mission val de loire

cities on the Loire now focus away from the river and spread out across the plateaux. Urban sprawl, the scattering of farmlands, the standardization of commercial and residential architectural designs, the absence of activity zone integration, and oversized infrastructures testify to the globalized economy and to a brutal shift in the scale of development. All too frequently, contemporary uses are entirely at odds with the landscape heritage.

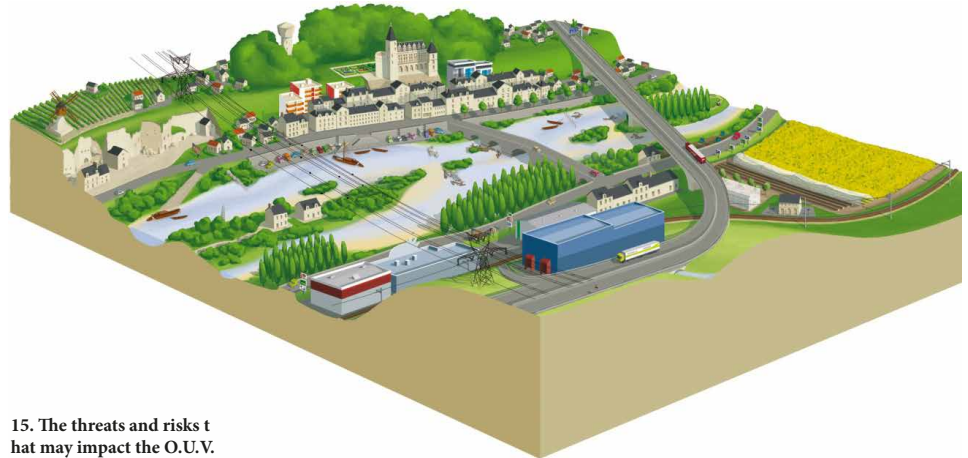
The identification of the impacts of these current forms of development on the cultural landscape was undertaken from three different scales of perception: from the standpoint of the river, the waterfront, and the broad landscape.

**2.1 The river, its islands, and its banks** have resumed their natural contours and are sanctuaries for fauna and flora that have made the Loire Valley an essential European wildlife area that fosters biodiversity and the migration of species. The ports and Loire River meadows, abandoned for lack of use, have deteriorated: the first, now covered with vegetation or colonized by cars, are seriously threatened, while the second are either wilderness areas or converted into poplar groves that make the banks of the Loire inaccessible and block off the expansive views from one riverbank to the other.

## 2.2 The Loire waterfronts

are elegant linear compositions that offset the city and its châteaux along the banks of the river. These are gradually losing their fundamental attributes as buildings become denser and new neighborhoods are built: the standardization of constructions, whose planning and architectural styles are dissociated from the location and from its history, along with an uncontrolled use of space, contribute to the loss of structuring of these Loire façades.

**2.3 The broad landscape of the Loire,** with its panoramic vistas, as seen from the levee and/or from the hillside, and often marked by a forest on the horizon, is being altered. Urban sprawl is responsible for the disappearance of the green buffer zones between the towns and villages and this is jeopardizing the future of unbuilt areas, which are most frequently farmlands. This fragmentation of the landscape is accompanied by the construction of huge facilities whose magnitude dwarfs the heritage compositions.



15. The threats and risks that may impact the O.U.V.  
Source: Christophe Bonté

## 2.4 The scales of perception and urban planning tools

The threats were broken down according to three regulatory development scales: at the scale of the broad landscape, which corresponds to the SCOT (territorial coherence plan), at the scale of the Loire waterfront, which thus becomes the 'medium scale' and corresponds to the Local Urban Development Plan and its protective easements, and at the scale of the river, the 'proximity scale,' which corresponds to that of the development and building permit.

A risk grid was drawn up prior to the implementation of an evaluation system to assess new projects from the standpoint of these various landscape scales. This principle, initiated when the Management Plan was drafted, is currently being perfected within the framework of the first impact studies.

The breakdown of the threats for each scale of perception is the following:

The large scale (scale of the broad landscape): damage to the landscape structures, the construction of outsized development projects or those with a substantial visual impact, the destruction of vantage points, and the obstruction of distant views over the river.

The medium scale (scale of the waterfront): the loss of visibility from one riverbank to the other, the alteration of agricultural landscapes, the destruction of the edges of forests and of terraces, linear urbanization, particular when established high up on hillsides, the increasingly banal designs used in urban development and public spaces, as well as the excessive presence of signage and exterior advertising,

The proximity Scale (scale of the river): loss of the integrity of the architectural and urban heritage (radically at odds in terms of scale, form, size, and materials), the deterioration of the building heritage due to lack of upkeep or because of inappropriate restoration work, the alteration of the natural heritage and the depletion of biodiversity.

## 2.5 The Determination to Conserve the Landscape Heritage

A guideline project referred to as '*Métropole Jardin*' was drawn up by the State together with the local authorities between 1970 and 1977. It was based on networking among Loire cities in order to establish a 'metropolitanization model' founded on the equilibrium between urban development

and enhancement of the building heritage and natural landscapes, using a linear system relying on discontinuous urban development, interspersed with green buffer zones.

Serge Thibault, University Professor and research director at Tours University - François Rabelais has shown how the decentralization laws (2 January and 22 July 1983) put a halt to the adoption of this very promising project. Twenty years later, the UNESCO inscription of the *Val de Loire* is confronting the same challenge: that of guaranteeing coherent development that is compatible with the prestigious landscape heritage.

The characterization of the O.U.V. as presented in the inscription brief was above all the work of experts and, in particular, that of Louis-Marie Coyaude, an historian and geographer as well as a university professor, and also that of Alain Mazas, a consulting landscaper to the State; it was formulated together with the Regional Councils and with the State. This international attention is the consecration of a new representation, one that recognizes the universality of the Loire Valley landscape. Is the prestige of this acknowledgment sufficient to reconcile such 'representational landscapes' with contemporary inhabited landscapes?

## 3 . THE INITIATIVES OF THE LOCAL AUTHORITIES SINCE THE UNESCO INSCRIPTION

The UNESCO inscription had a powerful impact on the inhabitants: beyond a feeling of great pride, it has occasioned and accelerated their reconciliation with the river. An analysis of the territorial initiatives of the local authorities as of the inscription in 2000 reveals a re-appropriation of the Loire's riverbanks, their transformation into public spaces and investments by local districts to redevelop the Loire waterfronts.



16. The restoration of the Possonière Port, with its discrete quay extension, has been adapted to the Loire's low-water periods.

Source: Laurent Massillon



17. Two ferries transport cycling tourists across the Loire.

Source: Jean-Michel Gabillé



18. Some 700,000 visitors attend the Loire Festival organized by the Orléans conurbation every two years

Source: Laurent Massillon

### 3.1. Re-appropriation of the Loire Riverbanks

We note many restoration, maintenance and enhancement initiatives to rehabilitate the riverbanks: rehabilitation of the alluvial water meadows of the low-flow channel, restoration and maintenance of the Loire's natural areas, especially under the "Habitats and Wild Birds Directives" of the European 'Natura 2000' network, creation of discovery trails, footpaths, and cycling tracks, and most particularly of the 'Loire à Velo' ('The Loire by Bike') cycling route, an initiative backed by the *Centre* and *Pays de la Loire* Regions.

Since 2005, nearly a dozen Loire ports have been restored and adapted for recreational and tourism purposes after having limited, if not banned, access by motor vehicles. The local authorities back the construction of boats inspired by traditional vessels. The '*Marines et Ports de Loire*'<sup>vi</sup> (Loire ports and fleets) guidelines, established in 2007 by the *Mission Val de Loire*, provided a framework for the State and for the site's local authorities through which to support and develop this trend.

This reconciliation did not occur without conflicts, including usage conflicts between riverside residents, fishermen and strollers, or property conflicts between local authorities and private owners living next to the public fluvial domain. The reiterated requests from the local authorities to obtain financing for pre-emptive acquisitions in order to ensure free access to the banks of the Loire testifies to this appropriation.

### 3.2 The Loire's New Public Spaces

Proximity to the Loire is considered to be an asset and one that is synonymous with urban harmony and a gracious lifestyle. Tours has 'staged' the river within the city setting: as early as 2004, the town district invested in a vast heritage restoration plan, with footpaths

along the banks and recreational activities: cycling track, *guinguette*, (beer garden/dance hall), leisure park, and traditional navigation.

The river is resuming its role as the central thread in the expansion of towns and cities. As early as 2002, urban planner François Grether suggested the idea of a 'Loire public Park,' as a central element designed to help resolve urban fragmentation and the lack of urban homogeneity in the Orléans Metropolis. New large public riverside parks are now being established in all of the major Loire urban districts.

These new public spaces do not simply involve urban districts, as is evident from the "*Grande Levée d'Anjou*" ('Great Anjou Levee'), a heritage flood-protection embankment that was continually raised, from 3.5m to 7m between the 12<sup>th</sup> and the 18<sup>th</sup> centuries. Transformed into a tourism route, it has become a genuine public space – a belvedere overlooking the Loire. This change has also led to a harmonization in village entrances and main thoroughfares for a stretch of some one hundred kilometers.



19. The "Grande levee d'Anjou" and the port of Saint Mathurin-sur-Loire.

Source: Mission Val de Loire



### 3.3 The Renewal of Heritage Waterfronts

This reconciliation of the Valley with its river goes well beyond the Loire's riverbanks. The cities of Saumur, Tours, Amboise, Blois, Chinon, and Orléans have set out to reconquer the Loire's prestigious image by investing in projects to renovate their historical centers with facings on the Loire.

Tours reinvented its 'river accesses' to coincide with the establishment of a tramway line that follows the main north-south urban artery, dating from the 18<sup>th</sup> c. This urban project reinterprets the city's key access points inherited from the 18<sup>th</sup> c. and later reconfigured during its post-war reconstruction. Blois is updating its tree-lined mall, rehabilitating its quays and 'requalifying' the totality of its 18<sup>th</sup> c. urban artery on either side of the Jacques V. Gabriel Bridge.

This renovation of the Loire waterfronts is accompanied by a major investment in the rehabilitation of the historical urban centers. The city of Chinon is one of the most spectacular examples in this respect.

The transformation of a Loire waterfront:

20. Orléans commissioned a renowned landscaper, Michel Corajou, to redevelop its quays with just the right balance between heritage renovation and the insertion of new facilities: a new pedestrian area, a belvedere square that overlooks the Loire, vista lookouts, and a harbor master's office.

Source: Gilles Walusinski, Didier Depoorter



### 3.4 The O.U.V., a flood-risk management tool ?

What is the situation as concerns the appropriation of flood risk? Flooding is a recurrent phenomenon along the Loire River, one of the last European rivers to have kept its natural hydraulic dynamics.

Flooding prevention constitutes a major theme in the State's intervention along the entire Loire Basin. Management of flood risk is dealt with at the Loire Basin level in a framework document known as the "*Plan Loire Grandeur Nature*": all of the *communes* within the UNESCO site have Flood Risk Prevention Plans that limit, if not ban, any new construction in the Loire's low-flow channel.

The multi-secular memory of river practices and uses serves as a major knowledge and experience resource from which to consider risk management, as well as the adaptations of such risk assessments to the consequences of the coming climate change. This area of expertise has been extensively examined since the '90s by the *Etablissement Public Loire* together with the concerned State service departments and the *Agence de l'Eau Loire – Bretagne*.

The quality of the Loire River heritage as highlighted by UNESCO has broadened this approach, although appropriation of this knowledge by the inhabitants remains limited and preventive measures are often misunderstood.

Thus, despite the keen interest of the local authorities in the river, we can but observe the limited consideration for the issues at stake, as set out in the UNESCO inscription, within the PLUs (local urban development plans) and in the SCOTs (territorial coherence plans). Mobilization of the UNESCO site's local authorities requires a strategy that goes beyond appropriation of the riverbanks and the restoration of emblematic features along the Loire waterfronts. It calls for a necessary



awareness-raising process regarding the cultural and landscape challenges involved, and particularly at the inter-communal levels.



21. Valley landscapes during flooding: e.g. the Loire – Vienne confluence, with the Avoine–Chinon nuclear plant in the distance.

Source: Laurent Massillon



22. A farm, in the low-flow bed, that is only accessible by boat during heavy flooding.

Source: Mission Val de Loire

## 4 . THE UNESCO MANAGEMENT PLAN: A LONG CONSTRUCTION PROCESS FOR BROAD APPROVAL

A seven-year long process – including the acknowledgment of the Val de Loire's Outstanding Universal Value, the identification of its risks of alteration, expertise gleaned from pilot sites, and a two-year awareness raising campaign aimed at public and private stakeholders – was required prior to defining and gaining approval for the Management Plan.

### 4.1 Drawing Up the Plan and awareness campaign

As a signatory to the International World Heritage Convention, the State is the guarantor in respect of UNESCO regarding the inscription of the lands listed in the French territory. It intervenes based on legislative and regulatory mechanisms.

The drawing up of the Management Plan was initiated in 2008 by the Centre Region Prefect, who coordinates the Loire-Bretagne Basin. The DREAL (regional department for the environment, development and housing) Centre headed the procedure, together with the other regional and departmental managements in charge of the environment and urban planning, as well as the entities responsible for culture. The Mission Val de Loire was also involved in this approach, together with the service departments of the Centre and Pays de la Loire Regional Councils.



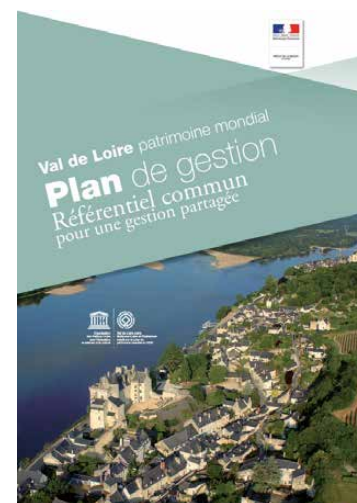
24. The tools of the awareness-raising campaign: General Public Brochure, DVD, Technical Brochure.

Source: Mission Val de Loire



25.

Source: Mission Val de Loire



23. The UNESCO Site Management Plan, approved and distributed in July 2012.

Source: Mission Val de Loire



26, 27. The awareness-raising campaigns (2010, 2011) contributed to the inhabitants' better understanding of the inscription values and the objectives of the Management Plan. There were many meetings with the general public and professional workshops that ultimately involved about 15,000 people.

Source: Mission Val de Loire, Jean Bourgeois

## 4.2 The Plan Guidelines

The Management Plan provides non-prescriptive guidelines that are founded on the division of responsibilities between the State and the local authorities in respect of territorial policy.

### 4.2.1 A shared civic responsibility

The concepts of ‘World Heritage,’ ‘O.U.V.,’ and of this Management Plan do not exist under constitutional French law. The Plan must thus make use of existing protective measures and/or urban planning tools without any other additional specific regulatory frameworks.

This Plan is based on a pooling of responsibilities between the French State (protection strategy, riverbank management, awareness-raising, and evaluation of planning documents) and the local authorities (issuing building permits, drawing up regional coherence plans and local urban development plans). The role of the Centre and Pays de la Loire Regional Councils is, above all, one of support to the site’s local authorities in their development initiatives by drawing up project contracts based on their environmental, heritage-related, and territorial development policies.

Finally, the involvement of citizens in the political decisions and in working towards improving the ‘Common Good’ has been reinforced by a provision establishing developmental councils and neighborhood councils (Law of June 1999). This requirement is compulsory for urban districts of over 80,000 inhabitants and elective for other territories.

The management of this ‘Common Good’ is not reserved for heritage and landscape specialists alone but also concerns all the inhabitants in this territory, as much in their capacity as citizens as in that of being elected officials, administrative and economic stakeholders, and/or association volunteers.

### 4.2.2 A non-prescriptive orientation framework

The Management Plan’s nine guidelines are aimed at the State and at the local authorities as well as at the contracting authorities for important projects (infrastructures, major public facilities, new city districts, etc.) and the managers of remarkable sites.

Seven of them concern the territorial priorities to be addressed by the State and by the local authorities within the framework of their reciprocal competencies, i.e.:

- the conservation of remarkable heritage and public areas as well as the views and perspectives that account for the monumental grandeur of the broad landscape.
- the regulation of urban development by requiring top-quality architectural designs and landscaping for new projects, as well as control over the ‘consumption’ of open lands and also retaining green buffer zones between two urban continuums.
- the integration of new facilities, the enhancement of Val de Loire via ‘discovery itineraries’ and the development of sustainable tourism based on the quality of the landscapes.

The two other guidelines cover the Plan’s implementation and hinge on two principles: the appropriation of the inscription values by the inhabitants, and project accompaniment thanks to advice and expertise from the site’s local authorities and stakeholders. These two involve the Mission Val de Loire more specifically.

## 4.3 The results of the Approval

The Management Plan was approved in November 2012 by the State and by the Regional authorities, after 82% of the local authorities concerned by the site’s territorial management had re-iterated their assent. They agreed to improve their strategies by taking the O.U.V. into account and by incorporating the nine guidelines in their planning documents and development projects.

The 8% of local authorities that did not wish to deliberate or that deliberated unfavorably generally lacked the engineering facilities and financing to implement the guidelines. The other 10% corresponded to conurbations that expressed reservations to retain greater planning freedom and to highlight the problems inherent in the conservation measures.

The vast majority in favor reflects genuine progress: the fact that urban planning is compelled to take landscape protection and heritage conservation into account is an encouraging factor in ensuring developmental quality and sustainability. The key question then becomes that of the partnerships to establish in order to guarantee the technical and financial accompaniment needed to realize the Plan.

## 5. THE IMPLEMENTATION PROCESS

### 5.1 The Governance

Coordination of heritage land management is ensured by devolved State service departments and by the two Centre and Pays de la Loire Regions. The 'Mission Val de Loire - World Heritage' is a cross-regional organization administered by the Centre and Pays de la Loire Regional Councils, and it serves as the operational entity.

Approval of the Management Plan in 2012 was accompanied by a reinforcement of the site's governance to ensure harmonization among the various interventions of the State's service departments and, above all, to coordinate and reconcile the objectives of contractual regional policies with those of the State. Beyond such an institutional framework, the characterization of the O.U.V. and its conservation must now be placed at the heart of territorial policies and development projects. The participation of the stakeholders and of the residents is becoming essential in order

to arrive at a common culture that goes well beyond the protection of remarkable areas and the oversight of urban planning documents.

To guarantee the sustainability of the O.U.V., engineering excellence must be ensured for the maintenance, development and renewal of the landscapes. This presupposes a certain level of appropriation and a way of pooling the cultural values of the inscription. A 'co-production strategy' is currently being implemented by the Mission Val de Loire, together with all of the stakeholders as a whole, as a complement to the role of the State's service departments.

### 5.2 An international landscape laboratory

New methodological issues are coming to light: How should the O.U.V. be characterized in each territory so as to list the initiatives to be conducted by the local authority? How should the compatibility of new projects be evaluated in relation to the O.U.V.?

These two research themes are the object of experimentation by the Mission Val de Loire:

- the initial O.U.V. diagnoses cross-compared the conclusions of an historical and landscape analysis to determine the relevant components under the three inscription criteria. This approach elicits questions about the exhaustiveness of the established inventories, the objectivity of the selection, as well as that of the appropriation of the results by the inhabitants.
- the initial impact studies attempt to qualify the extent of the consideration given to the O.U.V. in the projects and to measure the degree of enrichment or of alteration, whether direct or indirect, affecting the components of the O.U.V. and, in particular, thanks to the threat grid established in the Management Plan.

The Val de Loire is now more than ever a landscape laboratory, a tool for critical



reflection, a methodological framework, and a long-range territorial planning model, that is founded upon experimentation.

The next stage calls for implementing pilot studies, at the scale of the site, based on innovative partnerships between local authorities, associations, universities and businesses covering:

- the restoration and upkeep of emblematic landscapes,
- the adaptation of landscapes to new uses,
- the integration of new facilities,
- design concepts that integrate input from inhabitants.

These 'project dynamics' hinge on collecting and pooling the best experiences, with the site's local authorities, as well as between the Val de Loire UNESCO site and the other UNESCO sites that also have a river valley cultural landscape.

The UNESCO listing and the territorial mobilization that it has successfully brought about allows the Val de Loire to reassert its vocation as an international laboratory and think tank designed to ascertain the appropriate management and future of a river landscape that holds substantial heritage value. It is a vocation shared by many other major valleys throughout the world, very ancient valleys, faceted by 'anthropization': the natural cradles of Humanity.

The aim is to create an international and local resource platform from which to learn from one another via networking between capable individuals and via research partnerships, as well as by disseminating the findings of the World Heritage assessments and by implementing pilot-projects. The intention is to exchange benchmark references to assist in the renewal of UNESCO's cultural river landscapes to ensure their proper maintenance and their transmission to future generations.

## Some instances of interventions compatible with the O.U.V.



28, 29. At the scale of the river : The maintenance of the alluvial water meadows is achieved by encouraging the raising of cattle, sheep and horses and the quality of quay rehabilitations: e.g. Chouze-sur-Loire.

Source: Mission Val de Loire



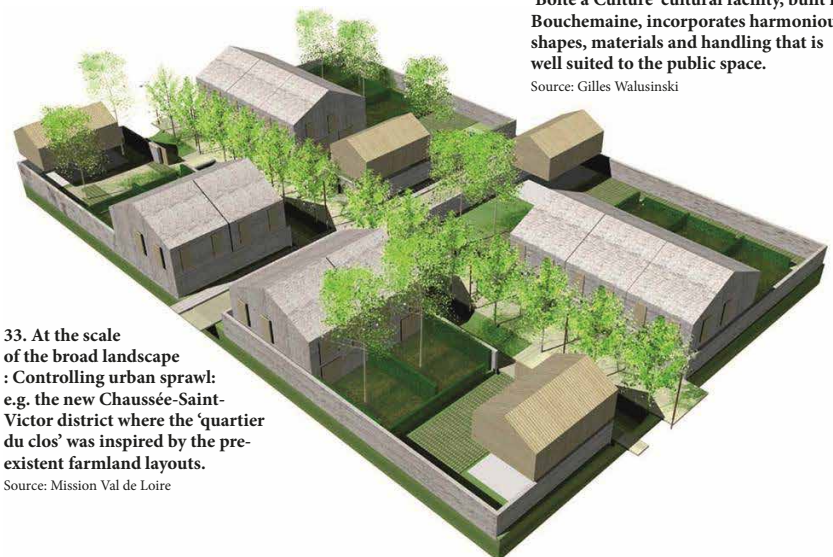
30. At the scale of the waterfront : Burying power lines in historical town centers, e.g. in Langeais.

Source: Mission Val de Loire



31, 32. At the scale of the waterfront : the integration of contemporary buildings in ancient town centers: e.g. the 'Boîte à Culture' cultural facility, built in Bouchemaine, incorporates harmonious shapes, materials and handling that is well suited to the public space.

Source: Gilles Walusinski



33. At the scale of the broad landscape : Controlling urban sprawl: e.g. the new Chaussée-Saint-Victor district where the 'quartier du clos' was inspired by the pre-existent farmland layouts.

Source: Mission Val de Loire

## AVENUES FOR FURTHER REFLECTION IN CONCLUSION

We believe that such an initiative can only guarantee the sustainability of the landscape's quality on condition it takes into account, and all at once, the four following points:

Knowledge and protection of the structuring elements of the landscape, and in particular of the geomorphological and anthropological characteristics that shaped the representations of the landscape as recognized in the UNESCO inscription.

- The appropriation of such characteristics by the inhabitants and decision-makers to extend the understanding of what accounts for the site's landscape and its heritage quality from the individual to the entire community in order to establish a common public culture.
- A sustainable development strategy for the territory that defines the compatibility conditions of new projects in order to integrate them into the structuring elements that comprise the heritage landscape.
- The implementation of projects that involve the inhabitants because they are the 'end-users' of the landscape, and they are the main stakeholders who ensure its maintenance and its transmission to future generations.

This form of governance can only result from public action impelled by institutional provisions that emphasize the solidarity underlying the common values borne by the landscape's aesthetic qualities.



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Criterion (i): The site represents a masterpiece of human creative genius.

Criterion (ii): The site exhibits an important interchange of human values, over a span of time or within a cultural area of the world, on developments in architecture or technology, monumental arts, town planning or landscape design.

Criterion (iv): "The site is an outstanding example of a type of building, architectural or technological ensemble or landscape which illustrates (a) significant state(s) in human history"

UMR 6173 CITERES Interdisciplinary Research Program: "Cities, Territories, the Environment and Societies, Tours University, 2007-2009



*Céline Tanguay*

# LE HAUT DE LA RUE NATIONALE À TOURS - UN PROJET URBAIN AMBITIEUX PORTÉ PAR L'AGENCE D'URBANISME

## ENGLISH ABSTRACT

### **The upper rue Nationale in Tours: an ambitious urban project supported by L'Agence d'Urbanisme**

Place Anatole France at the top of the rue Nationale, has a symbolic and heritage value. It was between 1743 and 1751 that a bridge was built over the Loire, its route determined by the creation of the new road to Spain on a North-South axis. These great works established the two places on either side of the bridge, square Choiseul on the North and square Anatole France on the South.

In 2000, the *L'Agence d'Urbanisme de l'Agglomération de Tours* (ATU) produced a first report on the future development of Anatole France in which accommodating the car in an underground carpark was a major feature. This was revised in 2002, when a broader and more balanced future vision for a change of use for this public space was set out. This involved setting out possible programmes and researching the relevant layout and forms of the Square. This required the amendment of the Conservation Area Plan and the redefinition of its scope so as to introduce the development of the whole old city centre into the plans.

The ATU has developed several design concepts that have in common the demolition of the commercial existing areas (approximately 2,500 m<sup>2</sup>), the re-valuation of the Saint-Julien church and the opening of the School of Fine Arts. The projects also aimed to reduce the impact of the car, to reorganize part of the parking lots and to give back space to pedestrians and visitors. The studies for the new tramway line (after 2007) have corroborated these initial ideas.

In 2010, the ATU published "The top of the rue Nationale" in two-volumes, "History of place" and "Destruction and reconstruction." These documents helped to put the unique status of this urban space into a time perspective.

The role of the ATU is essentially to identify and share issues, and to propose forward-looking and innovative ideas. So having done this work and launched these plans, the ATU passed on the baton to the actors and stakeholders who would implement them.

## L'AGENCE D'URBANISME, UN LIEU D'ÉCHANGE ET DE RÉFLEXION

L'Agence d'Urbanisme de l'Agglomération de Tours, l'ATU, est un lieu d'échange entre collectivités locales, services de l'état, université et organismes associés permettant d'anticiper l'évolution des territoires, de promouvoir de nouveaux "modes de faire" et d'engager des réflexions sur le développement du territoire à différentes échelles.

Créée en Avril 1967 à Tours, l'ATU est une association loi 1901 gérée par une Assemblée Générale et un Conseil d'Administration regroupant des élus issus d'une quarantaine de communes. A ces instances sont associés d'autres partenaires dont les chambres consulaires, les groupements professionnels...

Les compétences et la pertinence des travaux réalisés par l'agence sont le fruit des réflexions élaborées par une équipe pluridisciplinaire, d'une vingtaine de personnes, qui dispose de l'ensemble des savoir-faire et des cultures nécessaires à la compréhension et à la maîtrise des enjeux urbains.

Les études menées sur la rue Nationale rentrent dans le champ du projet urbain mais l'ATU travaille aussi à d'autres échelles de territoire, en planification comme sur les Schémas de Cohérence Territoriale (SCoT), les Plans Locaux d'Urbanisme (PLU) ou sur des thématiques plus ciblées comme le paysage, la biodiversité, le logement, les déplacements...

## LA PLACE ANATOLE FRANCE, LE PREMIER MAILLON D'UNE RÉFLEXION PLUS LARGE

Ce site a une valeur symbolique et patrimoniale. C'est entre 1743 et 1751 qu'un pont est construit sur la Loire, le tracé a été déterminé par la création de la nouvelle route d'Espagne. A partir de 1765, une nouvelle voie au Nord du fleuve, la Tranchée, renforce l'axe Nord/Sud. Ces grands travaux dessinèrent les deux places de part et d'autre du pont, la place Choiseul au Nord et la place Anatole France au Sud.

Le début des réflexions réalisées par l'ATU sur la rue Nationale et la place Anatole France date de mars 2000. Cette première étape visait la création d'un parking sous la Place Anatole France, espace public majeur après avoir franchi la Loire.

Il s'agissait déjà de dépasser la simple recherche d'un projet ponctuel, un parking souterrain, en amorçant, à la demande des élus de la ville de Tours, une démarche plus complexe visant :

- la cohérence des différents projets à court terme affectant la place : l'aménagement du parking souterrain, le déplacement du monument aux morts, les incidences sur l'espace extérieur de l'université des Tanneurs ;
- l'intégration du projet de parking dans une composition globale ;
- la prise en compte des enjeux à long terme sur le site : une appropriation de la ville sur la Loire, le renouvellement architectural du front de Loire, l'évolutivité du site.

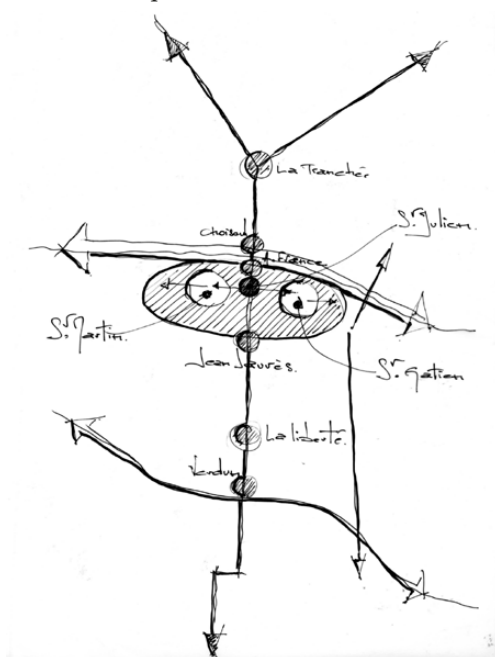
Déjà dans ce projet réalisé en 2002, la question de la place du piéton était posée afin d'offrir *"une ambiance permettant de s'arrêter et d'appréhender l'espace de la place sur fond de paysages du Val de Loire"*(source Etude ATU, Projet d'aménagement de la Place Anatole France, page 8, mars 2000).

## CHANGEMENT D'IMAGE ET D'USAGE

En 2002, la réflexion se poursuit au-delà du front bâti de la place Anatole France. L'objectif consistait à développer une vision prospective de changement d'usage du haut de la rue Nationale au-delà des premiers aménagements de la place Anatole France. Cela impliquait la définition de programmes possibles et de recherches de formes urbaines pertinentes.

Cette deuxième étape a nécessité la modification du Plan de sauvegarde et la redéfinition de son périmètre afin d'introduire dans la réflexion la mise en valeur du Vieux Tours. Les schémas ci-joints, réalisés par l'Agence d'Urbanisme, illustrent bien ce changement d'échelle, ils intègrent des éléments de l'histoire du site dont le patrimoine religieux Saint-Martin, Saint-Julien et la cathédrale Saint-Gatien. Ils donnent aussi à voir et à comprendre le rôle des différents espaces publics majeurs entre les deux fleuves (la Loire et le Cher).

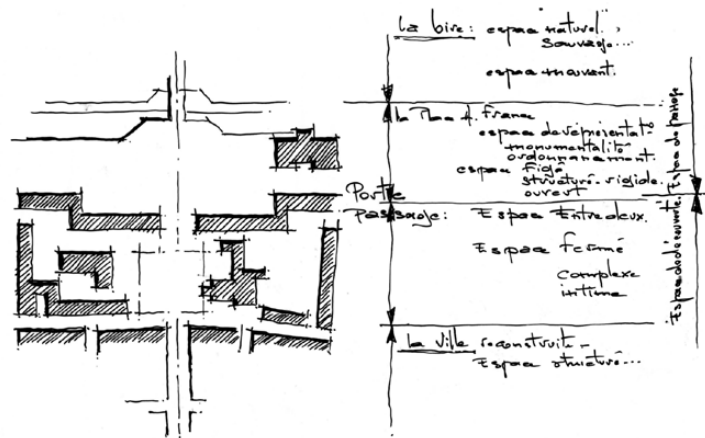
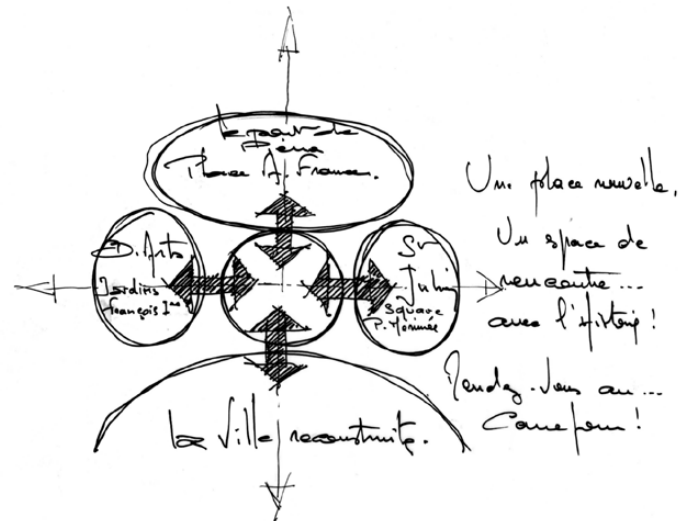
Entre la place Anatole France et la Place Jean Jaurès, dans l'idée de départ, il s'agissait de développer une programmation ambitieuse et de passer du "stade rue" à un "stade place" en articulation en Est/Ouest avec le quartier Colbert et le quartier Plumereau.



## UNE NOUVELLE PLACE ENTRE ANATOLE FRANCE ET JEAN JAURÈS

Le diagnostic réalisé par l'ATU apporte quelques éclairages sur la réalité du secteur d'étude en 2002 :

*"Absence d'animation des rez-de-chaussée des immeubles qui ferment l'espace limite l'attractivité : l'église et les bâtiments patrimoniaux sont à l'écart, à l'arrière... la faible taille de la "galette" (espace commercial en rez-de-chaussée) contraste avec le gabarit de l'ensemble du*



1. Une réflexion à l'échelle de la rue Nationale entre Loire et Cher.

Source : ATU

2. Passer du "stade rue" à un "stade place".

Source : ATU

*quartier et trouble la perception du site. L'église est en partie cachée par les constructions qui limitent la perception et la valorisation de ce patrimoine*" (source : étude ATU, *Des stratégies de construction pour la place Anatole France et le Nord de la rue Nationale*, page 8, janvier 2003).

Les études préparatoires pour le futur TCSP démontraient qu'un changement de mode de déplacement dans ce secteur de la ville, était une opportunité d'évolution pour le XXI<sup>ème</sup> siècle mais le choix d'un tram sur rail n'a été validé qu'en septembre 2007.

Il s'agissait donc, à l'époque, de renforcer l'attractivité du site avec la création de nouvelles surfaces pour commerces et services. C'est aussi à ce moment que l'idée d'un hôtel haut de gamme, absent sur le territoire tourangeau, a été proposé.

L'Agence d'Urbanisme a élaboré plusieurs concepts d'aménagement qui avaient pour point commun la démolition des galettes commerciales (soit environ 2.500 m<sup>2</sup> de surface), le dégagement de l'église Saint-Julien et l'ouverture sur l'Ecole des Beaux-Arts. Le projet visait aussi à réduire l'impact de la voiture, à réorganiser une partie du stationnement et à rendre aux piétons et aux visiteurs certains espaces.

Les études du tram (après 2007) sont venues corroborer ces premières idées. La mise en œuvre du tram, inauguré en septembre 2013, est même allée au-delà de ces intentions puisque la voiture est aujourd'hui absente sur l'axe Nord/Sud de cette portion de la rue Nationale.

## **LA SUITE CONFIEE AUX "ACTEURS OPÉRATIONNELS" DE PROJET**

En 2010, l'ATU publiait *"Le haut de la rue Nationale"* en deux tomes, *"Histoire de place"* et *"Destruction et reconstruction"*. Ces documents ont permis de mettre en perspective dans le temps le statut singulier de cet espace urbain. Ils ont alimenté la réflexion des élus et concepteurs chargés du projet.

Suite à ce travail de communication, l'ATU a passé la main, les premières idées de ce projet urbain ont évolué et les acteurs, outre les services de la ville, sont aujourd'hui l'atelier d'architecture Blanc Duché qui a été chargé de définir les grandes orientations à retenir pour transformer les quatre hectares de cette partie de la rue Nationale, la SET (Société d'Équipement de la Touraine) comme aménageur du site et l'agence d'urbanisme Seura chargée, en tant que maître d'œuvre, de la cohérence de l'ensemble du puzzle en tenant compte de l'histoire du lieu.

La notion de "place" a évolué et le programme affiche un espace de 11.000m<sup>2</sup> qui sera rendu aux piétons, une déambulation entre le futur musée, les hôtels, les commerces et Saint-Julien.

Les volumétries du bâti, ont été affinées. L'hôtel, au début affiché comme "une tour signal", est présenté dans les projets actuels en deux volumes répartis de part et d'autre de la station tram, en front de Loire. D'autres volumes bâtis s'insèrent sur le site : des immeubles d'habitation d'environ 3100m<sup>2</sup> de surface à l'arrière des hôtels le long de la rue Nationale dont 1300m<sup>2</sup> à l'angle de la rue du Commerce. Les locaux commerciaux prévus en RDC des immeubles et en retour vers l'intérieur d'ilot doublent leur surface pour atteindre 4800m<sup>2</sup> de surface de plancher. En cœur d'ilot, à la place de l'ancienne école des Beaux-Arts démenagée dans l'ancienne cité Mame à l'Ouest de la ville, sera créé le Centre de Création Contemporaine du Centre Olivier Debré (CCCCOD).

Il est aujourd'hui trop tôt pour parler de changement majeur, seul l'avenir apportera des réponses qui iront, il est permis de l'espérer, dans le sens de l'histoire : la rue Nationale, un lieu prestigieux et dynamique.

Dans ce projet, comme dans d'autres réflexions à l'échelle de la ville ou du grand territoire, le rôle de l'ATU est d'identifier et de partager les enjeux, elle est aussi force de propositions en apportant une vision prospective et des idées innovantes.

*Mélanie Riauté*

# SUPPORTIVE GUIDELINES AS A TOOL FOR THE CONCEPTION OF LOCAL URBAN PLANS

## **BUILDING TOMORROW'S SUSTAINABLE CITIES**

Nowadays, building on unbuilt land and urbanization is a core issue. In France 600 km<sup>2</sup> of land are built on every year. In addition, the increase of built-up land is four times faster than population growth. This massive and probably unnecessary urbanization leads to a significant loss of agricultural and natural areas, which are essential to maintain.

The urban environment is home to over more than half the world's population, consumes about 75% of energy resources and generates 80% of greenhouse gas emissions. Urban areas, highly energy consuming, are increasing up every day, mainly at the expense of agricultural areas and contributes to the degradation of the ecological footprint.

Moreover, the compactness that characterised the cities of the past has for many decades now been abandoned, as typified by the dormitory towns and tower blocks of the fifties. The city is, by definition, a place where you need to promote exchanges and interactions between residents in order to contribute to their further cultural and general development and progress.

As urban planners, we have to ask ourselves the question: how can we build the sustainable city of tomorrow? What are the most effective urban forms to create an efficient city in terms of space and energy consumption, whilst respecting the lives, development, progress and culture of the people. This is a reality, the concern for sustainable development should not clash with architectural and landscape heritage. On the contrary, the principles of sustainable development must be carried out simultaneously with the redevelopment of the old neighbourhoods, which are often synonymous with urban environmental quality and liveability.



## A COMMON MISSION SHARED BY MANY ACTORS

Planners and architects, but also politicians, have an important role to play as agents of territorial development. Urban policy is now based on different regulatory tools such as a local urban plan. The development and implementation of such local plans require special attention because their function is to guarantee quality urbanization, respecting the environment as well as the city's inhabitants. A local urban planning scheme overlays the specificities of a territory with development issues, an adaptation of different landscape and urban circumstances to municipal development ambitions.

The Territorial Service of Architecture and Heritage (STAP) is a part of the French Ministry of Culture and Communication with offices in each *département* of the country. The areas of action of STAP are numerous and cover architecture, heritage, landscape and urban planning. STAP's mission is diverse and very important as it ensures both the quality of construction and the enhancement of natural areas. Its role is to promote architecture and the quality of urban planning in harmony with the environment. The service contributes specifically to urban planning near to historic monuments and protected areas. STAP has an advisory role towards the owners of property to ensure that the development and implementation of projects in which their property is involved is carried out in line with the objectives of the Service.

## THE REALIZATION OF SUPPORTIVE GUIDELINES FOR THE ELECTED OFFICIALS

As a 5<sup>th</sup> year student at the Planning and Environment Department of the Engineering School Polytechnic Tours, I did my internship

graduation in the STAP office at Indre-et-Loire and I worked on *fiches d'aide* or 'supportive guidelines' to assist elected officials in putting together a local urban plan. Actually, because it is necessary for STAP to work with local elected officials on this matter, a *porter à connaissance*<sup>1</sup>, is compiled, a document consisting of a number of supportive guidelines which assist elected officials in the writing or revision of their local urban plan. This document provides the basic rules and principles to produce a complete planning document, which both enables the implementation of a good quality, coherent city policy in order to face the many urbanization and territorial development issues at hand, and which deals efficiently with the use of urban space whilst respecting the wishes and aspirations of the city's inhabitants and natural and architectural heritage.

These supportive guidelines have been produced following the questions identified during work meetings the past five years and are in fact a response for the local politicians. It is not a binding instrument but a supportive tool which offers to the local decision makers a methodology of local urban planning schemes elaboration. This document was conceived in a very educational way: each supportive guideline is short and illustrated. These sheets are intended to elected officials who want information beforehand to the realization of their local urban planning scheme and these sheets can also be attached to the consultation workbook of consulting offices that respond to tenders for the development or revision of local urban planning scheme.

The *porter à connaissance* document is structured into 5 parts, each of them divided into several supportive guidelines.

1. The main principles of a local urban plan are set out: definitions, legal texts, objectives, various components, developments, stages of

development and procedure, compatibility with other urban planning documents.

2. “How to analyse your territory?”, a methodology to identify the strengths, weaknesses and opportunities and threats of the area to be developed in order to establish the main development issues on which direct policy. Three levels of study are addressed:

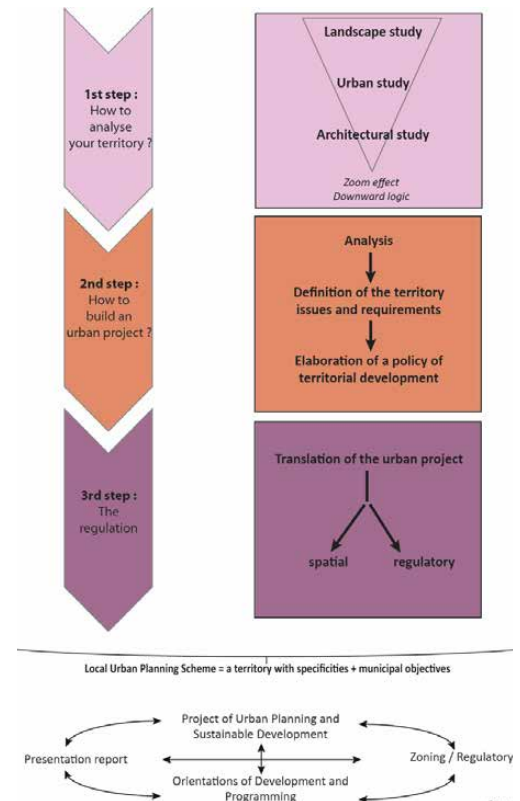
- The landscape study: to identify the larger scale issues to protect nature areas.
- The urban study: to understand the historical development of the city on the basis of an analysis of roads, land parcels and building patterns.
- The architectural study: to identify precisely the heritage features which need to be preserved and restored and to support the development of future architectural projects.

3. An outline of the steps to follow in order to establish an urban development project :

- The reasoning behind different development approaches: density and compactness, form of the urban area, public spaces, location of new building, roads etc...)
- The development choices given the territorial challenges being faced
- And at the end the project finalization with the plot design and buildings implementation.

4. The regulations which a local urban plan has to abide by. The writing of a local urban plan has to be thoughtful, consistent and convincing, especially regarding heritage issues and sustainable development. It is necessary to state very precisely how things are regulated, such as how to improve the eco-efficiency of old buildings, integrate solar panels, the use of different colours etc.

5. The fifth part is devoted to legislative and regulatory matters.



1. Scheme of the structure of the porter à connaissance.

Source : Mélanie Riauté

These supportive guidelines were composed at the instigation of the Indre-et-Loire STAP office. The document was presented to the *Prefect* of Indre-et-Loire, who reacted favourably and positively. They will be submitted for consideration by other regional offices of State Services, notably the Departmental Directorate of Territory and the Regional Directorate of Environment, Planning and Housing. Once it has been validated by these Services, it will be sent to all elected officials of Indre-et-Loire.

The *porter à connaissance* includes all components identified as essential to help the conception of a PLU. In this context and in a heritage-dense environment like in the *département* of Indre-et-Loire, a number of recommendations address specifically the relationship between heritage conservation and the implementation of sustainable development.

**OLD BUILDINGS CONTRIBUTE TO SUSTAINABLE DEVELOPMENT**

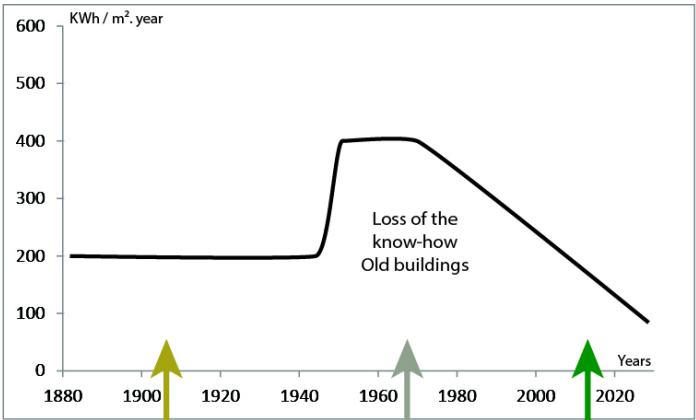
These supportive guidelines are a reminder that we can harmonise heritage and sustainable development; it is possible to reconcile protected areas, old buildings, eco-neighbourhoods and solar panels. However, each individual project must be precisely studied and must respect the sometimes delicate rules that the territorial integration of such elements bring.

Buildings emit 23% of greenhouse gas emissions, compared to 30% for industry and 16% for transport. The building sector is influenced by the Grenelle Environment Forum. This Forum sets out a maximum emission of 50 kW / m<sup>2</sup> / year for each housing to be achieved within 20 years (currently, a regular home consumes 240KWh / m<sup>2</sup> / year). Several solutions exist today to reduce the consumption by household consumption consequently the emission of greenhouse gases: insulation, wind turbines, solar panels ...

However, it is important to distinguish between recent and old buildings because they have quite different characteristics, and therefore solutions will differ as well.

If we take the most recent article of law (Grenelle II, article L. 111-6-2) in the Town Planning Code relating to materials and construction methods the aim of which is to reduce the emission of greenhouse gases and to protect heritage and buildings, we discover that it rules that: any planning decision-making (building permits or renovation permissions)

cannot object to the use of renewable materials or devices to reduce the emission of greenhouse gases, even if the PLU prohibits it.



2.Different age of buildings, different thermic behaviours.  
Source : Mélanie Riaut

Old buildings	Modern buildings	Ecological buildings
<ul style="list-style-type: none"><li>- Natural thermal and hydric qualities</li><li>- Lives with its environment</li><li>- It «breathes»</li><li>- Use of natural resources and materials</li><li>- Sustainable and reusable)</li><li>- Local sourcing</li><li>- Top thermal performances</li></ul>	<ul style="list-style-type: none"><li>- Strong use of the concrete</li><li>- Isolated of its environment</li><li>- Industrial materials</li><li>- Not reusable</li><li>- Energy-consuming</li></ul>	<ul style="list-style-type: none"><li>- To define in the urban project</li></ul>

- However, this does not apply to:
1. Conservation areas
  2. Architectural, Urban and Landscape Heritage Protection Areas (ZPPAUP)
  3. Architecture and Heritage Development Areas (AVAP)
  4. Perimeters of protection of a building listed or registered as a historical monument
  5. Listed or registered sites (natural heritage)
  6. Areas defined by the municipal council (often called “perimeters Article 12” or “perimeters Grenelle II”).
- Without denying the legitimacy of sustainable development, the legislator has decided to give municipalities the ability to impose rules on harmonious integration in some specific areas under the control of STAP.

Some of the modifications and improvements to a building can specifically affect its aesthetics, certainly with old high-value heritage buildings. This includes in particular two categories of works:

**Insulation:** old and the new buildings do not possess the same characteristics in terms of energy performance. Built with durable materials, old buildings offer the opportunity to be repaired and renovated. On the contrary, given the materials used in their construction, it is likely that more recent housing (especially what was built between the 50s and the 70s) has a lower life expectancy.

**Solar panels:** in terms of application of these facilities, the guidelines suggest that the Territorial Service of Architecture and Heritage is not opposed to solar panels. However, they must ensure good integration in the urban or rural landscape. As such, the solar panels should therefore not be regarded only as disparate technical elements but as truly architectural and landscape features. It is therefore necessary to achieve a consensus between architectural integration and energy efficiency.

The guidelines also suggest and detail the three tools that are to be studied in order to successfully integrate solar panels:

1. The feasibility study
2. The various possible types of installation of solar panel
3. The main principles of composition for a proper integration

In conclusion, the aim of this paper was to present an approach to good practices of cooperation between state services and local institutions and to the concept of supporting simple and innovative tools for decision-makers. The example of these “guidelines” illustrates a simple and accessible facility. The implementation of the approach has mobilized several public services at several levels, in order to achieve a finished

product that can be communicated to stakeholders who need to take quick decisions on land use. The compendium is therefore an informed, comprehensive and ready to use product.

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1. The term “porter à connaissance” has its origin in article L.121-2 of the town planning code and is linked to land development plans and local urban plans. Article L.121-2 specifies that the State has the obligation to supply municipalities with all information necessary to exercise their responsibilities regarding town planning. The term “porter à connaissance” is now used even in the absence of any procedure to elaborate or revise a town plan. It is used when the Prefect (the representative of central government in the region) officially informs the mayor or the president of the competent group of municipalities of existing issues and possible risks which need to be taken into account in the decisions of town planning.

Nasos Alexis & Laura Verdelli

# THE COST OF URBAN HERITAGE: DISCUSSION WITH BERTRAND JOLIT<sup>1</sup>

This article summarizes the thoughts that emerged during an interview with Mr. Bertrand Jolit on 8<sup>th</sup> February 2015) discussing the management of urban heritage as a form of private property and, by extension, the role it plays in the formation of a collective asset for the character of an area. As the abstract of an article by Einar Bowitz and Karin Ibenholt says: *“Investments in cultural heritage are often claimed to be beneficial for a local economy, not only in terms of cultural consumption, but also in the form of increased employment and income”*<sup>2</sup>, the literature on this matter, even if the methods to calculate direct and indirect impacts are still very basic, is increasing. Heritage is considered as a socio-economic development factor, but the first sector that is addressed by heritage conservation projects is cultural tourism and visits, which often lead to a staged heritage.

But what about ordinary, everyday life in added-value heritage buildings?

How do ordinary people, owners of ‘old’ buildings, deal with costly restorations, constraining rules, and lack of skills (starting with their own, but going up to craftsmen)?

How does the action of ‘ordinary’ people (as well owners and professionals) contribute to the general and overall conservation of the built up heritage (made up of both tangible and intangible components)?

How does it keep heritage alive?

How does it avoid having ‘only’ protected monuments that are preserved?

If, following the more recent theories, we assume that there is no conservation without social conservation, what is the role individuals are playing in sustaining a complex, complete and general heritage environment?

How does heritage conservation contribute to the preservation of place and people identity?

How does the so-called sustainable development (mostly reduced to energy issues, which are



only part of the environmental pillar, and very rarely including the social one) interfere with contemporary built up heritage conservation?

We will try to answer some of these questions starting from the very operational perspective and the reflections of an architect confronted daily with the very basic choice: is it worth preserving 'old' buildings or is it easier, faster and cheaper to build new ones?

## KEYWORDS

cultural heritage, urban heritage, sustainable urban development, thermal regulations (e.g. French RT2012), public good, resilience.

Urban heritage has nowadays become a very hot topic in the discussions on urban development, as it relates directly to the social aspect of sustainability. It is a component of the collective culture of a place and its people and it constitutes a public good. As such, it exists for the benefit and the delight of the public. Nevertheless, there are frequent occasions on which urban heritage attributes are found on private property or possessions. Inevitably, this creates different conditions and needs with regard to the management of heritage conveyors. As privatization is fiercely encouraged in a global context, the notion of private initiatives concerning the preservation, accentuation and management of urban heritage gains ground. This practice poses a threat to the very role of heritage regarding monuments, public space or other urban elements that fall within the realm of public culture. In the case of private property, it is, however, the only available means of management and as such should be promoted and, conditionally, supported by the state or the local authorities. At the same time, as a public good, it should be regulated, controlled and protected.

## Where do we stand today in terms of urban heritage protection and restauration?

*"Well nowadays the keyword is sustainable development", says Mr. Bertrand Jolit "What makes me smile today is the fact that we are going to build houses in the same way that our grandfathers used to build them, which means with very thick walls, no openings on the north, large openings towards the south. In terms of heating they are trying to recommend nearly woodstoves, we collect rainwater and all those various things that used to make people smile at about 10 years ago but nowadays everybody feels concerned about it."*

There is a documented return to traditional methods and tools. The value of heritage is nowadays appreciated not just as a static item but also in the principles that re-introduce the knowledge of the past. By applying the practices that were used in the past, when technology didn't offer so many conveniences and people needed to resort to more natural means, perhaps we manage to advance sustainability in the best possible way.

## But what obstacles are there when we try to mix traditional ways with the modern mentality and lifestyle?

*"...As far as I am concerned, in my main activity when I organize the restoration of old houses, which means mansions or manors, the real problem is people that feel, or pretend to feel, concerned about architecture and decoration, they keep telling me they'd like to see exposed stones on the outside walls. And it's difficult for me to make them understand that the time has gone when we could do that. Because first of all it'd cost them a fortune if they didn't put insulation on the outside walls, to organize a proper heating of the house and secondly it doesn't really comply with this new recommendation that we have, which is called the RT2012 and encourages people to organize*

*better insulation. It means that I have to twist their arm more or less in order to encourage them to introduce this notion of insulation.”*

Along with the methods and practices come the traditional materials. Industrialized materials have been used in construction for too long, especially since the need for larger quantities became imperative. Apart from the obvious convenience that the industry has offered, one must admit that the appearance of the buildings has changed dramatically. In addition and despite the abundance of different types and designs, it seems that only the traditional materials have the ability to draw out the real quality of the traditional building techniques.

### **How has our attitude towards traditional materials and techniques changed over the years?**

*“... About 30 or 40 years ago, when I started my activity, removing clay tiles and even creating openings in the walls meant that all that there was left after the opening was created or after we had removed all the clay tiles, was just emptied in a pond instead of being picked up and stored somewhere. Yesterday we didn't know what to do with it, today it costs a fortune if you want to buy a square metre of original clay tiles. We are up to €60 per square metre, when in the past we used to empty them in pits here and there. The same applies to the natural stone. There was a time, about 20 or 25 years ago, when people didn't feel too concerned about when they created openings in their old houses. They refused to put natural stones because they pretended it cost too much money. Today people want natural stone. Therefore, all those natural stones we had to throw away in pits, today we just collect them in wooden crates and they are for sale. So the local masons who deal with restored, old houses are very happy to have natural materials in order to use them. In the same way, these old*

*timbers, things like the old oak that about 25 years ago we used to cut into pieces in order to put them in our fireplaces, today we keep them and we re-use them. If today I need some natural oak beams in order to rebuild a new floor in an old house, it's a hell of a job to find some kind of an antique dealer who has gradually decided to specialize in selling old materials like old clay tiles, old stone dormers or stone fountains or just stones or clay tiles. In order to organize my sites, I spend more time with antique dealers who have specialized in that trade rather than with people selling some brand new materials in order to restore these houses.”*

### **Do you find it difficult only to have the materials or also to have the people that are able to work with them?**

*“I feel it will be awfully difficult in about 10 - 20 years' time to have the people, the craftsmen who can do the job properly. We French build brand new houses today exactly the same way that the British used to build houses 40 years ago. 40 years ago you only needed to find some brick layers that could do the cavity wall and you organize some kind of a rectangular volume and the roofing was easy because you'd only have two slopes, the partitions were pre-fab, the electricity was also a system that was prefabricated, no local joiner could manufacture a proper door or a window, you had to buy everything directly from a factory, I repeat it was about 40 years ago and gradually today the joiners are disappearing one after the other and the new generation is going just to set into position windows and doors that will have been manufactured in factories. So just to answer your question about the ability of those craftsmen, I think in about 20 years of time they will be gone, it will be awfully difficult to find people who can just use the old materials the way they have always been used.”*

### Even if more and more people are speaking about how nice it was in the past?

*“...the real problem is if you want to keep these craftsmen doing a proper job then pay them, give them a decent salary. Today these people that have been doing this fantastic job for years and years, for nearly 30 years of time, maybe they get 1300, 1400 euros per month. So nobody, who is a young lad, is prepared to work for such a low salary with that fantastic knowledge. I think it's a matter of salary. In the building trade if you want to attract a young generation to do the jobs as their ancestors used to do, pay them correctly. Just a matter of salary, I think.”*

Mr. Bertrand Jolit addresses the topic of the cost of preservation of heritage at a private level; the restoration and preservation of privately owned buildings, not protected as Historical Monuments, mostly residential, that can fall under the regulations of the “*Fondation du Patrimoine*”<sup>3</sup> and at the same time, have to comply with modern building requirements regarding environmental performance. By extension, the discussion is about the role of the architects and how “market rules” affect the conveyance of crafts and skills to the next generations, resulting in the survival of those traditional practices or condemning them to oblivion. The mention of “free” market rules is not accidental and doesn't lack semantics. A notion that is raised during the interview, albeit not advocated, is that heritage is something for the rich. The peril in this concept is that parts of the population can eventually be excluded from using the public good that is cultural heritage. What we need to remember, however, is that urban heritage, in the form that we perceive it today, comprises the vernacular architecture of each place but (especially when the discussion is about restoration of old residences) also that it is often the middle or low

income groups of a population that inhabited those buildings in the first place. By extension this means that the demographic groups that played the most essential role in creating a big part of urban heritage are nowadays threatened with exclusion from it. “*It's about the cost per square metre*”, Mr. Bertrand Jolit says. “*Today, if you buy an old house and you want to have it restored in a nice way, in the way that it should be restored, which is nice and solid and strong and something that has real value the day you decide to sell, it costs about €1600 per sq. m. That's the cost of a brand new building, if you have a new house built. But it means then you have to buy an old house and you measure the inside, you multiply by €1600 and you know your budget. People just can't afford it today.*”

Can this situation be avoided or reversed, where it is already established? Since the free market has largely failed to create any degree of equality, could state intervention in the form of financial measures be a viable alternative? It is important to highlight the notion of reciprocity. An old manor, however glorious an example of vernacular architecture it might be, would be nothing without the general context of the space surrounding it. Individual structures give character but also deduce identity from their context. It is the collective result of the evolution of space, the adaptation of human practices to climatic, social and economic factors that shape heritage as we perceive it today. In other words, it is the sustainability of the past that is present today and as such it is, by definition, public. It cannot become a privilege of the rich or depend on wealth for its survival. According to Mr. Bertrand Jolit “*The State is not helping a lot.*” It seems that there are very limited financial incentives offered at the moment. “*The other way the State is helping is, if you decide to introduce this notion of sustainable development, it's because they allow the contractors to*

*charge VAT at 5.5%. Therefore if they decide to organize the outside [partition] with lining on an old building it's 5.5%. If you buy a boiler and the boiler complies with the French regulation then it's 5.5%. Everything that is linked with the insulation is 5.5%. Still it's even more vicious than that. Because if the contractor wants to practice this 5.5%, he has to go and take some kind of an exam, I think some energy performance diagnosis (e.g. French DPE), he needs to comply with this new system of regulation which will entitle him to practice this VAT at 5.5%. That's the only advantage there is in the system."*

Even under these strict regulations, people still value and appreciate heritage and are interested in making it part of their everyday life, to the extent it is possible. But the opportunities remain essentially available only to the richer, as Mr. Bertrand Jolit points out.

*"But then people do accept it, you know? I told you that I restored fairly recently a very large house. Someone spends all together about €1 million on an old house, and he wanted to have heated floors. I said OK, but if you want to have heated floors (and we had ceilings of nearly 4 meters high), it won't be sufficient to create the proper 20°C inside. Therefore not only shall we have to organize the heated floor but I will need to adapt some radiators on the outside. So he told me, oh no, if I put the heated floor it's just to get rid of the radiators. I said fair enough, but then we will have to organize the insulation. And the thing is, he had to pay an extra €20,000 just to have the proper insulation. And he said OK Mr Jolit you go ahead with the insulation. So in this 17<sup>th</sup> century house, he decided to have this proper insulation just in order to avoid this notion of putting radiators against the walls because he didn't want to see them. It just gives a modern approach to the restoration; if you have the heated floor, nobody sees the radiators, therefore it looks free of anything that wouldn't be appropriate with the 17<sup>th</sup> century style."*

The outside insulation, if done properly, doesn't affect the exterior of the building and therefore the properties that are of heritage importance. Furthermore, according to Mr. Bertrand Jolit, the STAP<sup>4</sup> does not intervene, unless a building is within a radius of 500 metres of a monument<sup>5</sup>. They can, however, impose extra rules and limitations, depending for instance on whether the owner of a building is applying for tax facilities. In such cases, the "Fondation du Patrimoine" also gets involved. Does the law discriminate between private and public?

### **Is this rule strictly applied both to small particulars and big institutions?**

*"Yes, it goes for everybody. It's quite clever. For instance, I worked for a young couple, they had a tiny little house that was 25 square metres. I added up on the side of it one little bedroom with one little bathroom and toilet, all together maybe I added 15 sq.m., which was a tiny project. Because this extension that was created was over 30% of the existing area, I had to comply with this new rule of the RT2012. Therefore I got some polyurethane sheet and made a space that was completely super-insulated and with a proportion of 1/6th of the area created with the windows opening outside and in the end it cost a lot of money to this couple. But as I told them, don't regret this money that you put today, because tomorrow it will cost you far less in terms of what you'll have to pay for heating the house."*

The mind-set is quite correct. If it's only about restoring old houses and you are not adding any square footage, on top, you do what you want. As far as the law is concerned, I only have to comply with this new RT 2012 only if I create an extension which is more than 30% of the existing area. But if it is less or if it's just an old building, it's just a matter of economy. Which means that I have to tell my client that if you put some insulation on the lining of the outside walls you will spend far less money to warm it and to keep the steady temperature at 20°C rather

*than if you don't put anything at all. So the client is quite sensitive to that. Then they understand."*

The new regulations have altered the profession. First of all, they create a stricter framework in which the architect can move. But there is also the paperwork that needs to be done in order for a complete dossier to be filed in for the permit. In terms of engineering, additional load is required for the calculations of the proper insulation and type of heating that will be installed. By extension, this also affects the external appearance of the buildings with regard to the number or size of windows, dormers etc. Finally, the requirement for the buildings to produce 20% of the energy they consume has created the need for the installation of solar panels, which has also a very obvious effect on the external attributes. But how is the new regulation affecting the architect's creativity?

*"...I'd say it's only if you are very old-minded that you say that it cuts your creativity. But for instance, what created that attractive approach on our little houses, architectural details like a dormer, in the future we will not have any more dormers, because on the side of the dormers we can't put proper insulation. Therefore we will probably have some roof window lines following the slope of the roof that could be vertical eventually, but simply in order not to have the heat running away through the sides of your dormer. So the style of architecture will change because of the regulation."*

Traditionally, what defined the style of these buildings were the particular needs that they needed to address. Today the architecture is changing due to the regulations.

*"...Our houses will have to be designed differently. In this country for instance the houses only have two slopes. They have always had two slopes. And when you walk around all the various estates you sometimes see that they have 4 slopes. This was done only to comply with the regulation but not with the acclimatisation,*

*not with the climate. It's only because there was a new law so we had to adapt ourselves. And I regret it, because it changed the appearance of the landscape. When you have a house with four slopes it has nothing to do in our area. To my mind, according to what I have always seen, it is completely artificial."*

Therefore there is a great responsibility shared among those who set the new regulations. In particular, considering that traditional architecture is location-based and by extension very much diverse between places even within the same country, the rules cannot be universal, they also have to be flexible and adapted to the identity of each region.

### **So the aesthetics are more a question of answering constraints than having an idea of morphology.**

*"France is a country that more than 60 million people visit. It is not to see our modern architecture. It's to see or just to appreciate what was done in the past and I feel sorry that, what we do today doesn't correspond to what existed in the past. We are inventing some closed space which doesn't correspond to the architecture that existed in the past. I am not trying to remain stiff on what existed before, but I keep repeating that I regret that it is the applicable regulation and in order to comply with the rule we have to change completely the architecture. Which means that all around France fairly soon, the style of houses will be exactly the same."*

### **But don't you think it's related to the fact that architecture for private use isn't a status symbol anymore? You have more and more iconic buildings made by big firms but then people just prefer cars or television or satellite things more than...**

*"I think it's a matter of money. I feel there are so many people who would like to keep houses with the soul they had in the origin, but certainly when*



*the roofer tells you, if you want to keep those two dormers, here, first of all the mason will have to do a little bit of work and this little bit of work will be about €2000 and if we re-roof them after organizing all the carpentry work and all the roofing work and it will be another €3000, those people are not prepared to spend €5000 because they don't have the money, therefore they knock them down and replace them by two roof window lines..."*

**But they probably use the €5000 to go skiing. It's just a question of priorities. The aesthetics of architecture is not any more a priority.**

*"Yes, yes. I have to agree to what you mentioned here. Yes, definitely. It's a matter of priority. They don't feel too much concerned about the quality of architecture. Only a few people, but you need to have wealth and quite often if you have wealth and you have the culture. Yes, I had not really thought about it in the way that you introduce it, but certainly people feel concerned about architecture because they have the culture to do it. And the culture quite often... this notion of culture... means that they have the wealth and they will do things properly. For sure the two, wealth and culture, are linked."*

Something seems to be changing...

Despite the limitations and regulations, it appears that the number of people who are concerned about heritage preservation is increasing as is the number of buildings that are restored in a way that promotes the principles of sustainable development. So what is it that makes people so interested in and committed to urban heritage? Nostalgia? Mr. Bertrand Jolit certainly thinks so. Whatever the reason, this is undoubtedly positive progress, as due to the lack of maintenance or abandonment, a large number of traditional buildings in France have already been lost and more are threatened. But apparently, nowadays, we have come

to realize that apart from the market price, buildings can relay other intangible, conceptual values, related to their past. Mr. Bertrand Jolit compares traditional buildings to classic sport cars in order to give an example: "...if you find an old Peugeot 403 to be restored and an old Jaguar XK140, it costs about the same price to have them sprayed and repainted and have the body rebuilt completely but by the time they are both finished, they don't have the same value."

Questions that remain unanswered.

What is the balance between regulations and incentives? To what extent should private initiative be allowed when it comes to urban heritage? Who should bear the cost and how should the benefit diffuse in a city and among the society?

Financial aid of all sorts is a burden to the state budget and therefore should be prioritized, especially in times of crisis. Incentives aim to level the inequalities between poor and rich regarding the ease of access to public goods or services. They are also meant to ensure the fair redistribution of resources and, as was explained earlier, urban heritage can be considered to be a resource. Therefore it can be argued that a state policy which allows populations with specific attributes to utilize reduced costs or tax facilities for example is justified.

What is the role and responsibility of the architects and other professionals in the field, regarding the preservation and accentuation of urban heritage as a cultural asset? Is it static? Safeguarding traditional values is of course a legitimate stance but the dialogue today is focused on resilience. Apart from resilient cities, we should discuss about resilient properties or attributes that spaces have. Urban heritage, along with the components that relay it are such attributes. In order for it to be preserved and act as a merit that continues to add value, the way we stand towards it, rather than heritage itself, needs to be adaptive. An expression of

this adaptation is the case of old buildings to be restored and used for residential purposes, galleries, studios, recreational avenues etc. As long as the proposed use is in sync with the character of the building and the spatial context in which it is going to be introduced, the purpose of preservation is served, provided of course that the restoration process is done properly. And this is exactly where the role of the authorities is essential. Quoting Mr. Bertrand Jolit, “*too much law kills the law*”, this could be the case here. In fact, too much law can kill the very vision of preservation of heritage. Severe hindrances or unnecessary limitations may discourage people who were initially interested in acquiring and restoring a heritage asset. The same is the situation with the, often unbearable, cost of a restoration. State authorities should, of course, impose the laws and regulations that govern heritage preservation as a whole, but should always see to it that they do not set obstacles that force people to eventually consider heritage preservation as something that is none of their business or beyond their reach.

Equally important (if not more), is the role of the state in education. Cultural heritage, the past of which is urban heritage, is imprinted in the social, collective conscious through education and cultivation. The ability to acknowledge but also the ability to produce is something that needs to be passed on to the next generations. State-funded workshops and/or handcraft exhibitions that promote traditional methods of building could be an answer. Especially as this model of promotion is largely available to the public, it can also become a response to the argument that wealth and culture are directly linked.

Coming back to the question of the title, what is the real cost of heritage? Or what is the cost for the society in the case of a disconnection between the people and their culture? In the era of globalization, our cultural background might

be one of the very few things that allow us to maintain our sense of identity. It might be better to spread the cost of preservation based on income criteria and favour the underprivileged rather than accept the risk to deprive a large part of the population of their sense of cultural roots and connections with their past.

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1. Mr. Bertrand Jolit has been working as an architect in the French Indre-et-Loire department for over 30 years, mostly restoring, conserving and adapting non-protected (rural) heritage to the present-day way of life and to contemporary society as well as to contemporary standards and requirements
  2. Einar Bowitz and Karin Ibenholt, “Economic impacts of cultural heritage – Research and perspectives”, *Journal of Cultural Heritage* 10 (2009) 1-8
  3. Created by the French law of 2 July 1996 and recognized as public utility by a decree of 18 April 1997, the Fondation du patrimoine has been mandated to safeguard and enhance the built heritage of proximity often unprotected by the State as historical monument. Alongside the State and the major stakeholders, it helps public owners to finance their projects, allows private owners to reduce taxation on their works, and mobilizes corporate sponsorship. The Fondation du patrimoine is the only private organization authorized by the French Ministry of Economy and Finance to award a label to a restoration operation on an unprotected building, but with a real heritage interest. Under certain conditions, this label allows private owners to benefit from incentive tax deductions for external works done on buildings visible from the public road. <https://www.fondation-patrimoine.org>
  4. The Territorial Service of Architecture and Heritage (STAP) is a part of the French Ministry of Culture and Communication with offices in each department of the country. To know more about the STAP, please refer to another article of this book: Supportive guidelines as a tool for the conception of local urban plans, by Mélanie Riauté.
  5. The French law 43-92 of 25 February 1943 concerning Historical Monuments, institutes a buffer zone of 500 metres of radius around any protected building. Within this radius, all changes on (ordinary) buildings must be approved by the State services in charge of heritage protection (in particular the STAP), especially if they are visible at the same time or from the protected monument.

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# LA RENTRÉE: BRINGING **LIFE** BACK TO THE INTERFACE BETWEEN **CITY & RIVER**

*ren-trée* [r̃-tre], nf. 1. fait de rentrer dans un lieu  
// *re-turn* [r̃i-tûrn], n. 1. going back to a place

## INTRODUCTION

The city of Tours, the principal town in the *Loire* valley, famous for its cultural and natural heritage, was the chosen venue for the 5th European Urban Summer School, focusing on the contradictions between heritage conservation and urban sustainability.

In our group assignment we were asked to research a particular site in the city centre: the area comprising the upper part of the centre's main artery, the *Rue Nationale*, the inner quarters to the west and east, and the adjacent *Place Anatole France* (see Figure 1), together forming the interface between the city, the river and its people.



1. Map of the study site showing the river Loire, the Rue Nationale, Place Anatole France and the inner quarters.

Source : Google Maps

The study site has changed significantly over the past hundred years. In the 18th century, King Louis XV commissioned the creation of the *Rue Nationale*, forming a north-south connection cutting through the city of Tours as part of the road from Paris to Spain.



Tours was an important node on the route and the descent from *Avenue de la Tranchée*, on the northern shore of the *Loire* river, leading on to *Pont Wilson* with its splendid view of the centre of Tours, was reported as being “the most beautiful entrance to a town in France”. Over a century later, the situation had changed dramatically. The city centre was severely bombed during the Second World War, and with the widespread introduction of the automobile, the site suffered a fate that is shared with many European cities: the city centre, including *Rue Nationale* and *Place Anatole France*, was hugely transformed by the development of wider roads, parking spaces and the congestion and pollution that resulted from the increase in motorised traffic. During the past decade, the *Rue Nationale* experienced its latest makeover with the pedestrianisation of the street, the construction of a tramway along the axis, and the exclusion of all private vehicle use (Porhel, 2014). The transformation is clearly visible from the images in Figure 2.

The inner quarters form a certain paradox. They are the site of important cultural heritage: the western block is home to the *École Supérieure des Beaux-Arts* and the *Hôtel Gouin* dating back to the 15<sup>th</sup> century, whereas in the eastern block the *Musée du Compagnonnage*, housed in a former abbey,

and the adjacent church of Saint Julien, can be found (Porhel, 2014). Ironically, the newer single storey commercial premises built along the *Rue Nationale* cut off physical and visual access to these landmarks, and have effectively enclosed the inner quarters, resulting in a feeling of exclusion and neglect.

Originally Tours had an east-west orientation, due to the location of the two focal points of the city, which were once two competing centres: the “City”, built on the Roman ‘*castrum*’ and including the castle of Tours and the *Cathédrale Saint Gatien* in the east, and the area centred around the *Basilique Saint Martin* and *Place Plumereau* in the west. During the 14<sup>th</sup> century, the two cities were connected, but the bombing during World War II severed those ties once again (Porhel, 2014). The *Rue Nationale* is located precisely in that void, and the road and its adjacent areas lack cohesion, connectedness, and perhaps most important of all, a human scale.

This is the ‘pain’ point we wished to address in our group assignment: ***how to bring life back to this historic site, the interface between the city and the river, thereby bridging the city’s cultural and natural heritage.*** *La Rentrée* is the concept we used to visualise our aim. The term could be found all around the city centre during the late summer period



2. The transformation of the Rue Nationale over the centuries, with on the left an image from the 18th century, in the middle a photo from the 1950s, and on the right the situation as it is today.

Source : <http://www.francebalade.com/tours/toursentretenord1.jpg> ; <http://nationale10.e-monsite.com/medias/images/tours-10.jpg> ; Suzanne Maas

that we spent in Tours, as it signifies the return to work and school after the holidays. In our proposal, we borrow it to represent the concept of bringing people back to the study site. For that to happen, we needed to set out a strategy focused on re-creating the entrance to the city, revitalising and reconnecting that part of the city centre so that is welcoming and inviting, and re-establishing the link between the city, the river, and its people.

## METHODOLOGY

To address the main task above and to be able to formulate comprehensive and cohesive solutions, we approached the analysis of the study site from various angles, using different tools and strategies.

The initial step included comprehending the expert lectures we received and applying and combining this information with our first hand impressions of the study site. The presentations and the facts and views expressed in them enabled us to form a sound and informed opinion about the issues present at the study site. We decided to explore the study site and the present issues further by undertaking several site visits apart from those which were included in the programme of the summer school. The *Rue Nationale* is evidently one of the main arteries of the city, so it provided an obvious starting point for our research. Exploring and experiencing the main street, as well as its side streets and surrounding quarters, gave us first hand, real-time information of the current situation. We did not limit our observations to the boundaries of our study site, but also explored further on the *Rue Nationale*, crossed over the *Pont Wilson* and wandered around the two city centres to the west and east of the study site, to be able to position our proposals for the study site firmly within the context of the surrounding areas.

The various hands-on workshops that formed part of the summer school provided us with vital tools to translate our thoughts and ideas into tangible solutions.

We adopted the 'Do-it-with-others' methodology (Cimadomo, 2014) as a tool to interact with the principal stakeholders of the city: its people. We took to the streets armed with two simple questions: 1) "What do you like best about the city centre?", and 2) "What do you miss in the city centre?". Over the course of an afternoon we gathered answers from a wide range of people, including teenagers, students, expats, business owners, residents, as well as two very opinionated American tourists. By the end of our survey, the "What do you like?" question was answered by 31 respondents (15 females, 16 males, average age 42), and the "What do you miss?" question by 26 respondents (12 females, 14 males, average age 39). The input provided by the people we surveyed confirmed our findings, based on analysis of the main issues of the study site: the disconnectedness that people felt from the river, as well as from the heritage of the city, the lack of human scale throughout the *Rue Nationale* and surrounding areas, and ultimately, the feeling of dead space that is especially evident on the *Place Anatole France*, the square connecting the city with the river.

Based on the tools of integrative urban design (Mrđenović, 2014) and sustainable urban development (Đokić, 2014), we created a diagram to effectively deconstruct the main problem in terms of its Causes & Effects. We then converted the components of the diagram from negative into positive by translating the weaknesses into opportunities, resulting in a positively framed Ends & Means diagram. Using this methodology allowed us to clearly pinpoint and formulate our objective: to make the city and its spaces come alive again, and turn the 'Means and Ends' into tangible solutions to propose to the city's decision-makers.

## MAIN ISSUE

The study site, as it was defined for the purposes of this assignment, is faced with three major problems according to the conducted analysis:

- disconnectedness,
- lack of human scale
- dead spaces.

These three problems are interrelated and often their causes and consequences are also mixed.

When moving along the *Rue Nationale*, coming from the city and approaching the river *Loire*, the inner quarters at the end of the street present a sad and disoriented image, lined by rows of low commercial blocks in bad shape. The whole length of the *Rue Nationale* is lined with monumental buildings dating back to the beginning of the 20th century and the height of the streetscape is uniform with three to five floors of height (see Figure 3). When reaching our design site, however, there is a big contrast, when the monumental buildings are exchanged for one storey high commercial buildings that were constructed in the 1960s, but have not been well maintained. One seems to find oneself at the end of a city, when the site is in fact located in the very heart of Tours.

3. Still photography of the current situation.

Source : Suzanne Maas



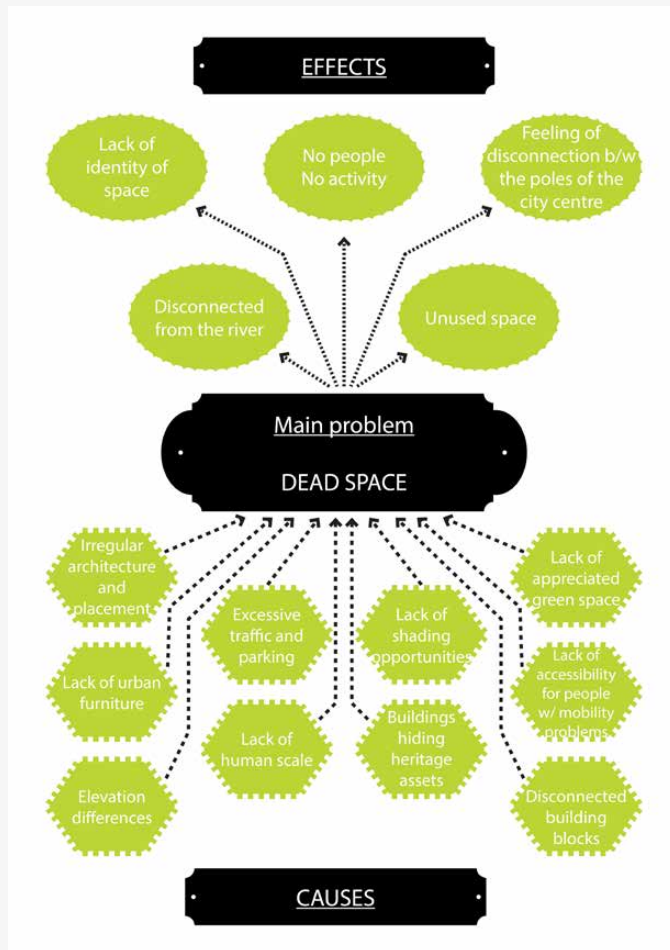
The city of Tours expressed their wish for an investor to develop a twin tower hotel complex with interior shopping malls to create an entrance to the city (Ballet, 2014). The city recognizes the design site as problematic. Nevertheless, they

only propose a very superficial development and do not integrate the heritage or sustainable perspectives into their plans. In the city's design, no special attention is given to activate the street or the inner quarters, neither is anything done to tackle the currently highly trafficked *Place Anatole France* just north of the *Rue Nationale*.

Despite the recent redevelopment scheme, which was implemented along with the installation of the tram line, *Avenue André Malraux* still acts as a barrier that separates the riverfront from the city. The public space design of the "interface" area maintains the imperial feeling of awe that it was supposed to provide as an entrance to the city. Nevertheless, this very geometric symmetry combined with the abundance of open, unused space, which is typical of the public space design of the era, renders the place disproportional and unfit for use. As a result, the space is deprived of a human scale, which is necessary for people to be able to relate to their surroundings. However suitable it might have been in the past for gatherings of vast crowds to celebrate the return of a monarch, it fails in its role as an inviting and cosy public space, mainly due to the emptiness and its dimensions. Adding to the complexity of the issue, the intensely used artery which was preserved as the main East-West road connection, inevitably interrupts the pedestrian movement and consequently frustrates any potential activity that could be facilitated in the wider area, including the magnificent riverfront and the two inner quarters that extend south of *Place Anatole France*.

The immediate result of this situation is a big "void" in the heart of what was supposed to be the liveliest space of the city centre, considering the quality and the quantity of the heritage assets it possesses. Concurrently, the riverfront emerges as a very popular public space, particularly celebrated by the younger part of the population, be they permanent

residents or visitors, a fact that magnifies the oxymoron of the two sides of this unique open public space being severely disconnected on account of motorized traffic.



4. Causes & Effects diagram.

Source : Diagram by group, visualisation by Nasos Alexis

Constructing the Causes & Effects diagram (Figure 4) during our analysis of the main pain point of the study site, allowed us to diagnose five essential weaknesses; the effects of the main problem:

1. The space lacks the qualities that would provide a unique identity.
2. Despite the proximity to the river, the part of the site which is south of Avenue *André Malraux* is very disconnected from it and the part which is north of the road lacks the qualities that would make it part of the riverfront.
3. The scale of the area, intensified by the distances between prominent structures or elements of the urban fabric, creates a feeling of vagueness. The physical connections are there, but there aren't enough direct mental connections and this produces a sense of disconnectedness between the poles of the city centre.
4. The immediate consequence of the above is that the space functions as a conveyor for movement between other parts of the city but does not accommodate vital activities nor, therefore, people, apart from those who are attracted by the shops and recreational businesses.
5. Eventually, an unused space, a void, is created in the centre of what ought to be a very attractive place and an unparalleled asset for the city.

In order to successfully tackle these weaknesses and turn them into opportunities, we needed to understand the causal factors. Our comprehensive analysis underlined a variety of important causes for the said weaknesses:

- The site is replete with instances of cultural heritage which, along with the waterfront, is the main asset it retains. As such, the fact that some very important heritage elements are obscured by modern structures, has been identified as the number one factor which reflects the attitude of the city towards its cultural capital.
- The vernacular architecture of numerous pre-reconstruction buildings which weave into the character and atmosphere of the



area is very often disturbed by less attractive examples of post-war modernism. The importance of post-war architecture is of course irrefutable as it responded to urgent needs after the Second World War, but the quality of urban space it created has been questioned several times and the project site is such a case.

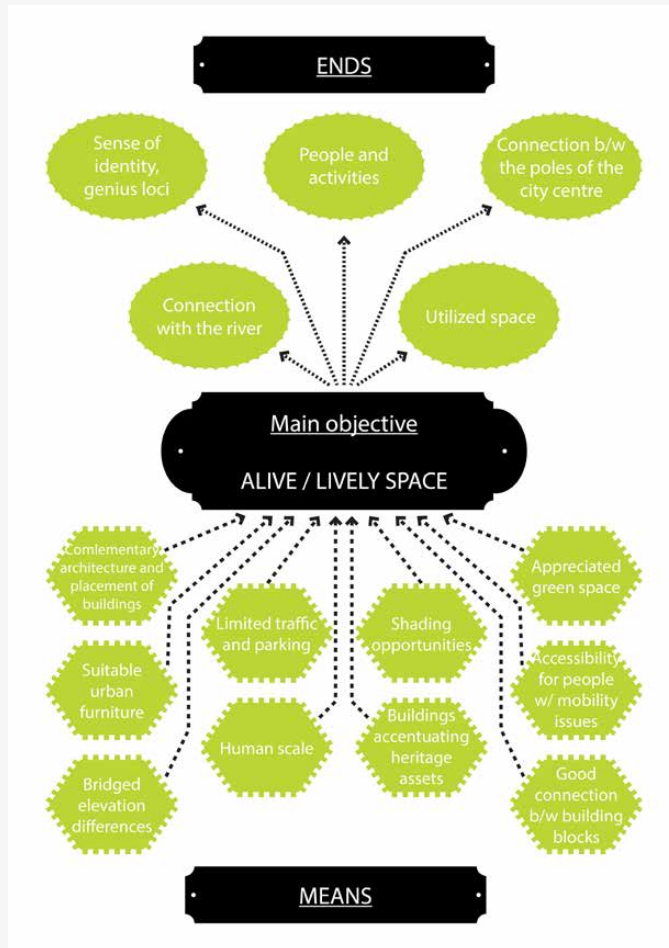
- It has been mentioned before that the dimensions of the site are such that they create a sense of awe. This was probably perceived as a quality during royal times, but it is far from a merit for modern public space. The space is empty and the exaggerated scale which once imposed a sense of awe to the public now only results in the user feeling insignificant and isolated.
- A more tangible cause is the exaggerated use of the car in the area, aggravated by the choice to maintain *Avenue André Malraux* as the principal East-West road of the city centre.
- Design decisions are related to the next set of causes: The area is characterized by a lack of essential accessibility provisions for people with physical impairments. Very few access ramps and an almost complete absence of a guide way for the blind create a space which seems to totally disregard this part of the city's population.
- The elevation differences that existed from the original configuration of the space and create a very interesting urban landscape are inefficiently bridged and therefore often hard to access. Poor accessibility is often also deteriorated by rainwater accumulation issues that are not addressed effectively.
- More on the same topic, the site today suffers from the scarcity of appreciated green space. The presence of scattered green patches and planters alone fails to produce the desired result due to the lack of programming and an integrated green strategy.
- To exacerbate the problem, the recent redevelopment scheme, built around the tram line, deliberately refrained from installing green features supporting the argument of homogeneity and historical accuracy. Not only does this decision deteriorate the quality of the urban environment in the area, rendering it monotonous, but also deprives it of any shading opportunities and often eliminates the possibility of a sustainable rainwater drainage system that could be integrated into the plans.
- The site fails to emerge as a “user friendly” area in one more aspect, that of the urban equipment. It is a striking surprise that along the whole length of almost 1.25 kilometre of the pedestrianized stretch, the only available sitting facilities are the benches at the tram stops and the seats at the recreation businesses!
- Finally but very essentially, the space that was created to accommodate the tram line and the rest of the parallel movement, after the justified removal of the vehicular traffic, creates a breach between the building blocks which induces the aforementioned feeling of disconnection even between adjacent blocks.

## MAIN OBJECTIVE

In order to respond to the aforementioned challenges, we need to outline the main objective of the proposal and in the next phase the measures with which it is going to be achieved. The greater goal is obviously to create a lively place filled with people and activity or, as it is often portrayed, to **“turn a space into a place”**.

As it is described above in the methodology section, we tried to invert the shortcomings and switch them into potential for development or the “yeast” that we will use to activate a solid strategy for the regeneration of the site (Figure 5).





5. Means & Ends diagram.

Source : Diagram by group, visualisation by Nasos Alexis

The “Ends” are the features that we want to attribute to the place. As opposed to the “Effects” that define the current conditions, we determine the five target elements that we envision the proposed situation to feature:

1. The fabric of the old part of Tours is embroidered with a unique assemblage of heritage items. By accentuating heritage, we succeed in raising the individual identity of the place. We capitalize on the inherent assets

(heritage, riverfront, street culture) instead of trying to force or create new merits that are based on market values.

2. The removal of the barrier that is *Avenue André Malraux* allows for the continuation of the public space, both physically as well as mentally. No longer is *Avenue André Malraux* considered to be the end of the public space that extends from the *Rue Nationale*. The river banks are connected by the bridge which is now part of the public space network and not just a linear connection and therefore are raised from being “ends” of a journey to becoming prominent nodes.
3. Urban design and landscaping will be used to add space components where emptiness is today. By interpolating programming (soft actions), or physical design (hard actions) we succeed in creating more connecting points in space, which results in a more coherent, integrated tissue.
4. The addition of the aforementioned features will offer the possibility of a short or longer pause to the visitors and users of the site along with the opportunity to facilitate numerous activities, permanent as well as temporary and bring more life to the area.
5. As a result, the diagnosed void in the space will be filled with design, people and activities, the essential elements of a place.

Our strategy deploys a set of measures in order to bring about the changes that we envision and create a new form and functions of the area, as a direct response to the causes of the problems that were identified above.

- One of the first priorities that we have defined as part of our proposal scheme is to open up the inner quarters towards the main artery of movement, *Rue Nationale*, by removing the poor quality single storey buildings that line the upper part of the *Rue Nationale*. Further gestures that

improve the visual and physical connections will be made through urban design and landscaping.

- The “necessary morphologically adapted to specific climatic and geographical conditions” built environment is one of the most vital components of urban heritage and a conveyor of sustainability (Verdelli, 2014: 6). Therefore, the importance of architecture in the creation of a positive context that will embellish and promote culture is irrefutable. We propose the establishment of rules concerning the morphology and the use of future structures in the site, in a way that complements the points of cultural interest rather than detract from them.
- In the early stages of the analysis we identified the problem of the inharmonious scale. By opening up the two facades of the building blocks it seems that we are exaggerating the problem of the vastness of the space. Instead, we propose the creation of horizontal and vertical elements that frame views, direct movements and introduce interactions that promote everyday life’s rituals, to give the place a human scale and enhance quality of life and living.
- Our traffic reconfiguration proposals on *Place Anatole France* aim to restore the connectedness and not just the connectivity. In the process of enabling pedestrian movement, we are careful not to sever entirely the necessary vehicular connections across the site, but to restrict them in terms of intensity and speed. Of the four alternative scenarios that we tested, we promote the “shared space” configuration as the most flexible and the one that achieves the best results with the minimum side effects. (Figure 6)
- In order to create an urban environment which is justly available, inclusive and welcoming for everyone in the city, we take

specific actions, not least of which is the installation of facilities for the physically impaired. We consider equal rights to be the cornerstone of any project of public interest and therefore it is on the top of our priorities to ensure easy access to those who enjoy full physical ability as much as to those with any kind of difficulty.

- In the mind-set of our team, preservation of urban heritage means, apart from the structures and land uses, specific “idiosyncrasies” of the space, deriving from historical reasons. One of these is the dramatic landscape with the elevation differences between the inner parts of the blocks and the level of *Rue Nationale*. At present, this situation creates some difficulties in approaching the inner blocks from the street level, but we see this attribute more as an opportunity than as an impediment. With carefully selected design proposals we transform the drop into a smooth transition between the movement and the pause, complementing it with interesting views that offer intriguing perspectives and viewing angles. Elevation differences also allow for a natural flow of rainwater, which is incorporated into our urban design strategy.
- A basic principle of the creation of successful public spaces is that the community has the knowledge to create. Accepting this idea, we took the collective wisdom from the street and applied it to our design scheme in order to respond to the need for more green along the 1250m of the pedestrian stretch between *Place Jean Jaures*, marking the southern point of the *Rue Nationale*, and *Place Choiseul*, on the northern side of *Pont Wilson*. The use of green areas in the design will break the monotony of the single-colour paving (which fails even at separating different movement modes) and help define movement from pausing by designating spaces for each use.

- Working further with green, trees do not only offer shading opportunities, but can also create lines that frame views. A very important quality that the green will bring to the area is the variety in the image of the space during the different seasons of the year, which is of course available outside this particular stretch but was taken away from the recent development scheme.
- The inclusion of green spaces and landscaping will offer the possibility for taking a pause and this quality is also complemented by the (at present inadequate) urban furniture and equipment. The use of one of the numerous recreational businesses will no longer be the only available alternative for the users as carefully placed benches and picnic tables will be introduced in the area, inviting people to use and enjoy them.

The synergy of the previous actions will take the effect of the proposal one step further and induce the desired result of integration between the different pieces of the puzzle that comprise the site and complete the physical, mental and sensory relations with the city.

## FORMULATION OF OUR PROPOSED RESPONSES

In line with the theme of the Summer School - cultural heritage and sustainable development - we are proposing a redesign of the area to bring back the human scale and human activities. We wish to reconnect the river *Loire* to the city of Tours and to (re)activate the inner city neighbourhoods and the areas around them. We want to bring the existing assets to life by inserting activities in and around them. Many of the proposed interventions are based on suggestions provided by the citizens who took part in our survey, as it is ultimately they who know best what they and their city need. Our proposal focuses on two main efforts:

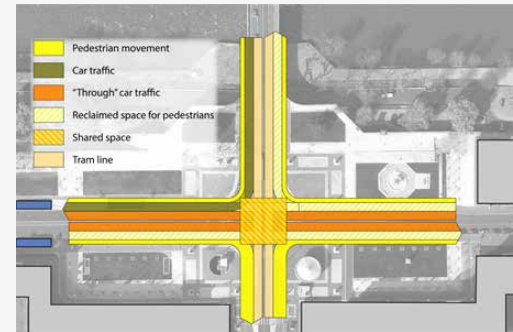
firstly, to reimagine the interface between the city, the river and its people, and secondly, to turn the inner city neighbourhoods into places for culture and creativity.

## REIMAGINING THE INTERFACE BETWEEN THE CITY, THE RIVER AND ITS PEOPLE

The splendid view from the two corner towers marking the northern edge of the *Rue Nationale*, overlooking the river *Loire*, *Place Anatole France*, *Pont Wilson*, and northern Tours, is a view that should not be reserved solely for tourists spending a night in a fancy hotel, but should be the pride of all *Touraines*. Therefore we suggest deviating from the proposed development to turn both towers into hotel facilities (Ballet, 2014), and instead only assign hotel functions to one of the towers, releasing space in the second tower for mixed use to meet the needs and wishes of local residents.

We also propose altering the shapes of the towers so that they create the illusion of an arch, implying the bridging of the wide gash in the urban fabric created by the *Rue Nationale* and transmitting a feeling of continuity. The large roof surfaces can be deployed as public roof terraces, providing the 'best view of Tours' to all, and creating a strong visual connection between the river and cityscapes (see Figure 7).

Radical but also prudent alterations to the traffic conditions on *Place Anatole France* are necessary for the success of the proposed interventions. *Avenue André Malraux* is engraved in the perception of people and the functions of the city as a road that facilitates motorized traffic and its forced removal could possibly create a different type of problem elsewhere in the city. *Pont Wilson*, however combines all three traffic modes (car, tram and pedestrian-cyclists) in a way that seems to function effectively. Our proposal incorporates and indeed cannot succeed without the reclamation of the part of *Avenue*



6. The traffic reconfiguration diagram.

Source : Diagram by group, visualisation by Nasos Alexis





are missing. In our proposal, the inner city neighbourhoods will provide a gradual transition from the commercial *Rue Nationale* to the leisure-oriented *Loire* riverside.

The newer one-storey commercial buildings along the *Rue Nationale* do not follow the general street line of the boulevard. They are located further away from the street, forming a huge void of 40 meters between the facades. In the current situation, the void is filled by a diversity of plastic furniture and advertisements belonging to the shops and cafeterias on the site. Our proposal aims at bringing back the glory to this part of *Rue Nationale* by re-aligning the street line by trees. In addition to restoring the monumental uniformity, the trees provide much needed greenery and shade in the inner city. We propose to remove these low, rather insignificant buildings along the street line, in order to highlight the inner city neighbourhoods and the hidden assets they harbour, such as the *École Supérieure des Beaux-Arts*, *Hôtel Goüin*, the church of Saint Julien and the historically significant *Compagnonnage* museum, which are currently hidden behind the low commercial premises. The generous width of the monumental *Rue Nationale* can be better utilised by providing designated cycle lanes in addition to pedestrian zones and the tramway, thereby adding to the sustainable transport options present in the city.

The western quarter currently hosts an educational building, the *École Supérieure des Beaux-Arts*, which the city of Tours wishes to turn into a museum dedicated to a famous local artist, *Olivier Debré*. In our design the new museum is connected to the street by opening the block and bringing activities in the front and around the museum, not only inside it. The opening is enlivened through the creation of an urban park, bringing together trees and greenery, a water square facilitating a rainwater

catchment as well as water activities, and a reinforced physical connection in the form of designated stairs and ramps, which double as urban furniture.

To reconnect the city with the river, channelling the water of the river *Loire* to the inner quarters is one of the proposal's salient points. An exquisite way of promoting the presence of the river in the city is to make small canals or paths of water to the inner quarters. The small "water paths of the Loire" are a subtle way of showing the presence of the river in the *Rue Nationale*. The small water paths lead the water from the *Loire*, all the way along the *Place Anatole France*, along the urban furniture and pedestrian pathways, up to the water square in front of the *Olivier Debré* museum. The water square is supposed to mirror the water level of the river, and it also collects the rainwater of the area, proposing an ecological way of using the resources. The connection with the river can also be made in more abstract terms. *Olivier Debré* is famous for his paintings capturing the essence of the river *Loire*. We envisage creating a trail that leads residents and visitors to outdoor spaces adorned with interpretations of his paintings, tying together the place on a different level and reinforcing the strong link between city and river.

Instead of the new interior shopping malls that the city of Tours is suggesting, we wish to activate the streetscape of *Rue Nationale* and the inner quarters. Our solution is not a single shopping mall but rather small shops and cafés with entrances facing the *Rue Nationale*, its side streets and the courtyard. We suggest commerce in the form of "Loft" or "Atelier" style shops, adding their individual, creative and unique touch to the site and enlivening the façades of the quarters. Additionally we propose the establishment of a new start-up hub in the currently un(der)used apartment buildings and garages that open up to the courtyards of the inner city



neighbourhoods. Most ground floors on the inside of the blocks are used merely for parking or storage purposes, which is a tremendous waste of resources and space in this location, and which also makes the whole area feel empty and neglected. Transforming these underused spaces into a start-up incubator will bring a much needed injection of youthful energy to the site, which can contribute to perpetual economic and cultural benefits for the whole city.

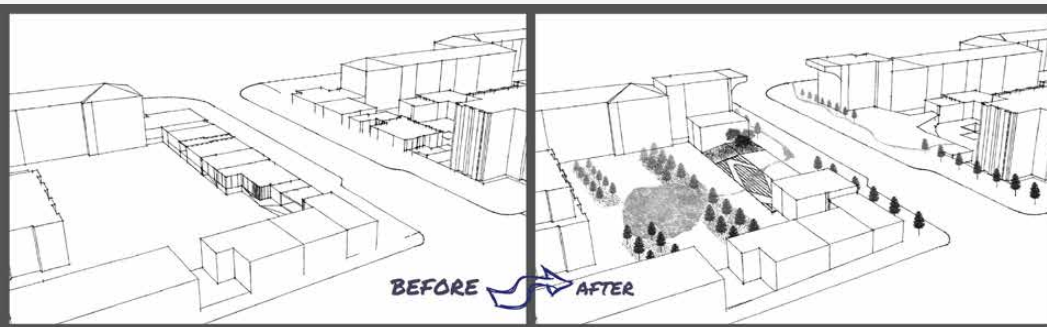
The difficulty of elevation between the *Rue Nationale* and the eastern inner quarter is solved by creating a multi-level cultural centre below street level of *Rue Nationale* with integrated ramps and stairs (see Figure 10). Our design integrates the existing museums, the church and the street by means of the new cultural centre, while also meeting a demand that was identified by the people we surveyed in the streets: a multifunctional cultural centre bringing together music, theatre and dance. Access for people with a physical or visual disability is ensured to all spaces of the courtyard.

On the back side of the eastern quarter there are apartment buildings which are in a rather poor shape and vast courtyards that are used for parking. We suggest that, as the plan unfolds, these buildings can be upgraded to small-scale mixed-use buildings, to create a gradual shift from the monumental *Rue Nationale* to the smaller streetscapes around *Rue Colbert*.

The patchwork of proposals that work together in synergy, will bring to life our vision: to restore liveliness and activity, to turn the spaces into places, and to enable a return of people to this part of the city, creating a new kind of entrance for the city: from a static and lifeless *entrée* to a more dynamic and alive *rentrée*.

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10. 3D illustration of the principal differences before and after the interventions. Source : Nasos Alexis

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# MORE TOURS IN TOURS

## 1 STUDY AREA IN THE CONTEXT OF THE CITY

### The City of Tours

Tours is the capital of the *Indre-et-Loire* department in central France. For tourists it is a stop-off during their visit to the Loire Valley. For locals it is the place they live with varying levels of permanency. For students who study there, it is a place of temporary (yet often strong) affiliation. Each of these groups contributes to the city as a living formative influence and each of them uses the city in a different way. Therefore, the city is partly characterized by its users.

Furthermore, Tours is a Roman city *Caesarodunum*; it is a pilgrimage route; it is a Medieval city; it is the birthplace of the Renaissance in France; it is the city for royal ceremonies with French axial symmetry; it is a bombarded city scarred by wars, especially the last one and finally, it is the city that has been rebuilt. Tours is all that, but also none of that. It is the city of today, yet still comprises all those layers that have been added down the centuries. Accordingly, the city is partly characterized by the contradictions of past and present.

At last, Tours is a part of the Loire Valley UNESCO Heritage Site. This institutionalized protective measure should help some areas to deal with inevitable changes in the modern world, but there is a risk of preventing further development by preserving and monumentalizing the existing situation. Ironically, what we try to protect now, we wouldn't have even had if we had preserved it in today's way centuries ago!

On the other hand, we have the worldwide, seemingly opposing concept of 'sustainability', the term that each one interprets differently and that mostly serves as a fashionable excuse for endless discussions with questionable results.

Tours is trying to apply those two principles to its further development. It has, like every



1.

Source : Google Maps



other city, its unique structure, approach and vision for the future. Thus, there is no ambiguous model, nor pattern that can be used and applied equally for each city in this process. In this sense, there is a dependence of the city on the stakeholders, the leaders and influential parties in the system. Therefore, it is obvious that the city is also partly characterized by the will and power to act within the given frameworks of time and space.

### The River and the Street

In short, except its geographical characteristics, Tours is, like every other city, defined by, and dependant on, its users, its historical background mixed with contemporary circumstances and its leadership with their influence.

Having all these different dimensions of the city in mind, we could finally get to our study area (picture 1). It is at the location that forms a linkage between two dominant elements in this part of the city. One natural and one manmade: the river Loire and the street, *Rue Nationale*. The first one is the dominant East-West axis, and the second one is the dominant North-South axis. Those two elements took most of our attention in all discussions and analyses. Everybody agrees that the river is beautiful. And everybody agrees that the street is problematic. *Rue Nationale* is functional, it is completely pragmatic, but in essence it physically disintegrates the city and it symbolizes historical, no longer existing, values. There is no king that will come with his carriages anymore and there is no need for a grand entrance to the city in that sense. Luckily, the story of the city continues in a different direction, therefore planning should be orientated to the new dimensions of the city that follow those new directions.

Anyhow, all these elements are here, they are maybe juxtaposed, but they are inevitably present, they create the memory of the city

and its physical appearance. We could not just exclusively disregard them, on the contrary, we have tried to be as inclusive as possible i.e. we have tried to respect the existing situation, but suggest some relevant shifts.

Taking this existing situation as a starting point, we tried to explore more deeply into the city and to find those new values and the hidden potentials that would form some generic solution. This exploration would then lead us to the proposal that should be applicable to this site but also to the city as a whole.

## 2 STUDY AREA IN THE CITY SCALE

### Zooming out to City Scale

Whereas each area (including our study area) depends on the city as a whole and vice versa, it was necessary to take a broader look at the whole city of Tours (picture 2). Also, as all of us were complete strangers in Tours, it was difficult to understand the study area without knowing the city and all of its (historical) layers better. Only if we do so, we will be able to suggest and justify a concrete project and a possible solution as an integrated vision for Tours.

First we took a wider view to the city to understand the position of the study area in the city and its connections to the other parts. We could immediately see some major characteristics of the city, for example the two rivers (Loire and Cher) which shape the city and a dominant axis from North to South that seems to divide Tours. One could also clearly notice the boulevard (*Boulevard Béranger / Heurteloup*) from West to East where the historic city walls of Tours used to be. These characteristics are obvious and visible immediately, but after some research (sightseeing, information from locals, analysis, discussions etc.) we recognized characteristics which are less visible. Those were mainly demographic,

2.  
Source : Google Maps



educational, touristic or cultural characteristics. They have shown us how deeper elements of the city function and how they are not necessarily in touch with the first impressions one gets after coming to Tours. This analysis shaped a framework for our further progress.

We also tried to focus our attention to the key problems and the needs of the city and its users.

Firstly, we recognized that the city has three dominant groups of people: locals in general, students in particular and tourists, and each of them is using it differently. Secondly, there is a lack of activities for students like affordable places for hobbies, discussions, sports, cultural or other activities. Student life (apart from mere studying) is mostly limited to the historical centre and is therefore quite isolated. Thirdly, Tours has many cultural heritage sites of which some are inadequately presented but not linked to the others.

## Users of the City

Users are one of the key components of the city, they give life to the city and so their needs are very important, even crucial, in the process of analysis and goal setting.

As a starting point, to better understand users' needs, we analysed their habits and problems. We tried to find the answer to the following questions:

- What parts of the city do they use?
- In what period of the year do they stay in Tours?
- How do they 'occupy' the city?
- What are their favourite activities and where do they carry them out?
- What do they miss in the city that could improve their life and that could activate them?

However, as just stated, each of the three groups uses the city differently.

Locals mainly use the city centre because this is the place where there are bars, shops and restaurants. They like to spend their free time

there. But as the rents increase more and more and the area of heritage monument protection (*Le Secteur Sauvgarde*) is being expanded, the process of gentrification is observable, so that the locals are gradually moving outwards from the city centre into other housing (picture 3). Their daily life does not therefore take place in the city centre, but in the more out of town neighbourhoods.

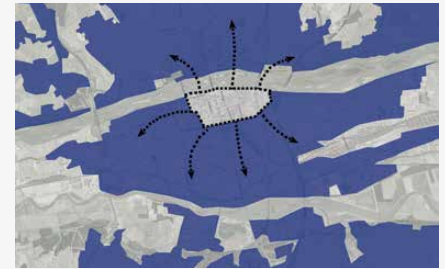
The students of Tours represent a special group with their special needs and way of living. The students are spread all over the city because there are several university locations both in the city centre as in the outer parts (picture 4). Still, they prefer to spend their free time in the city centre. The students live in Tours, but only for about nine months a year. In summer and winter, when they are on vacation, they leave for their hometowns

Tours is a popular tourist destination. The tourists are seasonal guests and arrive mainly in the late spring and summer. Most of them tend to pass through on the famous Loire Valley Tour and thus stay for a very short period, mostly no longer than one day. As all the tourists' attractions are located in the historical centre they concentrate there (picture 5).

## Mixture of Social, Economic and Environmental Aspect

On the basis of this knowledge, we could define our goals. As we already mentioned, the aim of this project was not just to make some proposal for our study area to be rebuilt or redesigned, but to think of long-term actions which could improve life in the city and address the needs of the different users. To include all users, we set the following main goals (picture 6).

First of all, we want to bring locals and students back to the city centre (where they could have more activities) to make it the real core of city life and not just a place for tourists (social aspect).



3.

Source : <http://www.geoportail.gouv.fr>



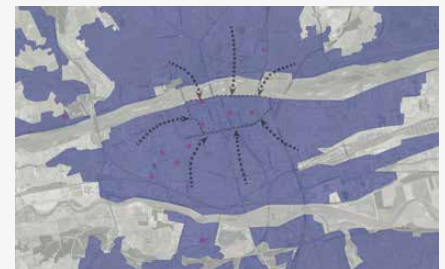
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Source : <http://www.geoportail.gouv.fr>



5.

Source : <http://www.geoportail.gouv.fr>



6.

Source : <http://www.geoportail.gouv.fr>





7.

Source : Google Maps



8.

Source : Bing Maps



9.

Source : Fernando Navarro



10.

Source : Wikipedia

Secondly, the different users should be mixed in a diverse city centre to keep a stable economy during the whole year and not only in summer when the tourists arrive (economic aspect).

Finally we want to use the existing public space in Tours appropriately to attract more people and all kinds of users, improve the environment and give the locals more space to meet and interact (environmental aspect).

Some of our sub-goals are to link students and tourists, for example by developing cooperation between the university and the congress centre, to connect not only the city and especially the city centre to the river Loire, but also to interconnect the different parts of the city between each other.

### 3 CITY CENTRE ANALYSIS

#### Areas in the City Centre

After general research, we set a limit to our study area at the former borders (and walls) of the city (today's *Boulevard Béranger / Heurteloup and Rue Léon Boyer*).

Inside those boundaries we recognize several sub-areas, each one with its own characteristics according to the location in the city, period of occurrence, traffic, users' habits, greenery, connection to the other areas etc. They tend to be 'cities in the city' and they are not coherent as a unified whole. We have highlighted seven areas: *Place Anatole France* site, *Rue Nationale*, Medieval historic area, Ancient heritage historic area, riverside, central train station and boulevard /old city walls (picture 7).

(1) *Place Anatole France* site (picture 8) can be characterized as monumental, out of scale, empty and cut with traffic. Also it has areas covered with grass and trees. This location served as an entrance for the ceremonies when the king was coming to visit the city. Today it is less a place for staying but more a place for passing through (quickly!), it has no connection to the

river except the view. It covers a large area which is mostly unused. Besides that, it is completely symmetrical and dominated by cars.

(2) *Rue Nationale* (picture 9) is completely straight in a North-South axis, it is monumental and strictly organized, it allows fast movement, divides and is divided in an East-West direction. It serves mostly for shopping, not with local products but with globally known brands and stores. Today it has a recently introduced tramway line and is otherwise used as a paved pedestrian zone. It is flanked by buildings of similar height and the same style.

(3) Medieval historic site (picture 10) occupies the western part of our study area. Contrary to the *Rue Nationale*, this site is very organic, constructed at a human scale, filled with restaurants and bars visited by locals and tourists. It gives an impression of a very lively, comfortable and active area. All visitors are spontaneously drawn here, where streets are small and narrow which makes it a slow movement area. Typical buildings with pitched roofs form charming facades on small and cosy squares.

(4) An ancient heritage historic site (picture 11) is located at the eastern part of our studied area. Also at a human scale, it is very organic, characterized by slow movement and occupied mostly with locals. Tourists visit this area to see the heritage site (*Cathédrale Saint-Gatien or Château de Tours*) but otherwise they rather spend evenings in the medieval part.



11.

Source : Panoramio – fjdiao



(5) The riverside (picture 12) is a huge area largely covered with parking lots. It is used for recreation and as a promenade but an appropriate design and a real connection to the river is still missing. Also it is very attractive for night life, especially at the *Guinguette*, an open air bar/restaurant with a rich cultural programme.



12.

Source : Panoramio – aaazerty

(6) The central train station area (picture 13), next to the central bus station, is characterized by traffic, the fast movement of people and an inappropriate design of squares. There is no urban furniture and people don't stay there for a longer period.

(7) Finally, the boulevard (picture 14) (at the place of the old city walls) is one large street that is filled with lines of trees in the middle. Probably because of these trees, that are protecting and isolating pedestrians from the cars, this area doesn't feel monumental and is adjusted to the human scale. Also it represents the memory of the old walls. The large pedestrian area in the middle is occasionally used for the sale of local products in the small kiosks that are placed there.

### Uniform Element in Non-Uniform Areas

The point we wanted to make by showing this analysis is that all of these areas are diverse in their character and usage. Each of them

is functioning independently of the other areas, they are not really functionally interrelated and there is a huge polarisation in their development.

However, there is one common element that we have noticed and recognized as a link between all mentioned areas: **inappropriately furnished and inappropriately used public space**. They are spread around the city, they miss urban design in general and all of them, almost without exception, are full of cars. There is an impression that they are made exclusively for cars (pictures 15, 16, 17). We have realized that there is here a mixture of inadequate planning and an inertia of users that has resulted in this current state. For example, this image (picture 18) is an example of how people use their private chairs in the public park because they don't have a place to sit in the park in their own neighbourhood. Unfortunately, the majority of Tours citizens don't use public space at all.

Anyway, those spaces cover large unbuilt areas. Thus, they can be easily and inexpensively transformed and converted to some new use without demolishing buildings.

Therefore, we conclude that these public spaces do actually have a lot of potential for renovation. They represent the basis for the improvement of the functionality of the city.

## 4 NETWORK

### Re-use of the existing fabric

Now the city centre analysis has revealed that public spaces are used for cars and not for people (picture 19), we have decided to take one step further in using their potential. We focused on the idea of redesigning all these spaces to get a **complete public space network** for the whole city centre which will interrelate all those different currently unrelated areas (the seven sites mentioned in the previous chapter) (picture 20).



13.

Source : <http://www.tours.toile-libre.org/histoire.php>



14.

Source : Fernando Navarro



15.

Source : Fernando Navarro



16.

Source : Liesa Schroeder



17.

Source : Panoramio - ktnaka



18.

Source : Marija Beg



19.

Source : Marija Beg



20.

Source : Google Maps

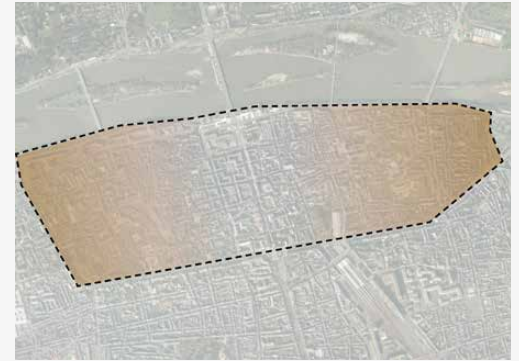
We wanted to point out that there are plenty of squares which are full of parking lots or with a couple of trees without benches that are not real public spaces for people. In their current condition, they represent a waste of one of the main resources of the city. We face the problem of inappropriate public space design but turn the problem into a potential to offer something else for urban 'reactivation.' Those small benefits for each part of the city centre will provide an extra value to solve or minimize their deficiencies and needs. With this redesign of existing urban spaces, we expect to show that the most appropriate solution is not always to build new constructions, buildings or equipment, but to properly re-use or re-design what we already have.

We propose a generic solution which can be applied equally to each one of the seven areas. We suggest the interrelation of all these areas in the city centre through the element of public space. They can be transformed into park, square, playground, sports field, stage, street or any other purpose. Also, if necessary they can easily be transformed again into some new function. Therefore, the public space becomes the *leitmotif* for improvement of life in the city.

### Gradual Removal of the Cars

We want to decrease the number of cars, with the ultimate aim to take cars out of the middle axis of city centre, where the *Rue Nationale* is already connected to the rest of the city by the tram (picture 21). We think the best way to perform this idea is to push the cars gradually to the edges of the city centre, even, if possible, outside the city centre. This car removal should be done progressively, first one day per month, then one day per week, then two days per week etc. This way the people can get used to it without big and sudden changes. With this measure, public space in the city centre is automatically freed for bicycles or pedestrians

and at the same time the existing parking places are emptied for some preferable usage like parks or playgrounds.



21.

Source : Google Maps

### City Networks

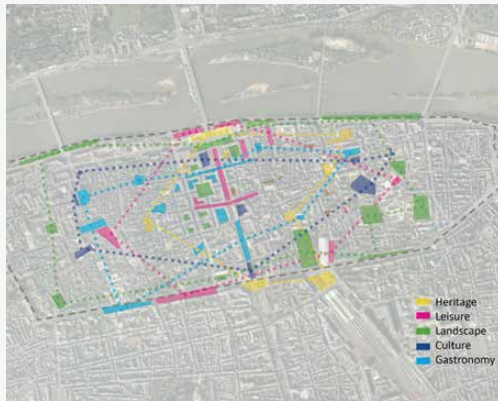
In the city centre, we have already mentioned seven recognized areas, but there are many more outside of the centre, with less of a unique character than 'the seven.' Thus, with these public spaces, we do not suggest to make a unique network, but a series of connected networks in the entire city. There are many 'different Tours in Tours' and with networking principle they are all interrelated. They have one common element, i.e. uniting them and shaping a stable framework within which changes are possible and welcome.

We can offer different ways to experience the city for all the different categories of people and users. We base all these different networks in the already existing specific features of each recognized area of the city centre. With networks we want to enhance their cultural and heritage potentials.

This network of existing public spaces is formed by a series of sub-networks connecting different functions of the public spaces: heritage, leisure, landscape, culture and gastronomy (picture 22). These five functions appear most



frequently all around the city, especially in the city centre. Each of the existing public spaces can be somehow related to one of those five functions. We propose that all these different networks create a system that would connect all the public spaces related to the same function. For example, the square in front of the cathedral should have some relation to the square in front of the train station and other heritage areas, it should be obvious in their setup, arrangement, visual identity, urban furniture elements or similar according to integrated urbanistic, architectural or design decisions. Equally, the square in front of the new gastronomic centre could have something in common with the square in front of the restaurant in the medieval part of the city, etc.



22.

Source : Google Maps

An appropriate space arrangement would increase the activities in the city centre, attracting more people there and fostering the city life in general.

### Low-Cost Temporary Solutions

Following the principle of a gradual urban space transformation and the temporary testing of possible solutions, the reaction of the

people and their level of acceptance needs to be checked. This way the opinion of the people can be taken into consideration, allowing them to participate in the design of the city they really want and need before any further renewal of the urban space is implemented.

The temporary urban space design can use many movable elements like small buildings or kiosks (pictures 23, 24, 25, 26). These constructions can be used as info points, bike rentals, cafes, exhibition centres, pavilions etc. Similarly, taking as a reference the canopy of the Marseille's Vieux Port Pavilion (designed by Foster and Partners, 2011-2013) (picture 27), a small reflecting canopy could be built by the side of the river that reflects the water to connect it to the city visually.

With the aim of bringing the students to the city centre, for other activities except shopping or partying, we propose to form some creative spaces, debating hubs, cultural and collaborative workshop buildings where they can meet, work, exchange ideas, discuss and stay as long as they want. Here they can develop and share their own work or ideas. Also, there should be places for rethinking and improving the city and urban development at a smaller scale.

Another possible way to test the public space design is to generate small low-cost interventions that can be quickly made. For example, we can place movable benches that people can move around wherever they want, so we can check every day the preferred positions. In the end it is possible to locate benches at their preferred position for the final design (if such a definitive design is needed). This way, before investing, one already knows for sure if it is going to be useful or not and what the people really want in the public space. This is an example of a very direct way to allow people to participate in the urban public space decisions without being aware they are doing so!



23.

Source : <http://designoffurniture.com/garden-and-landscape/street-furniture-design-samples/>

25.

Source : <http://popupcity.net/urban-hacktivist-creates-tram-track-skateboard/>



24.

Source : streeeeet bench by vincent wittenberg + guy königstein



26.

Source : <http://popupcity.net/berlin-stadium-turns-into-the-worlds-biggest-living-room/>

27.

Nigel Young

## Participation of the Users

There are many other urban design tools that can be related to the use of the public space through different kind of activities. They can be related to different functions like leisure, culture, sports etc.. There are many possibilities to use open public spaces: install public table tennis courts, gyms, temporary open air exhibitions, urban furniture or encourage civic participation, artistic critical reflections, public breakfasts, just to mention some of the possible examples. They can be used to encourage a specific identity to every urban space through its use.

It is possible to find innumerable organisations, associations and groups of people that act together to enrich and improve urban life, also some small urban gestures like leaving a note in a public space or other various forms of activism. Some examples are: 'Desayuno con Viandandes' in Valencia, 'I wish this was', 'Before I die', 'Te vi', 'Makea tu vida', 'Monubench', 'Urban parliaments', 'cuisine urbaine', 'potogreen and dadagreen', 'park(ing) day' and many more.

Such activities organized by groups or individuals share similar ideas on how to improve social life in the cities. They all aim to contribute to urban transformation for the better. They serve as a background for the exchange of ideas, for learning and contributing to society. They manifest themselves in the form of workshops, discussions, festivals, various events and parties. Their topics cover culture, art, architecture, urbanism, activism, fashion, ecology, circus, gastronomy, leisure etc. Often, they are funny and amusing. Most importantly, they are always welcome and accepted by the locals and visitors.

## 5 SITE PROPOSAL Back to the Working Site

After taking a full circle, from the working site, which was unknown at the beginning, to the entire city and then back to the site, it became

clear that the site itself includes all recognized problems and potentials. It is a reflection of the whole city and contains all of its elements. Its position is at the crossroads of all dominant areas in the city centre therefore it is a vital point for the liveability of the city.

Analysis of networks, described in the previous section, shows that all different uses are found on this site: historical (church *St Julien*), cultural (*Le Centre de Création Contemporaine*), gastronomic (future gastronomy centre), landscape (*Place Anatole France* and the riverbank) to leisure (restaurants and shopping along the *Rue Colbert/Rue de Commerce* and *Rue Nationale*). Thus, the study areas taken as a clear sample of how one area can be improved by a re-evaluation of public spaces but also how the same principle could be applied to other areas.

This study area is characterised by its monumentality, cut with traffic and strong North-South axis with the tramway line. It is the first point one sees when crossing the river, next to the *Place Anatole France*, a huge empty area, symmetrical, monumental and completely out of scale. Although, in history, this was a huge ceremonial entrance to the city which was continued with the long straight axis (therefore it has a powerful historical symbolism), its character is no longer an appropriate answer to needs, demands and circumstances of present day society. The idea was to adapt it to today's needs, at the same time respecting the past and its connotations and anticipating its further adaptation in the future.

The method chosen was to use the subtle changes that could give an improvement. We wanted to give maximum possible value to the site, by minimal intervention in the given frameworks and limitations. The entire method is based on the recognition of the inherent advantages of the site and their reinforcement, of its weaknesses and their reduction, and of the most important potentials (i.e. as yet

unused qualities) and their exploitation. The idea was also to find a balance between the demolition and construction of the buildings.

### Concrete proposals for the Site

The proposal includes more or less realistic changes, smaller ideas for improvement instead of drastic interventions. The picture (picture 28) shows a simplified image of the position and shape of buildings, public spaces and traffic.

Buildings that are left untouched are the church *St Julien*, the museum *Le Centre de Création Contemporaine* (including the newly designed additional building that is going to be built dedicated to the painter Olivier Debré), the Renaissance palace (*Hôtel Gouin*) and the library building at the *Place Anatole France*.

The proposal is to remove buildings along the *Rue Nationale* to introduce some discontinuity into the axis, with the aim of making it less emphatic and to reclaim some importance for the square. Thus, we can free the space for one large square, the place for 'coming together' to counteract the 'mere passing' of the existing axis.

However, the idea is not to invest in the new buildings, but to use the existing ones and reuse those that don't fit in height or design into the surrounding area. The proposal is to reuse, in a different and more appropriate way, the buildings along the *Rue Colbert / Rue Commerce* and at the West and East edge of the study area.

The city is planning to build hotels at the North, next to the river, which we took as an 'fait accompli'. Anyway, what we suggest is not to make two symmetrical towers that would emphasize the so called entrance to the city, as proposed by the municipality, but to convert the existing residential building block on the north to the future hotel. Instead of towers, it is possible to make additions at both edges of the existing residential blocks and at the same height. The residents would then be relocated

to the renovated buildings inside this area. Building at the eastern edge of the study area should be partly used as a student centre. Then, for the plot at the *Place Anatole France* where a new gastronomy centre is planned, we suggest to build it in the form of a pavilion or such-like, possibly transparent with materials that can reflect the river. Its height should be one floor at the most to allow the view to the river from the hotels. With this type of building, we deliberately introduce subtle discontinuity in symmetry, because, on this western side of *Rue Nationale*, historically, the same monumental building as the library was planned.

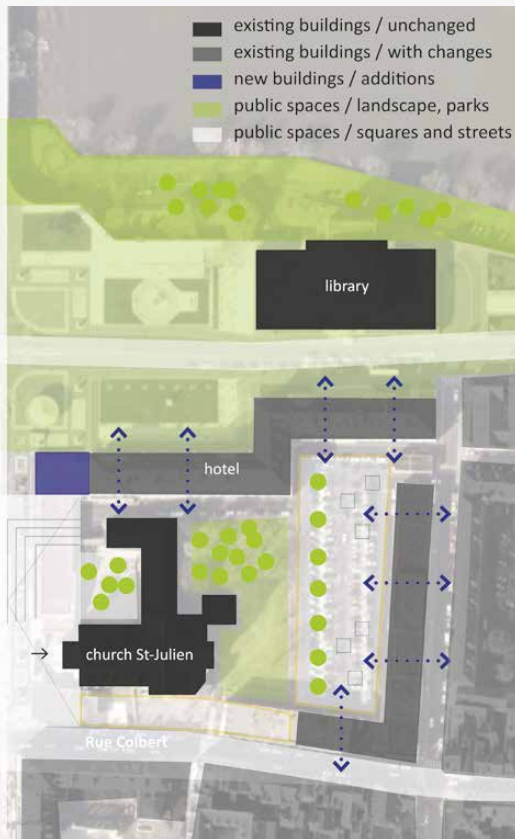
The motorised traffic, that surrounds this area and passes through it, interrupts the movement of pedestrians and cyclists, although it is well connected with other parts of the city by the tramway line. Our attitude towards traffic is not to make huge instant changes but to introduce gradual changes, one step at the time, to reduce the number of cars in the city centre. Eventually, the *Rue Colbert / Rue du Commerce* should have no parking lots and should be treated as a 30 kph zone (as is now the case with the eastern part of the *Rue Colbert*). The same would happen to *Avenue André Malraux*, when it could get an alternative route.

Also, we suggest that the city, with another pricing policy, should encourage the use of the existing underground public garages that are at the moment vacant because of high prices.

Finally, after these proposals for buildings and traffic, we get to the public spaces. Here we have one huge square at the centre of the site, it connects the church *St Julien* and the museum *Le Centre de Création Contemporaine*, but also weakens the dominant axis. There is a height difference on the square, so it can be redesigned at different levels. On the eastern part (next to the building with the student centre), we suggest the removal of the majority of parking lots and their







28.

Source : Google Maps

replacement with a square that would serve for student activities. The buildings could form a network chain with other public spaces, parks and squares, some of them large, some as small as private gardens, but all of them with different functions and characters, adjusted to the needs of the adjacent buildings to support different functions: heritage, culture, gastronomy, landscape and leisure. All of these public spaces are orientated towards both the inside of this area and outside towards the city. This can be done by opening passages in the ground floors of the buildings. *Place Anatole France* could be a huge green park-square for large events and manifestations, where cars would gradually become less and less welcome and therefore important, with the wide view to the river and the opposite shore. The riverbank should be arranged within a major landscape project that could be organized in the future. In this project the most important issue would be the connection to the river, when also the *Place Anatole France* and its function should be discussed.

This site proposal keeps all the dominant users in this area. The locals have their new residences, the students have their centre and vibrant cultural life in the new museum building and finally the tourists can benefit from the perfect view from the hotels, but also they can participate in the cultural, heritage and gastronomic life of the city.

The position of the site is at the important crossroads of the city and one of the most frequently visited city areas. Thus, this area becomes a focal point of the suggested networking principle. Here, all seven recognized areas are interrelated and all five dominant functions - heritage, leisure, landscape, culture and gastronomy - are included in the public spaces. By welcoming the three most significant groups of users, this area is automatically economically, socially and environmentally efficient.

## 6 SUMMARY

Like basically every city, Tours is characterized by its users, by the contradictions between past and present and by the actions and activities of its leaders and influential inhabitants.

We identified three dominant groups of people: locals, students and tourists. Their needs are different but they have to function interdependently in the same territory. Therefore, we consider that all of them have the right to the city centre. Our broad study area was the city centre of Tours, and our actual study area was part of that centre. This study area revealed various smaller and independent areas which are not integrated and which function as little 'cities in the city'.

However different they are, they still have one common element: inappropriately used public space. Tours is a city filled with cars, which occupy the majority of those public spaces. Currently it is a big problem, but there is an inherent potential in these spaces that can be exploited to find a solution. The suggestion is to take some cars out and free the open space for many other more appropriate functions for the improvement of the liveability of the city. They can become parks, playgrounds, squares and suchlike. They could be occupied permanently or temporarily, but most of them could be rearranged using minimal, rapid and inexpensive interventions. We could even have a series of networks of public spaces with the capacity to be reshaped and reused. Each network would connect public spaces with similar functions, like heritage, culture, gastronomy, landscape or leisure.

So applying the method of minimal intervention and the principle of networking, apparent problems in the existing urban structure can be solved with a minimum of large-scale renovation, demolition and reconstruction.

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# CITY DEEP, RIVER WIDE: SHIFTING AXES CHANGING PERCEPTIONS OF THE UPPER RUE NATIONALE

The topic of the 5<sup>th</sup> European Urban Summer School – ‘Heritage Conservation and Sustainable Development’ – gave us our prompt for getting to know Tours. It told us that the city has valuable assets but that it should be adapted to the contemporary and future needs of its users.

Indeed, there’s a lot going on in Tours. It has an evidently rich built heritage and, maybe even more valuable, the natural heritage of the river Loire. However, an over obsessive preservation of aspects of its heritage could risk Tours becoming a museum, which would not provide sustainable circumstances for a place for people live and work. This premise is why we came together in the city to talk about it.

Our approach to researching this urban area was to explore potentials of the characteristics we found in it, and to show the richness of the whole area. We acquired a strong feeling from our growing acquaintance with the place that everything it needs already exists, but just needs to be reinterpreted to improve the urban life of its users. Tours does not want to become a museum but rather a sustainable urban entity. To that end, there’s no need necessarily to build something new, or to change everything that already exists. The research we summarise in this paper would like to illustrate that sometimes it is enough to change our perception and try to see things in a different way. In this way, they become new and can provoke alternative responses for guiding the processes of change. At the same time, it is the method that preserves our heritage.

As we focused on the more specific area cited by the Summer School theme, the upper part of the rue Nationale, we discovered what we felt is actually the most exciting part of Tours, the place where the two



1.

Source : the authors

characters of the city – the natural and built heritage, the city and the river - meet. No wonder it has, so often in its history, attracted urban planners so much.

As the Summer School's analyses agreed, recent urban planning in Tours has concentrated mostly on the north-south axis of rue Nationale, which was designed to form a symmetrical, monumental and absolutist 'entrance' to the city, carrying the main road from Paris southwards. Public spaces have been made too, but without clear character and with confusing functionality.

The methods we present in this paper respect this formal history of the city's development, but, as in every city, there is so much more complexity to consider. The topography of the study area has variety on a 'small scale' and on a 'big scale', with different interweaving layers and colliding contrasts. Experiencing the city touches all our senses and change is the only constant. However, one permanent yet also constantly changing feature, the river Loire, is probably the most intense and unique adventure to be had in this city. We cannot talk about the urban development of the city of Tours without including the river in the story and perhaps even casting it in the main role.



2.

Source : the authors

## RESEARCH METHODS

The overall approach of this research was to observe, without valuing our impressions as positive or negative and without hurrying to propose solutions. Rather, every fact should be seen as part of the potential of the place. Because of this, the final result is not a proposition or project, but an inspiration for change and directions for further reflection.

## Interviews and site work

Recognising the significance of human experience for revealing hidden qualities of this

place, the importance of local community took a very significant role in this research right from the beginning. Valuable material was gathered through interviews with local people. Questions provoked citizens to speak about their personal emotions, opinions and intimate memories. As Aldo Rossi stated: *"The city is collective memory of its people"*. So, when asked about their first memories of the River Loire, interviewees recalled time spent with family, romantic walks with lovers, rare sightings of beavers and birds, the variety of colours both natural and artificial. There was one negative memory, but it was also very intense: Nathalie spoke about her father almost drowning in the river; she's afraid of the river now, but it doesn't stop her from going there.

On the other hand, stories about the rue Nationale were quite different. It does not bring up memories as much it provokes different opinions about its 'new look'. Some like it, some don't, some think it's 'unfinished'. This last opinion is worthy of our attention, as is the evidence that this is not a part of the city which locals identify themselves with, like they identify themselves with the river and its landscape, and to some degree with the cultural and recreational poles of two Old Towns.

In parallel, a great deal of photo and video material was gathered to explore the variety and the richness of the area and activities of its habitants. Films document walks near the river, crossings over the bridges and walks through some of the main streets. These clips capture sounds and brought them powerfully to our attention: sounds made by traffic, by nature (water, birds, flags in the wind...), by people, or their absence in quieter spots, all at different times of the day.



3.

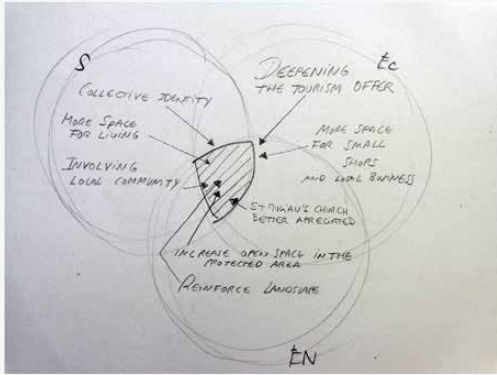
Source : the authors

Off site and working on paper, walls and keyboards, all the information collected was organised and reviewed in through different models of urban analysis: a 'problem' tree, the sustainable development model and other schemes.



4.

Source : the authors



5.

Source : the authors

## The Sustainable Development Model

The sustainable development model shows how to achieve the ideal type of sustainability. It includes economic, environmental and social aspects of sustainability. Bringing together urban qualities from these categories in ways which reinforce each other increases the chance of creating a sustainable place which

can protect or even enhance its local heritage. In terms of social sustainability what is very important is commonality: everyone should be included in the process of planning and constructing the city, especially local communities. Moreover, urbanism is not a project which produces a finished product; it is a deliberately unfinished process. Applied to the upper rue Nationale, social sustainability would seem to demand that there should be more space for residential functions in the city centre, and not only for shops and tourism, which seems already to be the trend. Without inhabitants investing personally and socially in the urban environment, the city could easily become a museum, a collection of artefacts, without common participative life in it.

Tourism is, of course, very important for economic sustainability as it provides money and work for local people, but the cultivation of traditional local businesses would deepen this. On the contrary, by developing only multinational brand shops, the upper rue Nationale could lose its identity.

Speaking about identity, what could better demonstrate it in Tours than the natural environment? Thanks to the care and protection galvanised by UNESCO World Heritage Site (WHS) status, there is not much which has been neglected in this matter, and the question instead is how to appreciate and value what already exists. The existing landscape should be reinforced and open space should be increased in the protected area. To further integrate this ecological value in the place, the river should, somehow, be felt in other parts of the city, too, not only on the river banks. And environmental sustainability should not only consider the natural landscape but also the built environment. So to mention one important monument in particular in this part of the city which could be more deeply included in



the sustainability of the place, the Basilica of Saint Martin deserves to be better integrated and appreciated. The Cathedral in the east suffers from some unsympathetic surrounding buildings, but its public-realm setting is much better than that around the remains of the Basilica. Local distinctiveness and depth of engagement with the great riches that already exist in Tours lie at the overlapping centre of the sustainable development model for the upper rue Nationale.

### The 'Issue' Tree

We had trouble defining a 'problem tree' to establish the causes and effects at work in this part of the city, because, in the first place, we never wanted to talk about the problems, and define facts as negative or problematic. Again, every fact should be seen as a potential. So we renamed this tool of analysis as an 'issue' tree. The observations are to be understood as aspects of a whole, actual situation, to be trained or modified but not simply redesigned and imposed. We found no simple chains of cause and effect to be resolved by removal at source. Indeed, many of the causes and effects reinforce each other in circularity, being complementary parts of a whole urban system. A spatial issue at the upper rue Nationale is that the city ends before the river, which influences people's movement and behaviour so that the river tends to be forgotten. This neglect of the river's potential means that the city, given the way it is built and used, ends before it reaches the river.

There are, nonetheless, some isolable threats to be mentioned among the issues. It was during this analysis that the 'museumification' of the place emerged as a central concern, more an effect than a cause. The key functional sources of this effect are municipality dominance and the persistence of 'one person'

projects in developing the city. Such projects are not participative. Furthermore, there's an obsession with symmetry in planning, derived not from the place itself but from the idea in 'Paris' of Tours' urban significance, and often indifferent to the present landscape.

Repeatedly, issues seem to settle – in complicated interrelationships – around the central concern of 'museumification'. An unexplained observation we were prompted to add to the issue tree was the matter of: where is the movement of users in this system? Is it much more complex than the easily-established two-dimensional routes? The lack of obviously complex uses of the space seemed to be related, again, to the main spatial element of the place, beyond the street grid: the river Loire. The river has not been included in the urban planning of the city, the city 'ends' before the river; it is a non-place. It could even be said to have been forgotten somehow. As will be demonstrated at greater length in the analysis below, without the river, the character of the landscape is not legible, and the essential characteristics of change and movement it brings to the city around it are weakened. Reinforcing this, but also as a result of this, Tours has come to prize monumentality and 'museumification' above the subtle and complex real character of its situation.

With the issues connected and understood more deeply, we finally organized our conclusions into three different groups: topography, layers and contrasts. Pursuing our observations through these categories of urban experience – as described in the analysis which follows – we arrived at change as the critical quality of the place from which a solution should begin. It cuts to the difference between 'museumification' and interactivity and it brings us deeper into the subject, changing perceptions and provoking some alternative responses.



## ANALYSIS

The experience of the pedestrian on the ground around the riverside at the upper rue Nationale seems at first to be mainly flat and characterised by the street grid. The geography of this study area is simple enough: the plateau ends to its north at the edge of the river flowing westwards, which is traversed by the main route at right angles. The grid is not complicated by steep inclines or interrupted by irregular street forms. Walking the Medieval streets on the east-west axis, such as rue Colbert, the river is glimpsed to the left or right, and one historic pole or the other comes gradually into view. Apart from the river, the wide, smooth pedestrianised channel of the rue Nationale is the dominant feature.

## Topography

However, the topography of the study area is not as routine as at first it seems. Paths traced back and forth, especially in the east-west axis, reveal subtleties which recall the city's past and add interest and character to the present day city. Riverside Tours is a long, wide landscape which follows the river's flow from the high ground chosen for the Roman settlement in the east, across the modern planned city, to medieval St Martin and beyond. Walking that route, the traveller descends to rue Voltaire, climbs again to the platform of the rue Nationale, meets another gentle valley at rue de Constantine, before ascending again into the Old Town. Moreover, tarmac, cobbles, gravel, steps, pavements, paved courts and grass verges add variety to the ground, while undulations alter the topographical journey depending on how close the route comes to the riverside. As in any urban



6.

Source : the authors

place, the significance of these topographical changes is obscure, buried in the geology, or long erased by the archaeology of Tours.

Standing at the top of rue Nationale, the apparent flatness of the riverside Tours dissolves still further. The height of the whole Loire valley landscape gradually reveals itself, especially in the view north across Pont Wilson. Looking along the north-south axis, suddenly the subtle topographies perceptible in the town have a profound context. Not all of the natural landscape can be sensed underfoot, as the city has erased some of its topography, but still some sense remains of the ground on which the city was imposed. Centuries of urban development on top of this have generally added more strata of depth. The two dimensions of the axial urban form as seen in the plan, or understood through a simple route across the town, have begun, through experience on the ground, to grow into three dimensions. The city is not a grid of buildings and streets laid-out on paper, but an urban and natural landscape composed of many overlapping layers.

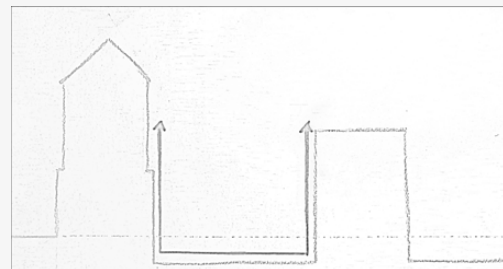
## Layers

Considered in this way, urban spaces gain depth and integration. Conventional urban planning may be inclined to flatten and distinguish the city's surfaces, allocating the ground to urban designers, and buildings to architects. However, set in its layered landscape, the city is not merely buildings connected and separated by streets, and so its proper topography is not horizontal planes bounded by vertical walls, but is integrated and U-shaped. Topography is not just beneath your feet, but in the walls of the town too: ground-level life - people, shops, signs, windows, trams - are part of it and animate it; at an upper-level, it becomes less populated, instead shaped by the monumental townscape of facades, roofs and treetops happening above your head. When exploring the city, moving



7.

Source : the authors



8.

Source : the authors



9.

Source : the authors

between these levels can bring about powerfully different experiences, by creating new perspectives or sheltering distinct atmospheres. The urban potential of this vertical movement is felt very clearly in some parts of the study area, most of all down on the riverbank, where a dramatic change of level transforms the experience of the place. The steps all along the embankment wall are the architectural symbol of this fascinating interchange of urban layers.

Experiencing this expanding landscape recalls the vastness and horizontality of the protected UNESCO valley landscape. It is huge and composed of layers which are integral to an understanding of the way the totality of the landscape works and has developed. This is a similarity it has with the town itself. Indeed, the UNESCO WHS acknowledges the two nested sets of layers which mediate between the historic Loire settlements and their river setting. Terminology distinguishes the landscape of natural layers from the landscape of urban layers, but at the core, they overlap. Standing on the north bank looking towards the town, the *Tourangeau* sees first the Loire itself, bounded by the architectural *quais*, then above them the buildings of the town. Expanding the scope of his view from the same position, he sees again the river, first of all, in the *lit mineur*, but this time it is bounded by the leafy *rives* still in the *lit majeur*, with human uses climbing up the *côteaux* towards the *plateau* beyond it,, which is predominantly rural and agricultural.

10.

Source : the authors



Ville

Quai

Loire

## Contrasts

Perceived in layers, the organisation of this landscape and the way it has developed become clearer. Considering layers of landscape at this scale invites comparison and contrast. While the layers of the natural landscape blend subtly one into the other, human interventions have brought distinctions to the riverside landscape. So the edge of the wild river was defined by the construction of a fine, designed embankment, and facades built according to Classical traditions carefully distinguish private buildings from the street. Moreover, the contrasts and comparisons drawn between these layers find a range of symmetries or asymmetries. The two banks of the river match one another more or less in parallel and in the Post-War grid of the reconstructed town, squares and streets run off the spine of the rue Nationale. On either side of the quais, the flat, regular elevations of the riverfront buildings contrast with the organic forms of the trees and islands of the river.



11.

Source : the authors

These relationships are not only physical. The fascinating tension produced by the layers of character in the study area can be perceived also in the subtly different behaviours of residents and of tourists, and in the natural blend of river sounds overlain by sharp human traffic sounds. The soothing flow of the river is drowned-out when the wind catches loudly

in the fluttering flags on Pont Wilson, picking up and falling away constantly, which is in turn drowned out by the gradually rising sound made by the hooves of a pony drawing a tourist carriage across the bridge cobbles, or by the sudden interruption of the honk of a car horn. These layers, contrasts and comparisons, as they are sensed and experienced, create the character of the place, and the place where the built and rebuilt Classical spine of Tours meets its medieval streets, and in turn meets the Loire and its wide river landscape. It has a character which is especially deep and rich.

That fact that all the noisy elements are, in different ways and different directions, moving through the landscape, is no coincidence. Movement or passage through the landscape is also the cause of contrasting physical layers, as where the fast flow of the constantly travelling river creates its own loose and wild riverbanks, which human construction has attempted to contain within stonework which makes a barrier of unmoving permanence. Equally, the characterful contrasts and combinations of the place are most clearly perceived by a person moving through the layers of the landscape, crossing Pont Wilson, crossing the rue Nationale, or climbing from the river up to Place Anatole France. Journeys and travel are, interestingly, especially pertinent themes in the heritage of Tours, thanks to its role in *compagnonnage* and its ancient hospitality to the pilgrims of St Martin and those bound for Santiago di Compostela. The passage of water, the passage of time and the passage of people in the place is constantly creating its character, and also creating the conditions in which this complex character is understood and appreciated.

## Changes

Clearly, the essence of the place is change – constructive or transitory, unceasing or

unpredictable, human or natural – but always change. At this point, our experience of the place has become four-dimensional: the passage of time is experienced not just as it might be in a street with buildings of various ages, or at the site of an archaeological excavation, but is experienced also through a heightened awareness in the presence of movement, passage, and change.

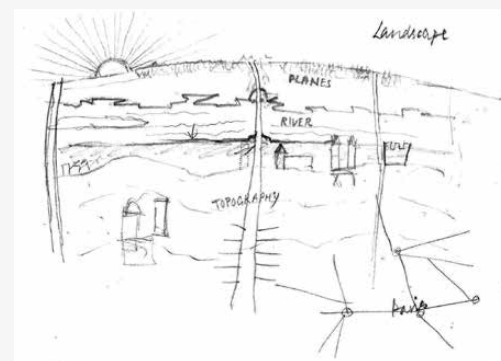
It seems inescapable that the Loire itself is the most changing thing – the river is always changing. It is on an eternal journey through the Touraine, east to west, in which it is changing constantly, casting different lights and sounds, and changing its surroundings too. How instantly and enthusiastically these subtle, shifting qualities are appreciated is obvious in the way Tourangeaux and visitors alike talk about the Loire. Expressing it is much harder, and the difficulty of capturing the changing qualities of the Loire's light was the inspiration for Olivier Debré's work, in which abstraction seems absolutely necessary.

Any street or square changes through time, changes use and form, and necessarily changes its population. But it is the special combination of the spinal role played by the rue Nationale and the vast context of the Loire where they meet at Place Anatole France, which makes the changeable quality of the area's character so essential, and makes the area in turn a pivotal space for the city.

## SOLUTION

### Urban pathology

Our experience and the reflections of inhabitants suggest that the presence of the river in the life of the city is, in fact, limited. Also, views towards the river from the upper rue Nationale are limited, and someone approaching Place Anatole France must read the presence of the river from the gap



12.

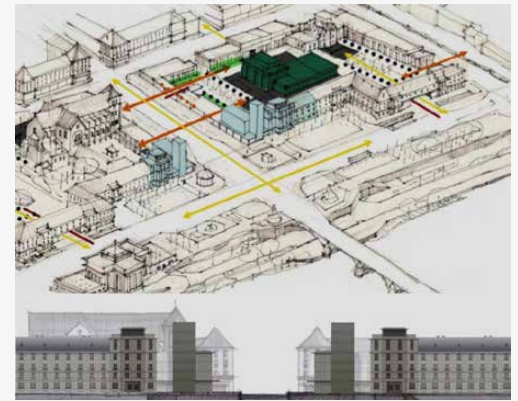
Source : the authors

in the urban fabric rather than from many positive signifiers. Place Anatole France itself is a weakly-defined space, twice split by busy roads, and much of the environment around it and its key monuments – the Church of St Julien, and the Beaux-Arts – suffer from poor settings and concealment. As explored through the sustainable development model described above, the existing layers of complexity around the upper rue Nationale contain all the ingredients for social, economic and environmental viability, but they are compromised by the present form of the place. To enhance their sustainability, they need to be brought closer together in a more deeply integrated urban space. Understanding now its potential for character and its place in the structure and function of the city, how can the upper rue Nationale be improved in a way that deepens the urban experience?

The effervescent Loire made us realise the essence of this place – its identity and memory – which all seems to be expressed by the constant changing sensual qualities and landscape layers created by the river. Yet the unfixed character instilled by the river contrasts with the unease the city feels about its unfinished gateway at Place Anatole France. In fact, the subtle sense of place given by the river could better animate the frozen, ‘museumified’, monumental tours, obsessed with symmetries and reconstruction. The wildly popular annual *guinguette* on the riverbank manifests the power of the river’s character to transform the urban experience, but it is concealed from the street beyond the embankment wall. When it is in view, the spirit of the place is unforgettable, and the symmetrical river frontage of Tours is transformed from a postcard backdrop to the routines of city life into a vivid drama. The position of the *guinguette* at river level is no mistake, allowing it to face the water from among the wild landscape of the rives. This situation does not

so much insulate the city from the noise of the party, as shelter the party from the fixity and formality of the city.

Since the creation of a new crossing at the site of Pont Wilson for the road south from Paris in the eighteenth century, the urban planning history trend has been to define Place Anatole France as the ‘entrance’ to Tours. With the new municipal proposals for two 5-star, ‘highrise’ hotels, symmetrically placed at the top of the rue Nationale axis, simulating a gate-house at the entrance of the city, this will be even more emphasized. The change planned at

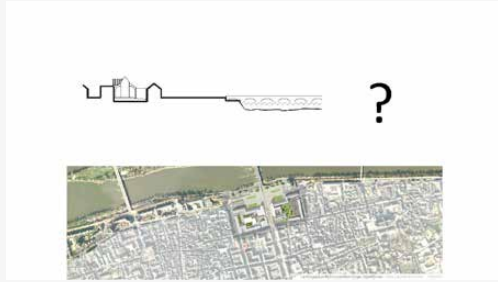


13.  
Source : the authors

Place Anatole France aims to make it a fixed gate-monument, a museum exhibit of a lost Tours, trying to freeze this ‘essential axis’ as an image of something which has already passed – though in the process obscuring the real historic monument of St Julien. Such a vision leaves the Loire out of the picture, and its intended finality could mean that the river is forgotten forever. And not only the river; this way, the whole of the north side of the city is ignored. The prevalence of this perspective is demonstrated in the fact that a lot of city maps – especially tourist maps – end at the river, running along the top



edge of the sheet, without showing the northern part of the city. Here is a problem of perception, observable in the way the city describes and depicts itself, and manifested too in the 'unfinished' form and limited use of the upper rue Nationale.



14.  
Source : the authors

## Changing perception

Our analytical journey from topography, through layers and the contrasts they create, to an awareness of complete changeability, demands that we re-examine current perspectives on Tours to ensure that all this depth and complexity is really perceived when development is designed for the city.

The first step in changing perception is to broaden the perspective in order to see the whole: the city in its river landscape. And a river has two banks, necessarily; they appear as layers in the plan, which in relief are made



15.  
Source : the authors

up of the strata of the vast river landscape. What happens on the other side of the river? Place Anatole France is at the entrance to the city as it used to be; the city today spreads to the other side of the river, too. These two parts of the city don't seem to form one entity. The city's shape feels fractured at the upper rue Nationale because an edge has been imposed, and maintained by planning, in an urban space which otherwise feels central and important. When the picture 'zooms out' and the wider area is seen, it becomes obvious that the river Loire has the main role in the city's form, and the north-south axis of rue Nationale becomes much less significant.

This brings us to a second step in changing perception, which is shifting the axis. No one dimension should dominate, so let's rotate the map and see what it brings us: suddenly, the river becomes the urban axis. The unique and vast river landscape of the Loire regains its status relative to the conceit of the urban planning grid, and becomes the organising axis of this part of the city. The full depth of layers in the urban and wider natural landscape are reintegrated as an additional dimension in our plan of the city.

By shifting the axis of our urban structure to follow the river Loire, it becomes clear that the existing squares on the both sides of the river, including the bridge, really form an integrated central public space of the city. Everything needed already exists, but just needs to be reinterpreted. The third step in changing perception, then rearranges the spatial syntax of the upper rue Nationale. Place Anatole France is no longer a limit of the city, but is a central point. Once redefined, it will reflect this changed significance onto the urban development around it. In so doing, it could provoke a range of new possibilities and processes, and will also be able to project into the city the character of the river and landscape. The river landscape already underpins



16.  
Source : the authors



the location, form and function of Place Anatole France, but only weakly so; their redefined relationship should be stronger and capable of prompting organic changes in the urban space. So from this changed perception, a range of deliberate or organic, minor or major, physical or behavioural interventions might arise. Our deepening, moving, changing analysis of the city is the basis of the solution we propose.

### A theatre of change

The urban implications of the changed perspective carry immediately across the river. The view towards Tours from the north side of the river has featured in depictions of the city for centuries, celebrating its monumental townscape and its two symmetrical Old Town poles, all set behind the horizontal landscape of the river. This view is historically important, and as we have seen, with a broad perspective, it can reveal the deep layers of the whole landscape. However, this arrangement places the north bank in a passive position in the city. This picture-postcard Tours consigns at least half of the whole river landscape to the blank side of the card, always presenting the monumental face of the city from behind the river on the south side. Indeed, the city's new development priority is to further formalise this view, to balance and complete place Anatole France as one large waterside heritage shop front, perfect for attracting more retail and tourism. Instead the city should perceive the north side both as integral to the whole, being a complementary part of the vast and subtle natural setting of the place, and as accommodating the living audience for the riches of the complex built heritage concentrated on the south side.

Thus the square on the north side of the river, Place Choiseul, which is already an amphitheatre in shape, can be interpreted as the 'theatre' observing the 'old', UNESCO

preserved part of the city; whereas the square on the southern part, Place Anatole France, could be a living stage, not merely a museum exhibit. It should be renamed 'Plateau Anatole



18.

Source : the authors

France'. The city in its river landscape is a four-dimensional performance space for urban life in all its aspects. And just as in the modern theatre, the city should not be afraid to break the 'fourth wall', between the stage and the auditorium. One of the two planned hotels could be moved to the other side, on Place Choiseul, to strengthen the link between these two open public spaces. Strengthening this functional link across the river would encourage more activity on the bridge. Pont Wilson is currently the most exciting part of this urban scene – the historic structure which brings you



19.

Source : the authors

suddenly into the middle of nature, experiencing the existing contrasts and changes with



17.

Source : the authors

all your senses (the sound of the river, urban transport, traffic, wind, the birds, the smell of the plants and the water, the lights changing throughout the day and night, the layers of the city and the river, the view....). The bridge also enshrines change as the essence of the place. Every time you cross it, every time this uniquely natural but urban performance takes place, the experience is new.

To make it more concrete – to carry this essentially sensual experience into the formal city – the place needs to be more thoroughly inhabited. To this end, experimental physical interventions might make the new space for living, in which the city's changed perception could drive more organic reuse and redevelopment.

The new 'plateau' (meaning, as well as flat open space, 'stage' in French) at Place Anatole France would be perfect for open-air concerts, open-air cinema, theatre performances, urban sports, skate parks and similar open-air activities. For this purpose the traffic should be removed from the square and it be made mostly pedestrian. Connection with the level of the river could become stronger by incorporation of an elevator, and this elevator could also go up beyond the level of the square to offer a great view - metaphorically representing a balcony in the theatre. The same analogy might apply to the second-floor exterior walkways along the social housing blocks facing Place Anatole France, and facing back into the squares around the Beaux-Arts and St Julien, if they could be made publicly accessible and incorporated into the public realm. The towering avenue of trees to the west of Place Anatole France could provide a treetop gallery. Along the bridge there should be benches and other urban equipment to attract people to stay there, enjoy and discover the remarkable experience that the river provides.

The possibilities are countless, and to repeat, these proposed solutions represent only inspiration for the change and direction for discovering an expanding range of potentials.

## CONCLUSION

*"Architecture has to follow the diversity of society, and has to reflect that a simple square or cube can't contain that diversity."*

The route south from Paris through Tours no longer runs down the rue Nationale. This is good news for the amenity of the city centre, but leaves confusion in the area we came to study. Place Anatole France, together with Pont Wilson and Place Choiseul, the new proposed central public space, seen as it is now, mainly represents only the city's entrance for the residents of its northern suburbs. They simply pass by when they go to visit the historical city centre, heading for Place Plum and other attractive spots for business or leisure. The citizens of the southern part of the city probably hardly ever go there. There are few activities to attract inhabitants, except maybe in the summertime, along the river bank, catering to some particular lifestyles. The river occupies this gap in the city fabric.

As analysed extensively above, this public space has great potential, with possibilities inherent in its character almost as vast as the UNESCO WHS river landscape of the Loire. What is missing is life, complexity, theatre. But of course, these qualities can't be made by urbanists, by planning the city. They have to be spontaneous, and all that can be planned is the process that stimulates the local community to start using it and changing it. The spaces of the upper rue Nationale and Place Anatole France are already designed and built, yet still gives the impression that they are unfinished. It is because nobody knows what the place really stands for. Is it to show the power of local

government and to remain innocently appealing enough for commercial investment, or is it to be touched by and to inspire its people with the wild and uncontrolled life of the river?

This paper wants to provoke and inspire the inclusion of this public space as a living part of the complex organism of the city around it. Everything is already there, but what will we do with it?

# A DESIGN PROPOSAL FOR PLACE ANATOLE FRANCE

During my studies in Polytech Tours for the Master Programme *Planning and Sustainability*, we were asked to deliver a **conceptual design proposal of developing Place Anatole France-Tours**. The project was supervised by Prof. *Laura Verdelli* under the unit of *Heritage and Sustainable development*. Each group - made up of four students - had worked on a different proposal, with altered approaches to analyse the project components. This article is devoted to briefly explaining how we understood the project and what is the suggested proposal for developing *Place Anatole France*. Our concept design proposal suggests: **unifying the space and creating interactive nodes** within the site boundary would add a new experience to *Place Anatole France*. The group members are: Abinaya Rajavelu (India), Manasvini Hariharan (India), Alice Frantz Schneider (Brazil) and myself Hadeel Khawaja (Jordan).

The design proposal was divided into three main phases:

- Phase 'A' focused on understanding the project through thorough **site analysis** and divided into three divisions: 1) its urban fabric, 2) studying the previous proposals already made by the municipality/developers for the site area and 3) notes of the site users.
- Phase 'B' focused on coming up with **observations** influenced by the site analysis.
- Phase 'C' is the **concept design proposal**.

Starting with **Phase (A)**, the urban fabric had examined four components; the thoroughfares, the landscape and streetscape, the building types around the site, and the open public spaces.

Starting at the very beginning, *Place Anatole France* has a crucial location; it sets on the south bank of Le Loire River where it creates a **collector platform**. The site plan (Fig. 1) shows the **means of transportation and routes** from and to the site. Having the tram line halving the site into almost two symmetrical sides

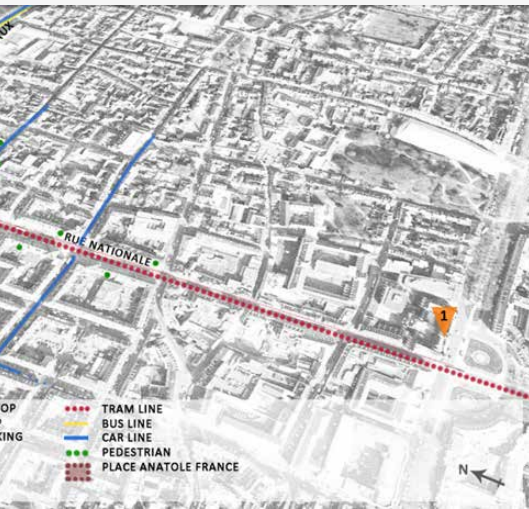


1. Site plan of Place Anatole France.

Source : Google Maps, edited by Hadeel Khawaja







gives the space a unique character. On the other hand, a study for the traffic movement shows that the Place functions as an entrance node to Tours. Car commuters coming from the North through *Pont Wilson*, from the east through *Avenue André Malraux* and from the West through *Rue des Tanneurs* find a main multi story **car parking** just at the centre of *Place Anatole France*. Also, there are four main **bus stops** and a **tram stop** stopping by *Place Anatole France*. That means *Place Anatole France* will be **experienced by foot**, which adds an important value to how we analyse the space. Moreover, from *Place Anatole France* there are **access points to Le Loire River bank** for pedestrians/cyclists where many activities take place, such as jogging, cycling, punting or even just relaxing and enjoying the beauty of nature.

The current design of the **landscape** is simple, with minimal **streetscape** elements. **The vegetation** consists of grass carpets, few flower beds, tree pots and medium-tall trees on both sides of pedestrian path ways. **The tiling** is mainly white tiny stones or light grey asphalt with grey stone tiles shaping the pathways and border lines. **The streetscape** consists of a medium size fountain, very few benches, bus and tram stops (bench, transparent glass canopy and info panel), bicycles parking made of metal bars, advertisement panels and of course street lights. Those components were well analysed, firstly to identify what a space needs, secondly to study the impact of each element on the users. (Landscape Fig. 2, 3, 4)

A quick look around the site shows us that different **building types** exist with various facilities. Most of the buildings are **multi-functional** - retail, offices or residential. Hundreds of **commercial, retail and service facilities** are located along *Rue Nationale* and the side streets, which is considered to be Tours' major commercial district. This is a key factor taken into account

when analysing the area: it means that there are thousands of commuters moving in and out of the site on a daily, weekly or monthly basis for short periods of time (an hour or more). On the other hand, the south frontage of *Place Anatole France* has historical residential buildings adding a unique ambiance to the space. Now, looking at the site from a cultural perspective, the site is surrounded by: U.F.R. Lettres et Langues (educational), Church Saint-Julien (constructed in the 1240 AD), Compagnonnage museum, CACOD (under construction) and George Sand City Library (Fig.1). This rich cultural scene makes the space in a constant occupation by different groups of people.

The fourth component to mention is **the open public spaces**. Looking from a bird's eye view, the existing open spaces occupy a large percentage of the area's urban mesh. What is meant by the open public spaces here: pedestrian pathways, the garden next to the library, all the space of *Place Anatole France*, the back area of the church and the surrounding area of CACOD (School of Fine Art-previously), and of course the south banks of the Loire River. So, overall, this rich urban fabric can be viewed from two perspectives; the sensitivity of any new implementation and the diversity of population using the space.

Moving to the second part of the phase A. site analysis: studying the previous proposals already made by the municipality/developers for the site area. The study actually was devoted to analysing the report made by the Municipality of Tours entitled 'Development of *Rue Nationale*' (5<sup>th</sup> EUSS Jean-Luc Dutreix). Of course, studying all the report's components is beyond the scope of our work, but we were interested in the components which will have a direct influence on our concept design proposal. A major suggestion made by the PSMV was to deconstruct parts of the two parallel frontages at the end of *Rue Nationale* (where *Place Anatole France*

2, 3, 4. Landscape of Place Anatole France, Tours.

Source: Hadeel Khawaja





begins) in order to offer wider interacting open spaces on both sides of the corridor (currently the tramline). Of course, the deconstruction will be followed later by the reconstruction of other facilities such as retail shops and a hotel, but the study was only concerned about the layout of the proposed open public space curated. Another proposal made by the Agglomeration Community of Tour(s)plus (July 2012) is to construct a Gastronomy centre at the northwestern quarter of *Place Anatole France*, then it proposes to link the centre with the Loire River island.

Moving to the third and last division of phase (A) concerning the notes of the site users. To achieve this, a survey was made of 57 contributors chosen randomly at *Place Anatole France* through different times of the day. The survey aimed at questioning four things:

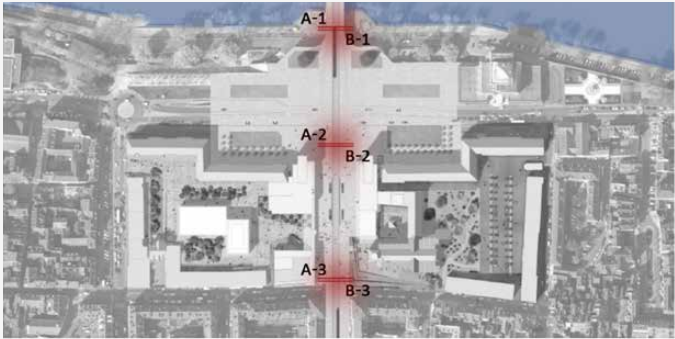
- getting a general idea of who uses the space most (age group and profession),
- what are the most favourable facilities desired to be found at *Place Anatole France* and the area around
- would they like having a Gastronomy centre knowing the fact that trees will be cut down at the chosen site
- how do they feel about the Loire banks.

The results can be found in Fig. 5

The observations concluded in **Phase (B)** are made on the basis of three criteria:

- the physical part of the site,
- the ambiance and
- the occupation of the space.

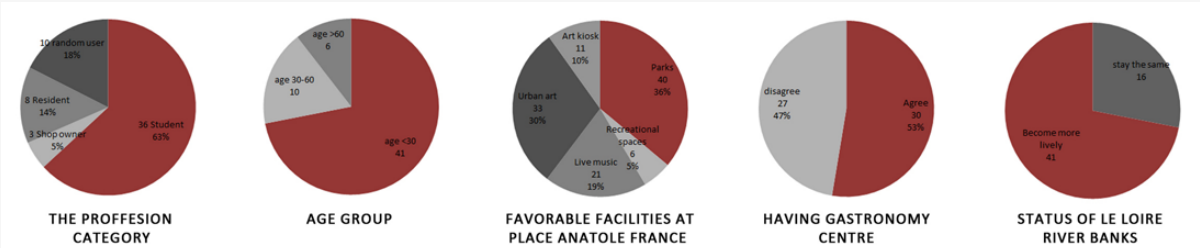
Having a bird's eye view (or an ant's view) on the site gives a clear impression of how **large the space** is. Therefore, there is a high potential for *Place Anatole France* to gain a major role in the city of Tours' public life. Its significant location makes it an actual **entrance** to the



city and the frontage for tourists who are not coming through Tours train station. From a cultural perspective, the **cultural buildings** surrounding the space (Fig.1) assure there will be ever-going visits and constant events, which by default add another value and guarantee that the space would never be abundant or eliminated. On the other hand, **Le Loire River** bank forms the north façade of the space on a

6. Sections along the tramway, Tours.  
Source: Hadeel Khawaja

5. Questionnaire results.  
Source: group survey



lower elevation, and passing by *Place Anatole France* is a must to ascend downstairs to the banks. Through the site observations, there is no **visual connection** of Le Loire from the upper elevation where *Place Anatole France* sets. From a touristic or social point of view, it is very important to reconsider the connectivity criteria when redeveloping *Place Anatole France* in order to link both sites, visually at least.

The current status of *Place Anatole France* states as a “transit” space, passing through it to different directions or to take a transport. (Fig. 1) shows the conjunction node for the different means of transportation. Based on the site visits, there are thousands of commuters passing by the space daily, very few stay. Why? When walking through the site, within different times of the day, **the space is felt bare and soulless**. The current **tiling materials and colour** give the space a cold, flattened and neutral impression. To best describe this, we have taken 3 different points along 200 meters of the tram line –which divides *Place Anatole France* to two sides (east and west). From each point, two photos were captured; one toward the north and the other toward the south. The results demonstrate that; almost the same scene is seen along the tram line (Fig. 6). The scene seems repetitive, and the space misses a spontaneous or premeditated human interpretation, such as urban art or street furniture.

Furthermore, the **landscape and vegetation** chosen do not create a cosy or sentimental atmosphere. That goes for the flower beds, that are randomly distributed and too small to be an inviting element to enjoy, and the trees, that do not actually function as a collector pole or even a shelter. They are planted in a way that makes them look like decorative elements or a walking-through pathway (Fig. 7).

Looking on to the streetscape, the **street furniture** used at *Place Anatole France* and *Rue Nationale* is minimal, especially when it comes to benches. According to the concept design of *Rue Nationale*, it was an intentional decision not to put benches along the street in order to make it ‘a commercial strip’ for people to shop-and-go or to use the areas offered by the cafes and restaurants located along the trip. However this concept, even if applied in *Rue Nationale*, should not be applied at *Place Anatole France* because it subverts the core concept of a public space, i.e. to have a space, publicly owned and occupied by various activities for various age groups, and benches are a major component to habilitate a public space.

Moving on to the square’s occupation criteria, based on the results of the survey, most of the public space users were students or from an age group younger than thirty years old. Of course, this doesn’t mean literally that it is a fact, but since the survey was made through different times of the week, day and night, this point was taken in consideration. This young age group is the beating heart of any public space, whether through their live music, scattered assemblies, graffiti may be or spontaneous touch, especially that students of a young age do actually form a large percentage of the population. Also, 36% of those interviewed favoured having “a park” at *Place Anatole France* which means that the current condition of the space doesn’t act like a park, or in other words, it doesn’t act enough to look like a place being used as a public space, which explains why the space looks bare and torpid. Of course, the location of *Place Anatole France*, set between a main road access network, will not allow it to become a park in the traditional definition of the word, but what is meant is to obtain the characteristics of a park as a pleasant open space to enjoy.

7. West view for Place Anatole France.

Source: Hadeel Khawaja



The second favourable desired facility is to have urban art elements at *Place Anatole France*. In fact the presence of art installations means a **tangible and perceptible experience** for different age groups and backgrounds and is considered a crucial element in any open public space, especially if the space had a significant location and function. Urban art gives character and spirit to a public space, it also raises the feeling of belonging and uniqueness. Relatively speaking, it is well observed that France is in the forefront of the present movement to introduce art into public spaces, and at the local level, the design of Tours tramway was made by a design team headed by the agency RCP Design, in collaboration with several artists including Daniel Buren, Roger Tallon and Louis Dandrel.

Live music is a more sensitive activity, especially if the public space is in the heart of the city. However, at a more abstract level, the 'sound of space' is a dimension not to be missed. Music brings people together and creates a positive feel of togetherness. During summer time, Tours city does in fact open *La guinguette* on Le Loire banks. *La guinguette* offers various activities such as an outdoor cinema, bar, concerts, dance hall, etc. which brings life to the square. Another successful event is during the Christmas season when, various activities take place at *Place Anatole France* such as the Giant Wheel, skiing, and the Carrousel which create an attracting pole bringing people into the area. Hence, in order to best enjoy a public space, audio-visual activities are positive experiences, contributing to a higher potential for the location, as long as the limitations (not too often, finish on time etc.) are adhered to.

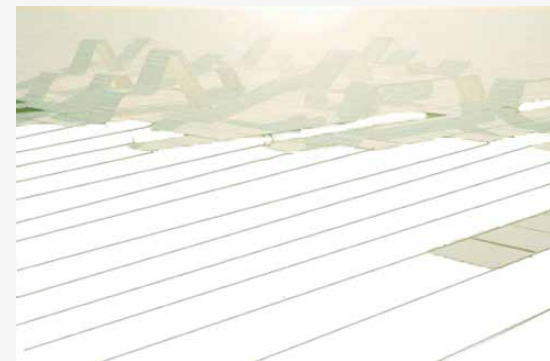
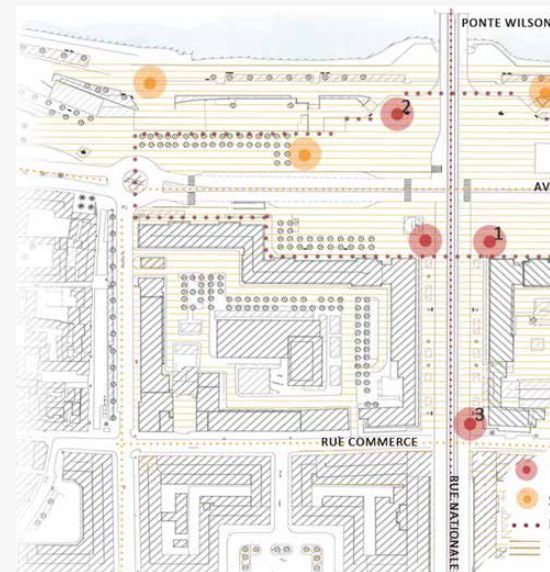
Now, coming to **Phase C**, the question is: how to make such a crucial open space in the heart of the city dynamic, welcoming and vivid, and still maintain the characteristics of the area?

The first idea was to **consider the whole area**, from Le Loire River bank till the intersection node of *Rue National* with *Rue Commerce*, as **one**

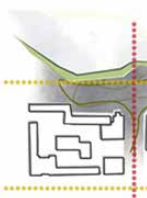
**space**, then unify the space and treat it as **one entity** by connecting the area visually and physically. As shown in Fig. 8, the space was divided into 4m strips, including the open spaces within the cluster of buildings. Those strips are first transformed into 2D tiling, implemented only horizontally and parallel to Le Loire River. The concept is to psychologically elevate the motion of the river to the upper level of the public space and "design" the pedestrian's movement parallel to the river bank and the vehicles' motion. Secondly, the 2D tiling elevates vertically on the Z access to create a third dimensional element into the area, which looks artistic and offers more benches, designed vegetation spaces, vivid pathways for a rolling coaster...etc. The best way to describe this concept is by looking at the school of "Folding Architecture". (Fig. 9) which shows an inspiring case study by Veronica Martinez.

The second idea of the concept design proposal is to form interactive nodes allocated at particular points. The **interactive nodes** aim to achieve three major goals. Firstly, **add an artistic, dynamic impression to the space**, made by the users themselves through their interaction with the installation itself, and has a direct impact on the public space. Such an approach is believed to strengthen the bond between the users and the space. Secondly, some of the nodes will give the space **a definition and a unique character**, which, as a result, raises both the tangible and the perceptible value of the space, in addition to having a positive influence on the memories of tourists. The third goal aims to **create a strong and inspiring attraction** to take the people on a journey from the mentioned intersection node to Le Loire River. Through this journey, *Place Anatole France* will be discovered and experienced instead of being just used as a "terminal".

The node installations vary in their size, purpose and design, and can be used by all age groups and backgrounds. Fig.10 explains the proposed

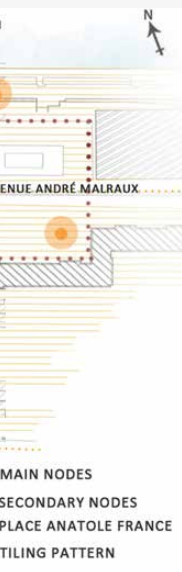


CONNECTIVITY OF LE LOIRE RIVER AND ITS BANK TO THE CITY OF TOURS



IMPROVING ACCESS AND QUALITY OF THE SPACE

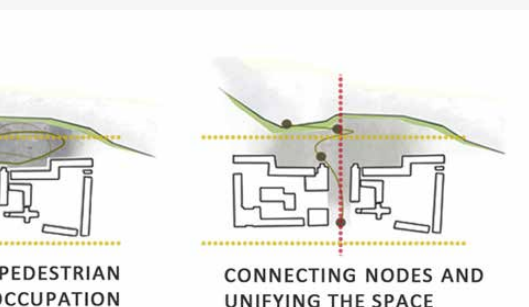




8. Concept design proposal for developing Place Anatole France, by creating unified tiling scheme and interactive nodes.  
Source: Hadeel Khawaja



9. MARE outdoor furniture by Veronica Martinez of ENESSENTIA.  
Source: <http://www.morfae.com/xa385-veronica-martinez/>



10. illustrated visions of the proposed concept design.  
Source: graphics by Abinaya Rajavelu

locations for three main and four secondary interactive nodes. So, what sort of installations are we looking at? The site analysis and observations demonstrate that *Place Anatole France* is acting as an entrance for Tours city. Therefore, the design proposal suggests installing a **3D lettering, slogan or sculpture** that best defines Tours city. The impact of defining or marking the city's entrance is essential as it leaves an impact on both categories of users: the daily commuters and the tourists. Moreover, using an artistic installation to design the hardscape of an open public space, and not use artistic figures only for decorative purposes, is a successful tool for redeveloping an open space. Successively, Node 1 in Fig. 10 was chosen as the best location for the sculpture because it is technically visualized from all three entrance routes (east, north and west), and where the all three car, bus and tram stops are located. On a side note, the current perceived element in the space is the car-parking elevator box which doesn't actually add any value for the space especially because it's not artistically designed.

The second main node is located at the upper elevation of *Le Loire River*. Considering the importance of the visual and physical connectivity between *Place Anatole France* and *Le Loire River*, **telescope installations** are suggested at Node 2 (Fig. 10). So, in addition to the tiling patterns design being parallel to the river flow in 2D and 3D shapes, the telescope nodes could function as a feature to attract the curiosity of people to explore it. Moreover, as proposed in Fig. 6, the Gastronomy centre will be linked in one way or another with the island on Le Loire, therefore, having a telescope node will embrace the visual connection with the island which will launch agricultural activities related to the Gastronomy centre.

The installation on the third node took a **modern high-tech** approach. Basically the idea is to implement installations that collect

information about the moving 'elements' within a chosen site boundary. Those elements could be vehicles, humans or anything else. The collected information will be translated into colourful *waves/bars/twirls* displayed on screens put up at Node 3. The idea behind establishing this node is to reinforce the objective of creating a pulling force by bringing the invisible scene of *Place Anatole France* and *Le Loire* to the middle of Rue Commerce. This idea of linking the space through visual and physical design will bring the three nodes together, and preserve the unity of the public space. On a side note, the third node installation is inspired by a case study called 'Display and Reactive Sparks' by *Markus Lerner*. Last but not least, the creation of the secondary nodes was influenced by the survey results and observations, which showed that 50% of the candidates favoured having live music and urban art installation in the square, which we believe will boost the vibe of the space and promote its dynamism for the users and by the users. The concept design proposes a very schematic and initiative idea inspired by international case studies such as the musical swing in Montreal and water light graffiti, musical fountains, The Bean... etc.

The following illustration explains the visions of the proposed concept design (Fig. 10).

*Place Anatole France* is a vital and inspiring open public space in Tours. Besides the history of the area, and Anatole France himself whom the space was named after, there are both present and the future opportunities going begging to recreate the space and engage the public to be part of its gleam. That's where the concept design proposal now stands. By introducing simple and dynamic implantations, and recreating a hardscape design that respects the character of the area yet offers a new vivid form that brings a vibrant atmosphere to the public space and for the people.

APPE



NDIX

# CONTRIBUTORS



6.A

APPENDIX

## ALEXIS NASOS

Nasos Alexis was born in Heraklion (Greece), but he is currently living in Lund (Sweden). He obtained his diploma of Engineering in Planning and Regional Development from the University of Thessaly in 2003. He began his professional career in 2004, he was first employed by a small architectural practice which focused on private residential projects where he acquired his first professional experience. While working at this office, he participated in the URBAN II Community Initiative programme for Heraklion. In 2005 he was hired by the former municipality of Gazi as a consultant to the Mayor, a position which he resigned from 3 years later because he felt that he was becoming stationary. Between 2006 and 2011 he worked as a real estate appraiser for Piraeus Real Estate and between 2008 and 2010 collaborated with another private practice. During that time, he participated in two masterplans and carried out two environmental impact assessments. In August 2011 he quit his job and moved to Sweden to pursue master level studies in the field of Sustainable Urban Design at Lund University, intending to give his career a boost and follow a more international path. In June 2013 he took a break from his master thesis to work at a competition entry for the redevelopment of the former International Airport of Athens (Hellinikon), hired by the Greek firm Thymio Papayiannis and Associates, in collaboration with Skidmore, Owings and Merrill LLP London (SOM), Martha Schwartz Partners and David Chipperfield Architects. Upon returning to Sweden in September 2013, he worked full time on his thesis, which he successfully presented in December of the same year, thus completing the SUDes master programme.

## ARMELLINI DAVID

David Armellini is a PHD student in Urban and regional planning at the University of Tours (France) - laboratory CITERES (a mixed unit of both the CNRS French National Centre for Scientific Research and the University of Tours), IPAPE team - under the direction of Serge Thibault and Laura Verdelli. He works on issues such as housing and heritage constraints inside French historical protected areas. His research questions the relationship between heritage protections and living conditions of inhabitants.

David Armellini pursued studies in history at the University of Rennes. Then, he specialized in the field of heritage management in Europe. He developed an interest in geography which has led him to cross disciplines and to join today a multidisciplinary research team.

David Armellini got interested in the question of the affordability of heritage for the inhabitants through his investment in an association specialized in the rehabilitation of substandard housing. His research is based on some study cases of French protected areas facing conflict situations where people cannot live sustainably in old housing.

Presently, David Armellini is project manager in the international department of the City council of Tours. He is in charge of European projects and international aspects.

## BAŠIĆ JASMINA

Jasmina Bašić is a young architect from Croatia, working in her home region, Istria, as a junior professional in an architectural studio, mostly on residential and housing projects. She gained her Master's degree in Architecture at the University of Zagreb, Croatia, known for its 'technical, unpretentious, not colored, neutral' approach to architecture which she accepted as a background not only in her professional, but also in her private life. It's something that she likes to share with other people, collecting at the same time experience and knowledge from other influences; that is why she often participates on international architectural workshops. Likewise, she spent 6 months working in Switzerland, Ticino, in an architectural studio, improving simultaneously her Italian. Recently there are some volunteering activities she takes part of, concerning research on local urban problematic. When she is not working, she is travelling, but you can always reach her at her e-mail: [jasminabasic.b@gmail.com](mailto:jasminabasic.b@gmail.com).

## BEG MARIJA

Marija Beg was born in Zagreb, Croatia, in 1985. She is graduated at the Faculty of Architecture, University of Zagreb, Croatia in 2011. Since then she had worked as an architect in several offices, chronologically at PZP Arhitectura in Romania (IAESTE student practice, from May to July 2009); at Marisall Gallery in Croatia (from November 2011 to June 2012); NOP Studio in Croatia (from June 2012 to October 2013); occasionally between 2013 and 2014 at AG Planum in Croatia and at Emur Studio in Croatia (from January to July 2014). Also she participated in a couple of architectural workshops such as "New Space from Found Materials" (mentor D. Buege), Macedonia (July 2007); "Kotor APSS" (mentors B. Vuga, S. Hartmann) and Montenegro (July 2013). Currently she lives and works in Zagreb.

## CARABELLI ROMEO

Romeo Carabelli is an architect (Politecnico di Milano, Italy) and obtained a PhD in Geography at the François-Rabelais University of Tours (France). He is a tenured Research engineer at the laboratory CITERES (a mixed unit of both the CNRS French National Centre for Scientific Research and the University of Tours), teaches at the Blois' School of Landscape design and is an expert of the Unesco programme «Heritage of architectural and urban modernity in the Arab world». Romeo Carabelli focuses his activities on (re)territorialization processes of colonial legacies, mainly over contemporary configuration of scattered and multinational heritage. Used to collaborative action, Romeo Carabelli designs and manages research and cooperation projects over the cultural heritage (architecture and landscape) in the Mediterranean area and in the «global south».

## CEXIANG FOO

Currently working in the Singapore Public Service, Cexiang graduated from Cardiff University, UK with a BSc City & Regional Planning in 2010. During his time in college, he was awarded the Bill Unsworth Memorial Prize 2007 and the Royal Town Planning Institute (RTPI) Book Prize 2010 for his academic performance. Upon his return to Singapore, Cexiang joined the Land Planning Division

of JTC Corporation, where he eventually rose to the role of Senior Planner. JTC Corporation is the lead government agency which oversees the industrial landscape in Singapore. In his time at JTC, Cexiang was involved in the planning and development of numerous industrial and mixed-use parks. One of his key projects was CleanTech Park – Singapore's first Eco-Business Park, planned and developed with emphasis on retaining the natural environment and biodiversity. CleanTech Park is the first development to be awarded with the highest environmental rating for a district in Singapore – the BCA Platinum Green Mark for Districts Award in 2012. Cexiang was invited as guest speaker at the International Green Building Conference 2012, where he presented on the sustainable environmental design and planning for CleanTech Park. Outside his professional work, Cexiang retains his keen interest in sustaining environmental and cultural heritage. His interest has brought him on trips to Hida, Japan to study the Satoyama environment, and Taiwan to learn more about local processes and initiatives which support cultural heritage. His paper for the Young Planning Professional Award 2014 is based on his own research in Taiwan. Cexiang also maintains strong links with the international planning committee. He is a member of ISOCARP, and participated in both the YTK-IFHP Urban Planning and Design Summer School 2008 in Finland and the ISOCARP Young Planning Professional Workshop 2011 in Wuhan.

## **CIMADOMO GUIDO**

Guido Cimadomo. Architect from the Politecnico di Milano (Italy, 1998), PhD at Seville School of Architecture, with a research on how landscape and urban territories are transformed by contemporary borders (Spain, 2014). Guido Cimadomo is professor at the Department of Architectural Composition and Coordinator for International Mobility at the School of Architecture, University of Malaga since 2010. He is director of the online course «Writing architecture: pathways and criteria», and expert member of the ICOMOS' scientific committee CIPA for the Documentation of Architectonic Heritage and of UNESCO's Forum «University and Heritage». He shares the practice of architecture working on the documentation, rehabilitation and dissemination of cultural heritage and the building of cultural and sport facilities with researches on industrial heritage; border and transnational transformations; landscape, heritage and tourism relations; and heritage rehabilitation processes.

## **DE WEGER JULIE**

Julie de Weger is from Amsterdam, the Netherlands. She has a bachelor degree in art history and a master degree in socio-political history. Last year she was part of the organisation of summer school Thinking City, which is a collaboration between the Dutch universities in Amsterdam and Delft, and Amsterdam based VMXarchitects. By inviting a highly diverse public, among them planners, architects, business professionals and researchers, it aimed at exploring new ways of cooperation and city making in Amsterdam. Her interest in urban planning started during a field trip to Rome during her bachelor. She had chosen to cover the subject of the development of its city plan throughout the years and ages.



Here, her interest in history, architecture, design and politics (and Italian food) met and – although she chose the path of political history the year after – it is her great wish to further develop herself in the direction of urban planning/urban policy and eventually to make her career into this field.

## **ĐOKIĆ IRENA**

Irena Đokić holds MA in Urban Management (Institute for Housing and Urban Development Studies, Rotterdam, The Netherlands) and the doctorate degree in Economics (Faculty of Economics in Split, Croatia). As a research associate, she is a member of a multidisciplinary team, currently employed at the Institute of Economics, Zagreb, at the Department for regional economics, sustainable development and governance (<http://www.eizg.hr/drsc-irena-dokic-hr-HR/63.aspx>). Her interests include national, regional and local planning/programming and development in Croatia, including capacity building, with a focus on urban economics, problem of brownfields and urban regeneration. As a trainer and guest lecturer at the Faculty of Political Science, Zagreb, Faculty of Economics, Pula and Zagreb and Faculty of Architecture, Zagreb, as well as for public administration officials, she delivers modules on strategic development planning and programming at all levels of government, regional and local policy in Croatia, and project cycle management (preparation, assessment, review). She is an active member of European Regional Science Association (secretary of Croatian section) and NGO European Education Forum. She has published a number of scientific and professional papers and co-authored the monograph: Strategic programmes of local development – Croatian experiences (in Croatian language), with special emphasis on methodology of elaboration of programmes and Croatian case studies. In a few occasions she was engaged as an expert and assessor/evaluator in IPA and FP7 programmes.

## **DURDEVIC JAN**

Jan Durdevic was born in 1995 in Split (Croatia). Very soon, he becomes very interested in history, geo-strategy and planning. An internship at the Polytechnic School, at the Spatial Planning and Environment Department strengthened his attraction to this disciplines and convinces him to join the school. During his first two years in the engineering school, he worked in two spatial planning projects in collaboration with Valentin Lamirault. The first one on the major public square of the municipality of La Riche, in articulation with the city of Tours junction: Place Sainte-Anne. The second, his research undergraduate report, on the Anatole France Square in Tours, making a territorial diagnosis and highlighting the space stakes. The two brief texts he signs here, together with Valentin Lamirault, correspond to, first, an historical approach retracing the evolution of the Anatole France Square from Middle Age to nowadays, both in terms of spatial configuration and in terms of strategic importance, and, second, part of the results of their analysis revealing two major stakes on this specific space. He will join the Spatial Planning and Environment Department of the Polytechnic School of the University of Tours (France) next year to graduate as an engineer in urban and regional planning.

## **ERCOLINI MICHELE**

Michele Ercolini (La Spezia, 1974) is an architect with a PhD in landscape design. In February 2014 he obtained the Enabling National Scientific to be associate professor in the Scientific Sector 08/F1. From 2005 to 2010, and then in 2012 and 2013 he has been a research fellow at the Department of Urban and Regional Planning at the University of Florence. In 2005 he won the funding for young researchers sponsored by the CNR Italian National Centre for Research. In 2008-2010 he participated (as a fellow) to national research project PRIN 2007. From 2006 to 2011, he was the coordinator of the research group for UNIFI Observatory Physical Planning and Quality Landscape of the Sardinia Region. Since 2006 he lectures at the University of Florence, Perugia and Bologna. He has promoted, organized and coordinated Seminars and national and international Conferences. In addition to teaching and research, since 2001 he undertook professional collaborations, particularly with regard to landscape planning, territorial and urban planning. Since 2007 he is a consultant of the Sardinia, Umbria and Tuscany Regions. He has over 90 publications, including monographs, receiver-ships, essays and articles in specialized journals.

## **FALAKI FARINAZ**

Farinaz Falaki is a PhD student in Urbanism and Urban Systems at the University of Tours (France) at the CITERES (a mixed unit of both the CNRS French National Centre for Scientific Research and the University of Tours) laboratory, since October 2011, under the direction of Mindjid Maizia. Her thesis comprises of Smart grids in urban scales with the objectives of energy efficiency and local electricity consumption and production optimization and emphasizes on the effect of intelligent electricity system models on domestic electric appliances end-uses. During her studies, she worked in South-East of France on an eco-district project as a case study as well as on energetic renovations on residential buildings. She received her Master's degree in summer 2011 in Urban and Regional Planning (Cities and Territories) from Polytechnic School of the University of Tours with focus on Carbon Dioxide emission reduction methodologies in residential buildings of a neighbourhood. After her graduation in 2006 in Architectural Engineering from QIAU in Iran, She worked from 2007 to 2010 in Dubai, United Arab Emirates, as a Design Architect.

## **HAMDOUCH ABDELILLAH**

Abdelillah Hamdouch is Professor of Urban and Regional Planning and Head of the Spatial Planning and Environment Department at the Polytechnic School of the University of Tours (France). He is Senior Researcher at CITERES - Cities, TERritories, Environment and Societies - research unit (a mixed unit of both the CNRS French National Centre for Scientific Research and the University of Tours) and is acting as a Scientific Expert for the DG Research of the European Commission, the French national spatial planning agency (DATAR-CGET) and the Canadian Council of Research in Social Sciences. Co-founder of the Research Network on Innovation and Associate Editor of the *Revue d'Economie Régionale*

et Urbaine, he is since 2012 member of the Council of Representatives of AESOP. He has been involved in more than 20 research projects at the European and French level. His main ongoing research topics focus on the territorial dynamics of innovation and the role of universities and academic research, the integration of sustainable development and social innovation dynamics in spatial planning approaches, and the socio-economic development models of Small and Medium Sized Towns.

## **HOTAKAINEN TIINA**

Tiina Hotakainen, born in Kokkola (Finland), is an architect. She is currently working as a PhD student, researcher and teacher at the Oulu School of Architecture, University of Oulu (Finland). She has a four-year personal funding for her PhD from University of Oulu Graduate School (UniOGS) for 2014-2017. Tiina earned her Master of Science in Architecture with distinction from the University of Oulu in 2010. She was awarded for urban studies in 2006. Her master's thesis focused on renewal of an urban block and use of wood as material. Study works of hers have been presented in Finnish architectural publications (2008, 2011) and the 2006 Architecture Biennale in Venice (Italy). In 2006-2007 Tiina studied nine months at the Graz University of Technology (Austria) within the Erasmus -exchange program, completing studies for urban and landscape planning. In 2008-2009 she attended the Vulcanus in Japan - exchange program for twelve months, working for Yasui Architects and Engineers in Tokyo (Japan). During and after her studies Tiina has gained international professional experience from architecture and urban planning offices in Finland (2005-06; 2009-10), Austria (2007), Japan (2008-09) and Luxembourg (2011-13). She has worked on a range of projects, from urban development to residential and office buildings. She speaks several languages including German, French and Japanese. Her research interests include sustainable urban regeneration, infill development and temporary uses as well as urban identity, adaptation and transformation. She seeks to combine design practice and research in her work.

## **KHAWAJA HADEEL**

Hadeel Khawaja is an Architect born in Amman (Jordan) in 1987. She had studied at the University of Jordan and received a bachelor degree in Architecture in the 2010, and followed it with professional experience and social work. Among the past five years, she had participated in several international workshops for urban and social studies such as «Arcosanti; an urban laboratory» workshop in Arizona, and «Echoing Borders: the Shelter, the Camp, the City and the State» workshop organized by Columbia University/GSAPP and Studio-X Amman. Also, during the work at «Turath: Architecture and Urban Design Consultant», was part of the team working with Dr. Rami F. Daher on designing the panels for an exhibition entitled «Open City: Refuge Urbanism» held in the Jordanian National Gallery of Fine Art in the 2010. In 2014-2015 she is completing a Master's degree in Urban and Regional Planning (Cities

and Territories) at the Polytechnic School of the University of Tours (France). Being a socialist and fond of human geography studies made a solid ground to developing the career path and prospects of urban planning, of which were widened during the Master studies in planning and sustainability in France. A framework for future studies was embodied with the emerged perspectives throughout visualizing the influence and impact of urban planning on the social pattern and vis-à-vis.

## **LAIDET MYRIAM**

Myriam Laidet is working as Heritage and Development Project manager at Mission Val de Loire – Patrimoine Mondial (Tours, France) since 2002, she has drawn up and coordinate the UNESCO Management Plan of Val de Loire ([www.valdeloire.fr](http://www.valdeloire.fr)). She is in charge of its implementation, in concertation with the State and local council authorities and guides the private and publics stakeholders to take into account of the World Heritage landscape, as an added-value in the planning tools and development projects. She is developing international research partnerships to better understand and improve the management of riparian cultural landscapes.

In her capacity as an expert to the UNESCO World Heritage Centre, she has contributed to implementing the Management Plan for the Imperial Capital of Hué (Vietnam) and has created aid funds for the renovation of historical urban landscapes, including those of Hué, Hanoi and Phnom Penh (Cambodia) before establishing, in 2005, the European Network of World Heritage Vineyards ([www.vitour.org](http://www.vitour.org)), which have published guidelines on the protection and enhancement of vineyard cultural landscapes in 2012

## **LAMIRAULT VALENTIN**

Valentin Lamirault was born in 1995 in Tours (France). Since many years, he is passionate about everything that has to do with architecture, urban planning and geography. That's why he chooses to realize an internship at the planning department of the city of Saint-Cyr-sur-Loire (France). In 2013 he joined the Polytechnic School of Tours and during his first two years in the engineering school, he worked in two spatial planning projects in collaboration with Jan Durdevic. The first one on the major public square of the municipality of La Riche, in articulation with the city of Tours junction: Place Sainte-Anne. The second, his research undergraduate report, on the Anatole France Square in Tours, making a territorial diagnosis and highlighting the space stakes. The two brief texts he signs here, together with Jan Durdevic, correspond to, first, an historical approach retracing the evolution of the Anatole France Square from Middle Age to nowadays, both in terms of spatial configuration and in terms of strategic importance, and, second, part of the results of their analysis revealing two major stakes on this specific space. He will join the Spatial Planning and Environment Department of the Polytechnic School of the University of Tours (France) next year to graduate as an engineer in urban and regional planning.

**LAUSIN JULIE**

Julie Lausin studied urban and regional planning at the Spatial Planning and Environment Department of the Polytechnic School of the University of Tours (France). Her interest in cultural heritage started with her master thesis focusing on intangible heritage, and she is still very interested in heritage issues and in the place heritage takes in contemporary society. She graduated as an engineer in urban and regional planning in 2011, and continued with a master in health promotion to link today spatial planning and social policies around aging and identity issues.

**MAAS SUZANNE**

Suzanne Maas is passionate about the environment, sustainability and urban planning. Originally coming from the Netherlands, she has travelled and lived in different places, and she is currently residing in Malta. In 2012 she graduated as an MSc in Environmental Sciences from Wageningen University, focusing on land use and urban planning. Her thesis research concerned developing a systems analysis methodology to assist in identifying planning responses for low-carbon transitions in European cities, with a focus on Ghent (Belgium), in the context of the Interreg project MUSIC. In her internship she participated in a comparative research project about the challenges for delta cities, as well as possible interventions. She contributed to the case study research for the cities of Tigre (in the outskirts of Buenos Aires, Argentina) and Dordrecht (the Netherlands). After graduating she took up a position as research assistant in a small environmental research company (IRMCo) based in Malta, working mostly on EU sponsored research projects focused on land and water management. At the moment she mainly contributes to the Mare Nostrum project, a project about coastal zone management and urban planning around the Mediterranean. In the local case study in Malta they look at the conflicts between industry, tourism, residential areas and cultural heritage in the historic Grand Harbour and focus our efforts on including local stakeholders to come to better, more holistic and long-term planning and decision-making. In her free time she volunteers with a local NGO working to protect the local heritage and environment, she likes to work in her garden and cook delicious meals with her homegrown vegetables, and she enjoys making crafts.

**MARTIN DEREK**

Derek Martin was the Secretary General of the International Federation for Housing and Planning (IFHP) from 2008 till 2013. He is a geographer and planner graduated from the Universities of Exeter and Amsterdam, having specialised in the cross-border and European dimension of spatial planning. He spent most of his career at the former Ministry of Housing, Planning and the Environment in The Hague (NL), where he was Head of International Spatial Policy, and then of Sustainable Spatial Development. He had two periods at DG Environment and then DG Regio of the European Commission in Brussels, where he helped develop European spatial development in its early years.



**MIRONOWICZ IZABELA**

Izabela Mironowicz is an associate professor at the Faculty of Architecture, Department of Spatial Planning and director for the studies in spatial planning, at the Wrocław University of Technology (Poland). She is currently the Secretary General of Association of European Schools of Planning (until summer 2015), she also represents AESOP in Brussels European Liaison Office (BELO). She is a president of Polish Society of Town Planners in the region of Lower Silesia. She is also a member of the Commission on Architecture and Town Planning in Wrocław, an advisory body in urban matters for the Mayor of Wrocław. She sits in the scientific boards of: Wrocław Contemporary Museum and international planning journals: International Planning Studies (Cardiff University), Revue Internationale d'Urbanisme (Université de Lyon) and MEGARON (Yildiz Technical University, Istanbul). Her research focuses on urban transformation and advanced modelling methods in urban development. She is also an expert in planning education.

**MRĐENOVIĆ TATJANA**

Tatjana Mrđenović holds a PhD on Principles of Integrative Urban Design in Urban Regeneration. She is working, since 2012, at University of Belgrade (Serbia) – Faculty of Architecture. Her research and professional interests and activities are oriented towards integrative processes in urban development and regeneration that are in line with sustainable development. Tatjana was a junior national consultant within SIRP UN-Habitat from 2005-2009 for Integral Local Development (ILD) and Territorial Information Systems (TIS) and become certificated UN-Habitat trainer on topics: Improved communication and conflict resolution, Participatory planning and stakeholder analysis, media relations, Local action planning, Leadership and governance, Territorial Information Systems. Her activities within UN-Habitat were community profiling for ILD and TIS, conceptualising and delivering trainings, workshops, on the job activities. Also, she was a GIZ consultant and co-author of Draft Plan for Tourist Valorisation of Golubac Fortress which is integrative urban regeneration strategy. Mrs Mrdjenovic was a lecturer and trainer on several international summer schools regarding participatory decision making in urban regeneration of protected heritage and natural environment. She has published five papers in scientific journals, presented numerous works at international and domestic conferences, authorised a patent «Integrative urban design game», co-authored a monograph «Urban regeneration of protected ambient in the context of sustainable development – Bač Fortress Suburbium», a book «Guide for Urban Analysis in a Process of Urban Design». Her special interest and activities are oriented towards making links between academia, local communities and international organizations for quality improvements in urban regeneration and development.

**NAVARRO CARMONA  
FERNANDO (ELCASC)**

Together with Víctor Muñoz Macián, Pasqual Herrero Vicent, Eduardo José Solaz Fuster, Maria Amparo Sebastià Esteve  
El fabricante de esferas is an office founded in 2009 aimed to develop projects within the spheres of architecture, heritage, urbanism, landscape, engineering,

design and art. The main professional works of el fabricante de esferas are related to the heritage conservation and urban planning. Current works are: developing together with Grupoaranea a restoration and renewal plan and project for and old ceramic factory La Campaneta in Onda (Spain) and developing a plan and several projects for the restoration of a big medieval palace-castle in Betxi (Spain) from which the 1st phase of intervention is been already built. In 2013 and 2014 organized the urban and socio-cultural renewal festival of the historic centre of Villena (Spain). elCASC is organized together with the the Town Council of Villena and the University of Alicante. In 2013 elCASC developed a plan for the renewal and protection of the historical city centre of Onda (Spain) together with Grupoaranea and Cel-Ras and in 2012 developed and built a restoration and renewal project for the main square of the historic city center, Plaza del Raval, in Onda (Spain). The most remarkable academic accomplishments of el fabricante de esferas are: Lecture about the Palace-Castle in Betxi (Spain, 2014); Participate in the exhibition POP UP Valencia (Spain, 2013); Participate at the young artists biennial Mediterranea16 “Errors allowed” in Ancona (Italy, 2013); Organized a workshop about the recovering of traditional craftsman like the limewasher at the International Festival of Art and Construction in Villarino de los aires (Spain, 2012); Lecture about its work at the Polytechnique University of Valencia (Spain, 2012); Lecture about its restoration works at Rehabilita-35 in Plasencia (Spain, 2012); Lecture at the National Congress of Constructions’ History with some studies at the church of Cabanes (Spain, 2011).

## **PERALTA ZARAGOZA ANNA**

Anna studied architecture in La Salle - Ramon Llull University, in Barcelona. Actually she works as a project manager in land development for INCASOL (Catalan Institute of Land). It is a public body of the Government of Catalonia attached to the Town and Country Planning and Sustainability Department, responsible to coordinate and execute the Catalan government invests in new development areas dedicated to housing and logistic uses. They elaborate town planning projects, executive projects and mobility and environment plans for the new developments areas, and provide them with energetic, water and telecommunications supplies. Since 2005 she also works as a town planning professor in La Salle- Ramon LLull University, Barcelona, which is a subject for students cursing the 9th and 10th semester of the Architecture Degree. Their program is focused on sustainable town planning and the respect for cultural and traditional land values, and our team is composed by Guillermo Bertólez, Steffano Cortellaro, Victor Ferrer and Judit Daura. She is also founding member of Mus Arquitectes SLP, a young firm based in Barcelona. They focus their work on public and private buildings, and on environmental projects for the 2020 city. In 2007 she cursed the Master in Urbanism in the Polytechnics University from Catalonia, and she is currently working in her thesis project, «Urbanism for people ; Analysis on urban projects of the 20th and 21st centuries». In 2013 she got the Postgraduate diploma for expert forensic architects from the Pompeu Fabra University, also in

Barcelona. Her interest in the Mediterranean culture as well as the objectives of her research project led her to collaborate with the IAM group, a research group recognized by the Ramon Llull University, focused on the study of Mediterranean architecture in the areas of project, technology and territory.

## **RIAUTE MÉLANIE**

Mélanie Riauté is a young graduate of the Spatial Planning and Environment Department of the Engineering Polytechnic School of the University of Tours (France). This orientation was driven by her interest in architecture, heritage, human and social sciences. During her studies she focused her attention on issues dealing with town planning, protection and heritage enhancement. To go further in this direction she realized her internship graduation at the Territorial Service of Architecture and Heritage (STAP) of Indre-et-Loire. The STAP is a part of the French Ministry of Culture and Communication, acting in architecture, heritage, landscape and urban planning. Therefore she worked on missions aiming to promote architecture and quality of urban planning in harmony with the environment. She specifically contributed to urban planning near historic monuments and protected areas. She feels that the mission of town planner is inseparable from the consideration of the natural and architectural heritage. She is very interested in dealing with questions concerning the protection of farmlands and natural areas, the fight against the urban sprawl and for the architectural and landscape integration.

## **RICHARD FLORIE**

Florie Richard is a young graduate of the Spatial Planning and Environment Department of the Engineering Polytechnic School of the University of Tours (France). She is specialised in management, preservation and enrichment of natural and cultural heritage, in planning practices. During an academic semester at the University of Extremadura in Spain, she dedicated her master thesis to both heritage and sustainable development through the analysis of the urban project «Cáceres 2016: de Intramuros a Europa». After two years spent in a landscaper office contributing to landscape studies in patrimonial environments, she worked in two networks of local communities holding sustainable management projects of territories with heritage interest. In this framework, she carried out an analysis of sustainable urban-planning practices for the federation of the Parcs naturels régionaux de France (French regional natural parks). Then, in charge of the network facilitation for the Grands Sites de France Network (RGSF), she participated to several projects on various topics (sustainable tourism, ecomobility, insertion building site...), from the reflexion to the operational implementation.

## **TANGUAY LEVIER CÉLINE**

Céline Tanguay Levier is a landscape architect (Planning faculty of the University of Montreal, Canada). She works in France, her adopted country, since 1990: first in private practice on urban studies and landscape projects, and then in the CAUE Council of Architecture, Town Planning and Environment, where she supports local authorities and decision-makers.

## CYNTHIA ECHAVE

In 2002, she joins as a project manager the Urban Planning Agency of the Agglomeration of Tours (Agence d'Urbanisme de l'Agglomération de Tours, ATU). Her areas of expertise are: urban project, development of public spaces, studies on landscape, 'green and blue' networks and peri-urban agriculture. For more than 10 years, she participated in the workshops "Urban Design and Landscape" organized by the National Federation of Urban Planning Agencies where over twenty professionals work on a specific subject. These workshops take place every year in a French town selected on the base of a "planning challenge". She also sits in the editorial board that publishes the proceedings of the workshops. Since 2013, she divides her time between the ATU Agency and the Spatial Planning and Environment Department of the Engineering Polytechnic School of the University of Tours where she teaches and supervises workshops. She is member of the laboratory CITERES (a mixed unit of both the CNRS French National Centre for Scientific Research and the University of Tours) - IPAPE team (Engineering of Planning Project, Landscape and Environment).

## SASIDHARAN PRIYA

Priya Sasidharan is Professor at MEASI Academy of Architecture in Chennai and Research Scholar at CEPT University in Ahmedabad.

Enthusiastic, young professional with a strong background in Architectural Design, Planning, Urban Design & Renewal with immense potential to learn, explore, motivate and work collaboratively, she has 15 years of experience as a professional and an academician.

She has been passionately involved in teaching urban planning, housing and urban design both at graduate and postgraduate level. Mentoring architectural and urban design thesis works, structuring curriculum for Architectural courses, advanced studies, examiner at graduate level studios at various South Indian Universities and a consultant for large scale planning/urban design projects has pruned my professional passion on a holistic approach.

Being a recipient of the best thesis award at post graduate level and a university rank holder at graduate and advanced academics, her intense passion at research found her pursuing doctoral programme on urban identity and public realm studies. She had presented and published papers at National and International forums and being a recipient of the fellowship - Young Planning Professional, ISOCARP has given ample exposure to working across borders and cultures. Currently on a IHS Partial fellowship pursuing a short course on Green Cities at Netherlands, parallel interests encompass planning strategies, urban issues, place making, public realm and envisioning cities.

## SCHROEDER LIESA

Liesa Schroeder is a master student of Spatial Planning in the second semester at the Technical University of Dortmund (Germany). In 2013 she graduated in Geography (Bachelor of Science) from the University of Bonn, Germany,

with the minor subjects «Urban planning» and «Politics and Society». She decided to change the subject to specialize on Urban Planning and to learn the methods of urban development design. From February to July 2012 she was a scholarship holder of the Erasmus programme at the University of Seville, Spain. There she continued her studies of Geography for one semester. From October 2012 to July 2013 she worked as a student assistant at the Faculty of Geography. Her job was to coordinate the Erasmus programme and to look after the scholarship holders of the faculty. At the moment she is working as a student assistant at the Faculty of Spatial Planning in Dortmund. She is part of a team working on a research programme called «Urbanismusforschung». In particular the team is establishing an «Urban Research Network Group» on concepts for comparative polycentric region research. For the team of Technical University of Dortmund the focus is on the agglomeration Ruhr with its five million inhabitants. In the last 40 years the agglomeration has undergone a significant structural change and faces economic, social and environmental problems. Therefore the transformation of the region is still a major challenge. Through her work at the Department of Urban Planning in Düsseldorf (April to June 2013) and at the Federal Ministry of Transport, Construction and Urban Development in Berlin (September to October 2011), Liesa Schroeder gained a deeper insight in possible future fields of activity.

## **SINGH GAUTAM**

Gautam Singh is an undergraduate university student majoring in Civil Engineering. He is set to graduate in 2015. For him, his inclination for Civil Engineering began with his trip to Japan as a 10th grader. The engineering and architectural marvels he saw left me spellbound and decided to pursue Infrastructure Building and Town Planning as a profession. In the three years of college, he has undertaken three professional internships, completed a project in urban planning and growth under a senior architect and also attended a summer school in Greece last year. He has also participated in various workshops around the country. Academically, he has maintained good grades. He was the college topper in his second year. Other than these, he is also very interested in taking up organizational, planning and management tasks. He has been an active participant in organization of various cultural and technical festivals. Last year he got an opportunity to lead the organizing committee of an international conference organized in my university. He has started a research club in college to encourage greater participation in projects and also to provide a platform for students to interact, share and work together on their ideas. This club also helps juniors and batch mates to obtain meaningful internships and summer projects. Apart from these he regularly takes part in social initiatives and volunteer in community school. Also, he loves to play a variety of sports and he has represented his class in athletics in university competitions.



## SITARZ ANNA

Anna Sitarz is a young Polish urban planner, trained in the field of Spatial Development at the University of Technology in Łódź, Poland (BSc. March 2014). Anna will continue on her educational path by enrolling into the master degree program in Architecture in Warsaw this upcoming fall. Anna is dedicated to urban planning issues and greatly interested in the legal aspects of planning and building as well as the real estate sector. Anna tests her strengths by writing her first short articles about urban planning regulation and limits of formal planning in the aspect of heritage conservation. She sees the importance of proper architecture and planning projects provided with comprehensive communication with local communities. For this, Anna frequently guests on municipal consultations to listen and speak about the current state and future projects of urban development. Anna has also attended a number of urban planning related conferences and workshops at home and abroad. Worth mentioning are the recently attended workshops especially the International Architecture Workshop «Workshop Next Door» in Kaunas, Lithuania 2014 as well as the SUSREG Project in partnership with the ISOCARP Young Planning Professional Workshop «Empowering Sustainable Urban Planning» in Wrocław, Poland 2014. Also the workshop for students from Polish Universities «Opening up the Gardens. The Green City» in Cracow, May 2014, in which Anna won the third place award for the team project. Additionally, Anna is keen on learning languages; she perfects her English all the time, presently studying German, and has recently taken up Spanish. Privately, Anna's interests include sports, politics, and she cannot go without a cup of coffee or even a few, every day as a side note.

## STROUD ALFIE

Alfie Stroud is from Swansea in Wales (UK) and has a first class degree in history and politics from Oxford University. He completed a University of London MA in political thought and intellectual history, while working in local politics and policy research. Early professional roles included specialist practice in design and management of public consultation and engagement projects. He has spent time living and working in Shanghai and Paris. Roots in Wales formed Alfie's interest in place and planning: nineteenth-century urbanism and pioneering industrial heritage rapidly transformed a landscape of wilderness, farmland and fortifications created by ancient and medieval patterns of habitation. Trying to understand Europe as a continent full of made and remade places and landscapes has shown him how layers of functional and contingent change in a place, and subtle variations of settlement and development, can amount to important differences in character – with consequences for communities. Since 2013 Alfie has worked at Alan Baxter & Associates an integrated design consultancy which combines engineering, urbanism and conservation. He and his colleagues in the heritage practice provide consultancy for negotiating the planning system, architectural and conservation guidance to clients caring for the historic environment, and strategic advice for large regeneration and urban projects. Alan Baxter &

Associates has a national reputation for holistic thinking about planning, and has a leading part in debates in London about the city's urban form and historic environment. Alfie has researched, written and illustrated a handbook on the history and significance of London's oldest church, St Bartholomew the Great; is planning the conservation and regeneration of a derelict historic brewery site in Cornwall as an archive and education facility; and is helping the owners of London's Camden Lock Market to preserve and enhance the historic character of the attraction amid redevelopment.

## **VERDELLI LAURA**

Laura Verdelli is an architect (Politecnico di Milano, Italy), has a post diploma in Landscape Architecture (Fondazione Minoprio) and obtained a PhD in Urban and Regional Planning at the François-Rabelais University of Tours (France) and in Cultural Heritage and Museology at the University of Coimbra (Portugal). She is a tenured Associate professor at the Spatial Planning and Environment Department of the Engineering Polytechnic School of the University of Tours (France) and a researcher at the laboratory CITERES (a mixed unit of both the CNRS French National Centre for Scientific Research and the University of Tours) and at the EA 6294 - L'Équipe Alimentation (LÉA) of the University of Tours. Laura Verdelli focuses her researches: - on the processes of identification, protection and valorisation of cultural landscapes in the Mediterranean; - on the contemporary dynamics engendered by the above mentioned processes (particularly in UNESCO's labelled sites); - on the interactions between heritagization and (strategic) spatial planning.

A black and white photograph of a historic building. The central part of the image shows a half-timbered structure with dark wooden beams and light-colored plaster. To the left is a stone tower with a conical roof. The building has several windows, some with white curtains. The sky is a uniform grey.

# PARTICIPANTS AND TUTORS

**6.B**

**APPENDIX**

Nasos Alexis - Young Planning Professional Award and participant  
David ARMELLINI - Tours town hall and university of Tours  
Jean-Christophe BALLET - Architect, Agence Ivars et Ballet  
Jasmina BAŠIĆ - participant  
Marija BEG - participant  
Arnaud BERNARD DE LAJARTE - university of Angers  
Romeo CARABELLI - university of Tours  
Guido CIMADOMO - university of Málaga, tutor  
Julie DE WEGER - participant  
Irena ĐOKIĆ - university of Zagreb, tutor  
Jean-Luc DUTREIX - former Tours City Councillor to big urban projects  
Farinaz FALAKI - university of Tours, coordinator of EUSS 2014  
Tiina HOTAKAINEN - participant  
Myriam LAIDET - Mission Val de Loire - Patrimoine Mondial UNESCO  
Dominique LANCRENON - ECTP-CEU European Council of Spatial Planners  
- Conseil européen des urbanistes  
Suzanne MAAS - participant  
Derek MARTIN - IFHP and AESOP | ECTP-CEU | ISOCARP Brussels Europe  
Liaison Office  
Kathleen McCARRON - university of Tours  
Izabela MIRONOWICZ - Secretary General of AESOP Association of European  
Schools of Planning, Wrocław University of Technology  
Tatjana MRĐENović - university of Belgrade, tutor  
Fernando NAVARRO CARMONA (elCASC) - Young Planning Professional  
Award and participant  
Anna PERALTA ZARAGOZA - Young Planning Professional Award and  
participant  
Jean-Luc POHREL - Tours town hall  
Gisèle RATSIMBAZAFY - Tours town hall  
Liesa SCHROEDER - participant  
Gautam SINGH - participant  
Anna SITARZ - participant  
Alfie STROUD - participant  
Céline TANGUAY Levier – ATU Agence d’Urbanisme de l’Agglomération de  
Tours  
Laura VERDELLI - university of Tours, tutor, Head of EUSS 201  
Ola WEDEBRUNN - Royal Danish Academy of Fine Arts of Copenhagen and  
IFHP International Federation for Housing and Planning, tutor





# OFFICIALS

6.C

## APPENDIX



Thibault COULON - Tours town hall, Deputy Mayor to economic action, research, innovation and relations with the university

Abdel-Illah HAMDouch – Head of Department of EPU-DAE Spatial Planning and Environment Department of the Engineering Polytechnic School of the University of Tours

Denis MARTOUZET - Responsible for the team IPAPE Engineering of Planning Project, Landscape and Environment of the laboratory CITERES Cities, TERritories, Environment and Societies, CNRS and University of Tours

Emmanuel NERON – Dean of EPU Engineering Polytechnic School of the University of Tours

Philippe VENDRIX – Director of the CESR Centre des Études Supérieures de la Renaissance of the university of Tours and head of the executive committee of Intelligence des Patrimoines

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in cooperation with Derek Martin and Izabela Mironowicz

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