

The Architectural Work of Le Corbusier

AN OUTSTANDING CONTRIBUTION
TO THE MODERN MOVEMENT

Nomination to the World Heritage
List presented by Germany,
Argentina, Belgium, France, India,
Japan and Switzerland.

NOMINATION FILE

The Architectural Work of Le Corbusier

An Outstanding Contribution
to the Modern Movement

NOMINATION FILE FOR THE INSCRIPTION
ON THE WORLD HERITAGE LIST

Argentina	
Belgium	
France	
Germany	 Baden-Württemberg
India	
Japan	
Switzerland	 Schweizerische Eidgenossenschaft Confédération suisse Confederazione Svizzera Confederaziun Svizra

Foreword

The nomination file for the inscription on the World Heritage List of a set of buildings belonging to the architectural work of Le Corbusier is the result of a joint undertaking begun more than ten years ago. It has been drawn up by Germany, Argentina, Belgium, France, India, Japan and Switzerland.

It is an application for Transnational Serial Nomination. The seventeen elements that make up the proposed series is a relevant group with regard to the influence of Le Corbusier's work on a worldwide level. The various constituent elements all contribute to the Outstanding Universal Value of the series in a clear and specific manner and give to it its internal coherence.

Identification Number	Chronological list of the components of the Property			
1	1923	<i>Maisons La Roche et Jeanneret, Paris</i>	Île-de-France	France
2	1923	<i>Petite villa au bord du lac Léman, Corseaux</i>	Vaud	Switzerland
3	1924	<i>Cité Frugès, Pessac</i>	Aquitaine	France
4	1926	<i>Maison Guiette, Anvers</i>	Flanders	Belgium
5	1927	<i>Maisons de la Weissenhof-Siedlung, Stuttgart</i>	Baden-Wurtemberg	Germany
6	1928	<i>Villa Savoye et loge du jardinier, Poissy</i>	Île-de-France	France
7	1930	<i>Immeuble Clarté</i>	Geneva	Switzerland
8	1931	<i>Immeuble locatif à la Porte Molitor, Boulogne-Billancourt</i>	Île-de-France	France
9	1945	<i>Unité d'habitation, Marseille</i>	Provence-Alpes-Côte d'Azur	France
10	1946	<i>Manufacture à Saint-Dié, Saint-Dié-des-Vosges</i>	Lorraine	France
11	1949	<i>Maison du Docteur Curutchet, La Plata</i>	Province of Buenos-Aires	Argentina
12	1950	<i>Chapelle Notre-Dame-du-Haut, Ronchamp</i>	Franche-Comté	France
13	1951	<i>Cabanon de Le Corbusier, Roquebrune-Cap-Martin</i>	Provence-Alpes-Côte d'Azur	France
14	1952	<i>Complexe du Capitole, Chandigarh</i>	Punjab	India
15	1953	<i>Couvent Sainte-Marie-de-la-Tourette, Éveux</i>	Rhône-Alpes	France
16	1955	<i>Musée National des Beaux-Arts de l'Occident, Taito-Ku</i>	Tokyo	Japan
17	1955	<i>Maison de la Culture de Firminy, Firminy</i>	Rhône-Alpes	France



1 | *Maisons La Roche et Jeanneret*
Paris – France



2 | *Petite villa au bord du lac Léman*
Corseaux – Suisse



6 | *Villa Savoye et loge du jardinier*
Poissy – France



7 | *Immeuble Clarté*
Genève – Suisse



8 | *Immeuble locatif à la Porte Molitor*
Boulogne-Billancourt – France



12 | *Chapelle Notre-Dame-du-Haut*
Ronchamp – France



13 | *Cabanon de Le Corbusier*
Roquebrune-Cap-Martin – France



14 | *Complexe du Capitole*
Chandigarh – Inde



3 | *Cité Frugès*
Pessac – France



4 | *Maison Guiette*
Anvers – Belgique, région flamande



5 | *Maisons de la Weissenhof-Siedlung*
Stuttgart – Allemagne



9 | *Unité d'habitation*
Marseille – France



10 | *Manufacture à Saint-Dié*
Saint-Dié-des-Vosges – France



11 | *Maison du Docteur Curutchet*
La Plata – Argentine



15 | *Couvent Sainte-Marie-de-la-Tourette*
Evieux – France



16 | *Musée National des Beaux-Arts de l'Occident*
Tokyo – Japon



17 | *Maison de la Culture de Firminy*
Firminy – France

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« His logical and ever fresh mind offered India answers similar to those of any of the great Indian Vastu Shastries (architects) of the ancient and medieval times. He perhaps was showing us a new way to see, feel and experience architecture. An expression and experience he created out of a few base elements, yet expressing a new vitality challenging the traditional as well as the modern. He made tangible from béton-brut, local stone, local crafts and exploited shadows, patterns, the breeze and the monsoon.

For him discovery had to happen at all scales, simultaneously and without constraints. References from earlier works were only references and the thrust was on an approach suitable to India where the vision had to match not only aspirations of a free India but also the availability of skills, techniques, resources and relate harmoniously to the eternal cosmic cycles, cosmic elements and the resulting life style that he had witnessed in his journeys.

To the professional fraternity and Indian society at large Le Corbusier through his works shows us how to rediscover our own identity, how to reconnect our works and the life styles and how to integrate natural laws, in our daily life. In short there is no style, nor time, nor product, it is a creation similar to nature, which evolves and simultaneously take roots. All the above signals are our guidelines and if we follow them we will remain as fresh as our very ancient monuments that we admire.

We would be privileged if such a way of thinking and designing enshrined in his buildings should be recognized not only as our heritage but our inheritance and legacy to be passed onto from generation to generation. »

Balkrishna Doshi
Mai 2011

Introduction

The Origins of the File

In 2000, in accordance with its support for the global strategy promoted by the World Heritage Committee for a balanced and representative World Heritage List, France desired to complete its Tentative List with Properties from the modern Heritage, an underrepresented category in the List. In 2002, this concern led the French Ministry of Culture and Communication to propose the idea of an application for inclusion on the World Heritage List of a significant group of works by Le Corbusier. This proposal corresponded to the aim of the Le Corbusier Foundation to reinforce the world network of owners and residents of the works of Le Corbusier.

On 4 March 2003, at the first meeting in Paris of owners and managers of buildings constructed by Le Corbusier, this project was officially launched.

Soon afterwards, at a meeting held in Paris on 20 January 2004, Jean Guéguinou, at the time French Ambassador and Permanent Delegate to UNESCO, invited the ambassadors of eleven countries in which Le Corbusier had built, to participate in the application project. The idea of putting forward a worldwide selection of Corbusean buildings for inscription on the World Heritage List was enthusiastically welcomed by all the countries concerned. Seven countries – Germany, Argentina, Belgium, India, Japan, Switzerland and France – finally made a concrete commitment to the venture and subsequently went about drawing up a collective application file. These countries were then encouraged to complete their Tentative Lists and to appoint an expert in charge of the file.

Finally, on 18 June 2004, the Le Corbusier Foundation, the French National Commission for UNESCO, the French Ministry of Culture and Communication and the France – UNESCO Heritage Convention organized an international seminar on the premises of the Foundation to formally launch the process of nominating Le Corbusier's built work to the UNESCO World Heritage List.

The discussion highlighted the importance of a common transnational approach, in its final phase taking the form of a single file built on homogeneous criteria and emphasizing a collective approach for the promotion, enhancement and management of the work.

« L'œuvre de Le Corbusier constitue la clé de notre modernité. Tout ce qu'il a construit continue à être une source d'émotions pour l'ensemble des générations et demeure un objet d'apprentissage irremplaçable.

Il est indispensable de maintenir son œuvre dans toute sa pluralité, où qu'elle se trouve. »

Álvaro Siza
Porto, avril 2011

A Joint Undertaking

At that stage, the experts representing the States Parties formed an International Committee, meeting every three months at the headquarters of the Le Corbusier Foundation in Paris. It aimed to develop a working method, list the component parts of the Property to be put forward for nomination and devise a single synopsis for the final file. France agreed to be responsible for the file on behalf of the partner countries.

Meanwhile, meetings involving all countries interested in Le Corbusier's built work were organized by the Permanent Delegation of France to UNESCO. These meetings were designed to keep all the delegations informed on the progress of the file.

Finally, the experts visited the various sites in order to meet the owners, mobilize the partners concerned and to verify and enrich the data in their possession.

January 2008

Argentina, Germany, Belgium, Japan, France, and Switzerland (India having at this stage decided to withdraw) submitted to the World Heritage Centre a file entitled "The Architectural and Urban Work of Le Corbusier". The series then consisted of twenty-two buildings or sites.

Seville - June 2009

The World Heritage Committee, meeting in Seville on the occasion of its 33rd session in June 2009, decided to refer back the nomination, stating in particular that the proposed nomination required to be justified in accordance with the criteria put forward by the Committee (demonstrate the influence of the works of Le Corbusier on the architecture of the 20th century and the Modern Movement), that it should possibly review the list of elements comprising the Property and that it should reinforce international coordination and improve management plans.

(Decision: 33 COM 8B.19)

October 2009

The partner countries decided to pursue the undertaking and to resubmit the application as soon as possible, incorporating the additional features requested by the World Heritage Committee. The principle of an extended series was maintained, the list being reduced however from twenty-two to nineteen elements.

The title, "The Architectural Work of Le Corbusier – An outstanding contribution to the Modern Movement", now omitted the reference to urban planning.

The argument was refocused on the works and their contribution to the Modern Movement and the architecture of the 20th century.

The Management Plan underwent a thorough revision, in which all national and local key players were involved. Presentation of these was appended to the file, item by item. The International Association of Le Corbusier Sites held its first meeting in Paris.

June 2011 - Paris

The new file was submitted to the World Heritage Centre in January 2011, for consideration by the World Heritage Committee at its 35th session in Paris in June 2011. The file, redesigned and rewritten, maintained the essential principles of the project adopted from the start by the State Parties, including the transnational and transcontinental nature of the project.

Based on a series of nineteen buildings, it aimed to show - through their diversity – the value of the contribution made to the Modern Movement by the works of Le Corbusier and the revolution they brought to the world's architectural production in the 20th century.

The ICOMOS evaluation report recommended the “non-inscription of the Property” proposed as a series by the six countries. It showed itself open, however, to the idea of a “separate” inscription of “three masterpieces” located in France (*Unité d’habitation de Marseille, Chapelle de Ronchamp and Villa Savoye*).

The World Heritage Committee took the decision to “defer” the file. It commended “the efforts to date by the State Parties for improving the protection of the settings, the management of the individual sites and the coordination of the overall series.” Noting the “manifested divergence regarding the recognition of the Outstanding Universal Value of the proposed series as such”, it invited the States parties to develop, “through a constructive dialogue with the World Heritage Centre in conjunction with the Advisory Bodies, (...) a common notion of Outstanding Universal Value of the site” (Decision: 35 COM 8B.40)

2011 – 2014

The States Parties, remaining convinced of the importance and relevance of a serial nomination of Le Corbusier’s built work, confident at the same time in the results achieved by ten years of joint effort and by the ongoing collaboration developed between States and experts, and motivated equally by the enthusiasm of the owners and residents, decided to implement a new application based on the original principles but taking into account the recommendations of the World Heritage Committee.

Encouraged by the decision of the States to maintain joint action, the International Committee of experts appointed by the different countries continued to give careful thought to the drawing up of a new file. The owners of Le Corbusier buildings worldwide were invited by the Le Corbusier Foundation in June 2012 to attend an information day on the present state of the file and take part in a discussion on the problems of conservation and restoration of the buildings.

In accordance with the decision of the World Heritage Committee, the representatives of the States Parties engaged in a dialogue with ICOMOS and held regular meetings with experts to examine the basis on which a new file could be submitted to the next meeting of the World Heritage Committee. These meetings involved all the participating States, the Le Corbusier Foundation and the International Association of Le Corbusier Sites.

Attending the meeting of the ICOMOS International Scientific Committee on 20th Century Heritage held in Chandigarh from 2 to 5 October 2013, representatives of the French Ministry of Culture and Communication and the Le Corbusier Foundation were invited to present the new file.

It appeared from these discussions that ICOMOS had recognized as acceptable the principle of a serial nomination of a selection of buildings situated in different countries. Accordingly, on December 2, 2013 it forwarded the following message to the States parties *“ICOMOS recognizes that the participating States Parties have made a significant investment of time, resources and cooperative activity over the past 18 months. Based on the work that has been produced, ICOMOS considers that the process of resubmission of the nomination planned for 2015 should not be further delayed, and thanks all participating States Parties for the collaborative process.”*

In parallel with these discussions, India decided to join the six other countries by proposing to nominate the buildings of the Capitol complex in Chandigarh in the Series proposed to UNESCO. The Series, reduced in comparison to the file submitted in 2011, now comprised 17 components.

The commitment of the States parties was officially registered at a meeting held on 11 February 2014 at the Permanent Delegation of France to UNESCO attended by the ambassadors and permanent delegates of Germany, Argentina, Belgium, India, Japan, France and Switzerland. Confirming their commitment, they asked France to submit the file as soon as possible, namely in January 2015.

Present State and Complexity of the Work

The corporate solidarity expressed by the stakeholders of the project reflects the reality of Le Corbusier's work, the force and intelligence of which rest upon the cohesion between all the parts. These demonstrate the "unity of thought" that, despite the contradictions inherent in any creative work, governs the various aspects of their creator's work.

With about 65 buildings or groups of buildings surviving today, the architectural work is relatively modest in quantity. It presents in addition the following characteristics:

- it is highly extensive in spatial terms, distributed in eleven countries on four continents. While the majority of the works are situated in Europe, particularly in France and Switzerland, some of the buildings – and not the least among them – are located in India, Tunisia, Japan, Iraq, Argentina and the United States;
- these buildings differ greatly in nature and size: villas and individual houses, places of worship, multi-dwelling units, office buildings, a gymnasium, a stadium, etc. The status of the owners also differs greatly: public authorities, associations, private owners, joint ownerships, etc.;
- legislation or practices on heritage protection are known to differ greatly between the various countries.

Each building is a prototype, a unique experiment, a link in the creative process as well as a link in the time frame of restoration projects. Each of the buildings comprising the series is a work of art in itself and represents an outstanding performance in the field of architecture. These are moreover "high risk" performances, whether we consider the interpretation of the programmes or the design of these buildings, which is both architecturally and technically experimental.

An International Management Plan

This complexity is at the heart of the work's richness. It is what largely justifies the proposal for a serial inscription. It also justifies the establishment of an International Management System which, like the working method that has served for ten years in preparing the file, will enable monitoring of the works' conservation and the sharing of best practices. It will likewise enable proposals for extensions to the series, to accommodate buildings that it has not been opportune to include in the present file.

The Standing Conference

Management and monitoring of the constituent elements of the series of Le Corbusier's architectural works will be ensured by the Heritage Authorities of each State Party. To ensure consistency and transnational monitoring of selected components of the Property without supplanting the prerogatives of each signatory State, the International Committee has proposed the setting up of a Standing Conference. This principle has been adopted by the seven States Parties and the first meeting of the Conference will be held in Paris in the first half of 2015. This meeting is a continuation of all the meetings held since the file was launched in 2012 (ten international meetings per year, in addition to the regional or local meetings).

The Standing Conference coordinates the management of the Property, advises States Parties and implements actions for promotion and enhancement of the Property.

The experience of the International Committee, set up at the launching of the proposed candidature, guarantees the quality of work undertaken by the Standing Conference. Despite the vicissitudes of the application, solidarity and cooperation among the members have never been put in question, and the countries that were present in 2003 are all involved in this new application, thus demonstrating exceptional solidarity around the work of an architect.

The network of cities

To promote overall coordination among Le Corbusier sites, the local authorities on whose territory a proposed work is situated decided to unite in order to cooperate on issues of protection and promotion of the Corbusean heritage. They have involved in the undertaking the towns and communities whose works by Le Corbusier are not included in this file, together with the associations representing the owners and residents. The constituent meeting of the Association of Le Corbusier Sites was held in Ronchamp on January 27, 2010. Its main objectives are as follows: (i) to coordinate the network, which is responsible for preserving Le Corbusier sites and raising public awareness of them, (ii) to share the experience acquired in the fields of conservation, protection, development, coordination and management of the Le Corbusier heritage and (iii) to initiate the implementation of management plans for each of the component parts of the property. In connection with the preparation of the application, most of the authorities have revised their urban planning regulations, in order to reinforce protective measures for Le Corbusier's works.

Since being set up, the Association has met regularly in each of the towns associated with the application, thus promoting a dialogue between the political partners and the technicians responsible for the file as well as demonstrating its commitment to monitoring the management plans for the buildings. Its members have been particularly careful that the local communities concerned are involved in the process.

The Le Corbusier Foundation

As Le Corbusier's universal legatee, the owner of three of the buildings and the custodian of all of his records, the Foundation has coordinated the preparatory work for the submission of the application. At the request of all the partners, it has assumed material responsibility as prime contractor for the file. It was given responsibility for the Secretariat of the Standing Conference by the countries involved in the project.

As the holder under French law of the moral rights over the works of Le Corbusier, the Foundation's contribution is mainly justified by its mission to preserve for future generations all the buildings built by Le Corbusier and his collaborators worldwide. It is in constant contact with the owners and residents of buildings by Le Corbusier: three owners and residents are members of its board of directors, including the representative of the European Federation of the inhabitants of residential units and communal housing built by Le Corbusier.

The Foundation has developed an ongoing optimal information channel on the current situation of buildings and possible changes affecting them. This involves in particular the network of owners of buildings, with which it is in regular contact. It also has at its disposal in all the countries concerned a spontaneous network of correspondents that do not fail to inform it of possible threats to the integrity of the buildings. In coordination with the Heritage Department of each State, it mediates with the owners and managers of sites on all matters concerning the conservation of buildings by Le Corbusier. The Foundation has set up a committee of experts to examine all projects for restoration of the buildings. It has placed at the disposal of owners and prime contractors an architect responsible for consulting the Le Corbusier Archives and for monitoring all renovation and restoration work. Over the last ten years the Foundation has been building up a set of records of all restoration work: preliminary studies, restoration projects and creation of material archives.

« Le Corbusier a posé les fondations du Mouvement Moderne au cours de la première moitié de sa vie, en construisant les maisons de la période dite « blanche » et en réalisant les éléments d'urbanisme comme l'Unité d'habitation de Marseille. Après la Seconde Guerre mondiale, pendant sa période de maturité, sa créativité sans limites explosa totalement et produisit des objets extraordinaires comme la Chapelle Notre-Dame du Haut de Ronchamp, démonstration exemplaire des possibilités infinies de l'architecture moderne.

Vivre c'est créer, et créer c'est prendre des risques. »

Ando Tadao
Tokyo, mai 2011

RICHARD J. NEUTRA, F.A.I.A.

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BERNARD KOENIG
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CARLEI NEUTRA

December 14 1961

REC-11
18 December 1961

Le Corbusier
35 Rue Sévres
Paris VI France

Dear Mr. LeCorbusier,

Ever since we missed you by one day on our attempted visit in Paris a few months ago, I wanted to convey to you my sincere wishes and my thought that one day I would love to speak with you about all that I have thought of your wonderful struggle and work, its influence and its imitations which sometimes must sadden you. More than that, I have been deeply aware of the cosmopolitan significance of your great individuality and its gifts to mankind. Please know how much I admire it and all my sincere wishes are for you, as my own life draws closer to its end.

Very cordially

Richard J. Neutra
RJR/dn



6

Conservation / Restoration

In 1990, the Le Corbusier Foundation organized in Maison La Roche a Conference entitled: "Conservation of the Built Work of Le Corbusier", thereby indicating, three years after the centenary of Le Corbusier's birth, the importance of mobilizing the authorities, owners and project managers on questions specific to the restoration and preservation of modern heritage. In April 2015, on the fiftieth anniversary of Le Corbusier's death, the Foundation will be organizing – in partnership with the French National Institute of Art History, the French National Institute of Heritage and ICOMOS France – a new international Conference dealing with the restoration of the built work. The aim will be to draw lessons from the large-scale restorations conducted over the last twenty years (Couvent de La Tourette at Éveux, Maisons La Roche et Jeanneret in Paris, Unité d'habitation de Marseille, Maisons Doubles de la Weissenhof-Siedlung in Stuttgart, Immeuble Clarté in Geneva, Maison Jeanneret-Perret at La Chaux-de-Fonds, Cité de Refuge de l'Armée du Salut in Paris, Centre civique de Firminy, etc.) and to reinforce cooperation among all stakeholders so as to add value to these undertakings and help not only the Corbusean community to benefit from them but also all those who contribute to safeguarding the 20th century heritage.

Towards a New Architecture

Finally, it should be noted that the joint serial application, undertaken of necessity by the seven partner countries, has led to an unprecedented realization of the work's importance as a theoretical and artistic benchmark for 20th and 21st century architecture and equally to the realization that its representation on the UNESCO World Heritage List as a concrete, material achievement was a matter of urgency, this being in their eyes the best guarantee of its preservation over the long term.

The pursuit of this objective has enabled the stakeholders directly involved in the application to further their knowledge and requirements in respect of buildings under their responsibility, by sharing information and experience and discovering evaluations by experts. The immediately perceived educational and social ambition of the undertaking has also proved an effective motivation for those owners or managers of Le Corbusier's architectural works not appearing on the list submitted to the World Heritage Committee but expressing their continuing support for the project. Lastly, beyond this inner circle of stakeholders, it has contributed to raising the awareness and interest of many partners with initially limited concern for Le Corbusier's work, or to changing the merely stereotyped image held by others

It has facilitated relations between the countries concerned, federated initiatives within the countries themselves, brought together the men and women who are daily involved in it, the owners and managers and all those, whether specialists or enthusiasts of this living work, who are eager to share their knowledge and enthusiasm.

CHAPTER I



Identification of the Property

I (a) Country (and State party if different)

The proposed property is a serial transnational property, made up of 17 works in 7 countries, located on 3 continents: Argentina, Belgium, France, Germany, India, Japan and Switzerland.

I (b) State, Province or region

See tables on page 24 and following.

I (c) Name of Property

**The Architectural Work of Le Corbusier
An Outstanding Contribution to the Modern Movement.**

I (d) Geographical coordinates to the nearest second

See tables on page 24 and following.

I (e) Maps and plans, showing the boundaries of the nominated property and buffer zone

See tables on page 29 and following.

See maps on page 38 and following.

The full cartography is presented in a separate A3 binder.

I (f) Area of nominated property (ha.) and proposed buffer zone (ha.)

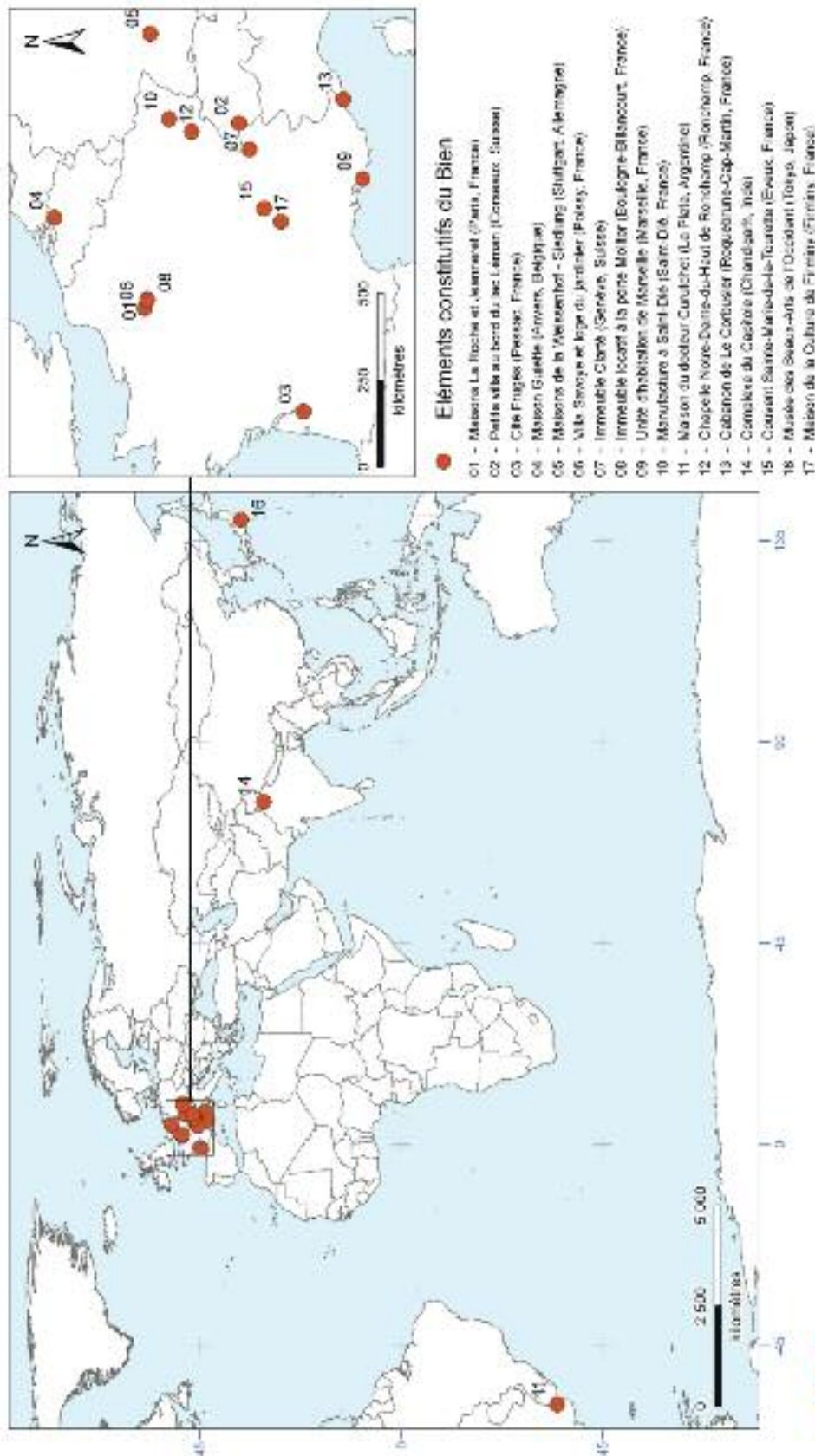
• **Area of nominated property:** 33,8708 ha

• **Buffer zone:** 1 498,4294 ha

• **Total:** 1 532,3002 ha

Tables discussing the individual component parts from page 24 onwards.

00 a - Localisation des 17 éléments constitutifs du Bien dans le monde



Cette notice pour le dossier de proposition d'inscription sur la liste du patrimoine mondial
 Conception et rédaction : Nelly Martin - Institut Autonom CRERS - Université de Bordeaux 3 - avril 2007
 Mise à jour : Guillaume Szelesny - Agence d'urbanisme de la Région bordelaise, France - septembre 2010 - Juin 2014
 Sources des données géographiques : Ministère de la Culture et de la Communication
 Sources des fonds cartographiques : United Nations Environment Programme, 2001
 Projection cartographique mondiale : WGS 84



FONDATION LE CORBUSIER

Identification Number	Geographical list of the components of the Property			
GERMANY				
5	1927	<i>Maisons de la Weissenhof-Siedlung</i>	Stuttgart	Baden-Wurtemberg
ARGENTINA				
11	1949	<i>Maison du Docteur Curutchet</i>	La Plata	Province of Buenos-Aires
BELGIUM – FLANDERS				
4	1926	<i>Maison Guiette</i>	Antwerp	Flanders
FRANCE				
1	1923	<i>Maisons La Roche et Jeanneret</i>	Paris	Île-de-France
6	1928	<i>Villa Savoye et loge du jardinier</i>	Poissy	Île-de-France
8	1931	<i>Immeuble locatif à la Porte Molitor</i>	Boulogne-Billancourt	Île-de-France
3	1924	<i>Cité Frugès</i>	Pessac	Aquitaine
9	1945	<i>Unité d'habitation</i>	Marseille	Provence-Alpes-Côte d'Azur
13	1951	<i>Cabanon de Le Corbusier</i>	Roquebrune-Cap-Martin	Provence-Alpes-Côte d'Azur
10	1946	<i>Manufacture à Saint-Dié</i>	Saint-Dié-des Vosges	Lorraine
12	1950	<i>Chapelle Notre-Dame-du-Haut</i>	Ronchamp	Franche-Comté
15	1953	<i>Couvent Sainte-Marie-de-la-Tourette</i>	Eveux	Rhône-Alpes
17	1955	<i>Maison de la Culture de Firminy</i>	Firminy	Rhône-Alpes
INDIA				
14	1952	<i>Complexe du Capitole</i>	Chandigarh	Punjab
JAPAN				
16	1955	<i>Musée National des Beaux-Arts de l'Occident</i>	Taito-Ku	Tokyo
SWITZERLAND				
2	1923	<i>Petite villa au bord du lac Léman</i>	Corseaux	Vaud
7	1930	<i>Immeuble Clarté</i>	Geneva	Geneva

Identification table of the component parts of the Property


Name of the Property:

The Architectural Work of Le Corbusier – an Outstanding Contribution to the Modern Movement.

Numéro d'identification de l'élément	1	2	3	4	5
					
I (a) PAYS	FRANCE	SUISSE	FRANCE	BELGIQUE	ALLEMAGNE
I (b) État, province ou région/ département	ILE-DE-FRANCE Paris	RÉPUBLIQUE ET CANTON DE VAUD	AQUITAINE Gironde	REGION FLAMANDE	LAND DU BADE- WURTEMBERG
Commune Adresse	PARIS XVI n° 8 et 10 Square du Dr Blanche	CORSEAUX Route de Lavaux, 21 1802 Corseaux	PESSAC Avenue Henry-Frugès, rue Le Corbusier, rue Xavier Arozan, et rue des Arcades	ANVERS Populierenlaan 32, B-2020 Antwerpen	STUTTGART - Maison individuelle : Bruckmannweg 2, - Maisons jumelées : Rathenaustrasse 1-3, 70191 Stuttgart
I (c) Nom de l'élément constitutif du Bien	Maisons La Roche et Jeanneret	Petite villa au bord du lac Léman	Cité Frugès	Maison Guiette	Maisons de la Weissenhof-Siedlung
I (d) Coordonnées du point central					
• Cartographiques	X = 646 092 m Y = 6 861 564 m (Lambert 93)	X = 146 525 m Y = 553 200 m SWISSGRID (CH1903)	X = 411 620 m Y = 6 417 745 m (Lambert 93)	X = 651 707,7 m Y = 708 186,6 m (Lambert 2008)	E 32513036.86 N 5405221.69 (UTM)
• Géographiques (WGS 84)	48.85186° (N) 2.26535° (E)	46.468414° (N) 6.829336° (E)	44.79889° (N) 0.64788° (O)	51.183667° (N) 4.393250° (E)	48.799850° (N) 9.177529° (E)
I (f) Surfaces					
• Élément constitutif du Bien proposé pour inscription	0,041 ha	0,04 ha	2,179 ha	0,0103 ha	0,1165 ha
• Zone tampon proposée	1,105 ha	5,8 ha	26,475 ha	6,7531 ha	33,6213 ha
• Surface totale	1,146 ha	5,84 ha	28,654 ha	6,7634 ha	33,7378 ha
Carte N°	1	2	3	4	5

Identification table of the component parts of the Property

Name of the Property: *The Architectural Work of Le Corbusier – an Outstanding Contribution to the Modern Movement.*

Numéro d'identification de l'élément	6	7	8	9
				
I (a) PAYS	FRANCE	SUISSE	FRANCE	FRANCE
I (b) État, province ou région/département	ILE-DE-FRANCE Yvelines	RÉPUBLIQUE ET CANTON DE GENEVE	ILE-DE-FRANCE Boulogne-Billancourt	PROVENCE-ALPES- COTE D'AZUR (PACA) Bouches-du-Rhône
Commune Adresse	POISSY 82 chemin de Villiers	GENÈVE 2 et 4 rue Saint-Laurent 1207 Genève	BOULOGNE- BILLANCOURT 23 rue de la Tourelle et 24 rue Nungesser et Coli (Paris XVI)	MARSEILLE 280 bd Michelet
I (c) Nom de l'élément constitutif du Bien	Villa Savoye et loge du jardinier	Immeuble Clarté	Immeuble locatif à la Porte Molitor	Unité d'habitation à Marseille
I (d) Coordonnées du point central				
• Cartographiques	X = 628 813 m Y = 6 869 805 m (Lambert 93)	X = 117 195 87 m Y = 500 968 08 m SWISSGRID (CH1903)	X = 645 051 m Y = 6 860 632 m (Lambert 93)	X = 894 650 m Y = 6 243 196 m (Lambert 93)
• Géographiques (WGS 84)	48.92429° (N) 2.02852° (E)	46.20016° (N) 6.156409° (E)	48.84339° (N) 2.25129° (E)	43.26137° (N) 5.39618° (E)
I (f) Surfaces				
• Élément constitutif du Bien proposé pour inscription	1,036 ha	0,15 ha	0,0323 ha	3,697 ha
• Zone tampon proposée	128,167 ha	1,8 ha	47,916 ha	119,874 ha
• Surface totale	129,203 ha	1,95 ha	47,948 ha	123,571 ha
Carte N°	6	7	8	9


Identification table of the component parts of the Property

Name of the Property: *The Architectural Work of Le Corbusier – an Outstanding Contribution to the Modern Movement.*

Numéro d'identification de l'élément	10	11	12	13
				
I (a) PAYS	FRANCE	ARGENTINE	FRANCE	FRANCE
I (b) État, province ou région/ département	LORRAINE Vosges	PROVINCE DE BUENOS AIRES	FRANCHE-COMTE Haute-Saône	PROVENCE-ALPES- COTE D'AZUR (PACA) Alpes-Maritimes
Commune Adresse	SAINT-DIÉ 1 avenue de Robache	LA PLATA n° 320 avenue 53	RONCHAMP Colline de Bourlémont	ROQUEBRUNE- CAP-MARTIN Promenade Le Corbusier
I (c) Nom de l'élément constitutif du Bien	La Manufacture à Saint-Dié	Maison du Docteur Curutchet	Chapelle Notre-Dame-du-Haut	Cabanon de Le Corbusier
I (d) Coordonnées du point central				
• Cartographiques	X = 992 869 m Y = 6 806 270 m (Lambert 93)		X = 971 447 m Y = 6 740 014 m (Lambert 93)	X = 1 059 310 m Y = 6 305 791 m (Lambert 93)
• Géographiques (WGS 84)	48.29082° (N) 6.95025° (E)	34° 54' 40.83" (S) 57° 56' 30.57" (O)	47.70449° (N) 6.62078° (E)	43.75972° (N) 7.46340° (E)
I (f) Surfaces				
• Élément constitutif du Bien proposé pour inscription	0,762 ha	0,027 ha	2,745 ha	0,198 ha
• Zone tampon proposée	64,912 ha	6,965 ha	215,922 ha	169,759 ha
• Surface totale	65,674 ha	6,992 ha	218,967 ha	169,957 ha
Carte N°	10	11	12	13

Identification table of the component parts of the Property

Name of the Property: *The Architectural Work of Le Corbusier – an Outstanding Contribution to the Modern Movement.*

Numéro d'identification de l'élément	14	15	16	17
				
I (a) PAYS	INDE	FRANCE	JAPON	FRANCE
I (b) État, province ou région/département	PENDJAB Chandigarh	RHONE-ALPES Rhône	TOKYO	RHONE-ALPES Loire
Commune Adresse	The Capitol Complex Sector 1 Chandigarh	EVEUX BP 105 Eveux, 69591 Eveux Cedex	7-7 Ueno-Koen Taito-Ku, Tokyo	FIRMINY route de Saint-Just-Malmont, lieu-dit « Le razes »
I (c) Nom de l'élément constitutif du Bien	Complexe du Capitole	Couvent Sainte-Marie-de-la-Tourette	Musée National des Beaux-Arts de l'Occident	Maison de la Culture
I (d) Coordonnées du point central				
• Cartographiques		X = 826 052 m Y = 6 525 725 m (Lambert 93)	X = -31579.048 m Y = -5200.700 m (JGD2011/9)	X = 800 857 m Y = 6 476 799 m (Lambert 93)
• Géographiques (WGS 84)	30° 44' 25" (N) 76° 48' 30" (E)	45.81963° (N) 4.623531° (E)	35° 42' 55" (N) 139° 46' 33" (E)	45.38319° (N) 4.28879° (E)
I (f) Surfaces				
• Élément constitutif du Bien proposé pour inscription	50 ha	17,923 ha	0,93 ha	5,091 ha
• Zone tampon proposée	195 ha	99,872 ha	116,17 ha	90,008 ha
• Surface totale	245 ha	117,795 ha	117,1 ha	95,099 ha
Carte N°	14	15	16	17





Le Corbusier, projet de l'UNESCO – 1950
Archive FLC L4(7)30



Identification table of the component parts of the Property

Name of the Property:

The Architectural Work of Le Corbusier – an Outstanding Contribution to the Modern Movement.

Numéro d'identification de l'élément	1	2
		
I (a) PAYS	FRANCE	SUISSE
I (c) Nom de l'élément constitutif du Bien	Maisons La Roche et Jeanneret	Petite villa au bord du lac Léman
I (e) Cartes et plans indiquant les limites de l'élément constitutif du Bien proposé pour inscription et celles de la zone tampon	<p>Les limites de l'élément constitutif du Bien proposé pour inscription ont été établies selon une logique foncière et correspondent aux limites des parcelles cadastrales de la propriété, soit celles des deux maisons mitoyennes : parcelles cadastrales n° 93 et n° 95 – section 16-01 BS – commune de Paris.</p> <p>Au-delà du champ de visibilité légal de 500 mètres autour de ces deux maisons classées parmi les Monuments historiques par l'État, la Ville s'est dotée d'outils de protection patrimoniale spécifiques, grâce à son Plan Local d'Urbanisme. Ainsi le square du Docteur Blanche dans lequel se trouve cet élément constitutif du Bien, fait l'objet d'une protection particulière en tant que « secteur de maisons et villas ». De plus, les bâtiments qui cantonnent le square sont soumis à des règles de construction tendant à en protéger la morphologie urbaine. La zone tampon proposée est donc étendue à celle de l'ilot urbain contenant les maisons.</p>	<p>La zone proposée pour inscription consiste en la parcelle de l'élément constitutif du Bien.</p> <p>La zone tampon a été établie sur la base des relations visuelles et morphologiques de l'élément constitutif du Bien avec ses abords, prenant particulièrement en compte l'échelle de l'édifice, son rapport avec le lac et son arrière-fond en amont de la rive. Il en résulte une zone tampon qui comprend la zone derrière la Petite villa jusqu'à la limite établie par la ligne de chemins de fer et une partie plutôt large de la rive à l'ouest et à l'est de l'élément constitutif du Bien. Les règles couvrant la zone tampon sont stipulées dans le règlement général d'affectation de la Commune de Corseaux du 23 mars 1992 qui détaille les prescriptions de construction générales et spécifiques aux différentes zones (approuvé par le canton de Vaud le 25 juin 1993. Ainsi, d'un point de vue juridique, des constructions dépassant l'échelle des constructions déjà existantes sont impossibles à la rive à l'ouest (zone de verdure inconstructible respectivement zone de villas avec coefficient d'occupation limité à 0,17 maximum deux niveaux visibles sous corniche, minimum 6 mètres de distance avec la limite de la parcelle voisine). Les interventions sur la rive à l'est seraient soumises à l'exigence d'un intérêt public et couvert par contraintes spécifiques concernant la protection des rives du lac. L'arrière-fond de la Petite villa fait partie d'une zone à aménager par plans spéciaux, où toute nouvelle construction est soumise à l'adoption préalable d'un plan de quartier tenant compte des caractéristiques particulières du secteur dont fait partie la protection des abords de la maison classée.</p>
Carte N°	1	2

Identification table of the component parts of the Property

Name of the Property:



The Architectural Work of Le Corbusier – an Outstanding Contribution to the Modern Movement.

Numéro d'identification de l'élément	3	4
		
I (a) PAYS	FRANCE	BELGIQUE
I (c) Nom de l'élément constitutif du Bien	Cité Frugès	Maison Guiette
I (e) Cartes et plans indiquant les limites de l'élément constitutif du Bien proposé pour inscription et celles de la zone tampon	<p>Les limites de l'élément constitutif du Bien proposé pour inscription sont celles de la Cité Frugès et correspondent aux limites du site inscrit (depuis 1976) au titre de la loi française sur les Sites et monuments naturels de 1930, bordé par l'avenue Henry-Frugès, les rues Le Corbusier, Xavier-Arnoz et des Arcades. Dix-huit maisons ont été inscrites (douze) ou classées (six) monuments historiques depuis 2009. Ces protections sont venues compléter celle de la maison située 3 rue des Arcades, classée en 1980.</p> <p>La zone tampon a été déterminée dans un souci de protection des qualités paysagères et urbaines du site et s'appuie donc sur le périmètre de la Zone de Protection du Patrimoine Architectural, Urbain et Paysager, créée par arrêté préfectoral du 27 octobre 1998. La ZPPAUP protège la cité au-delà de ses limites afin d'assurer la préservation de son environnement. Sa zone tampon intègre notamment la propriété boisée jouxtant le site. Le règlement de la zone définit avec précision les dispositions particulières applicables au site en matière de restauration des immeubles existants mais aussi, au-delà de la cité, précise les règles de construction permettant la mise en valeur de l'ensemble. Elle permet ainsi à la cité de se rattacher physiquement à son environnement tout en évitant des agressions visuelles intempestives.</p>	<p>Les limites de l'élément constitutif du Bien proposé pour inscription ont été établies selon une logique foncière et correspondent aux limites de la parcelle cadastrale de la maison, c'est-à-dire la parcelle cadastrale : Anvers, Section I, 2313x.</p> <p>La Maison Guiette se trouve aux abords d'un quartier résidentiel. La maison est en fait la dernière construction d'un îlot incomplet. À l'ouest de la maison, on retrouve un terrain non-construit, longeant une autoroute urbaine avec des grands bâtiments. Sur ce terrain, un parc de stationnement vert « park & ride » a été implanté. Au sud de la Maison Guiette, trois immeubles de plusieurs étages ont été construits. Au nord de la maison, l'autoroute qui passe dans un tunnel, à côté de la maison, réapparaît dans un talus. Finalement, à l'est, le quartier résidentiel avec des maisons mitoyennes.</p> <p>La zone tampon autour de la Maison Guiette comprend les abords visuels aux alentours de l'élément constitutif du Bien. Celle-ci sert à renforcer le contrôle sur les interventions spatiales aux environs de la Maison.</p>
Carte N°	3	4

Identification table of the component parts of the Property

Name of the Property:



The Architectural Work of Le Corbusier – an Outstanding Contribution to the Modern Movement.

Numéro d'identification de l'élément	5	6
		
I (a) PAYS	ALLEMAGNE	FRANCE
I (c) Nom de l'élément constitutif du Bien	Maisons de la Weissenhof-Siedlung	Villa Savoye et loge du jardinier
I (e) Cartes et plans indiquant les limites de l'élément constitutif du Bien proposé pour inscription et celles de la zone tampon	<p>Les limites de l'élément constitutif du Bien proposé correspondent à celles des terrains Bruckmannweg 2 et Rathenaus- traße 1-3.</p> <p>La zone tampon englobe les zones d'habitation environnantes. En raison de la situation topographique particulière de ce site à flanc de coteau, des relations visuelles avec l'élément constitutif du Bien ont été prises en considération lors de la délimitation de la zone tampon.</p>	<p>Les limites de l'élément constitutif du Bien proposé pour inscription ont été établies selon une logique foncière et corres- pondent aux limites de la parcelle cadastrale de la propriété qui comprend la maison de maître, la loge du jardinier et le parc : parcelle cadastrale n° 4 – section AR – commune de Poissy.</p> <p>La zone tampon correspond à un projet de Périmètre de Protection Modifié de la villa, servitude légale de champ de visibilité (qui se substitue au rayon de 500 mètres), destiné à assurer une meilleure protection du site ; les cônes de vue depuis la Villa Savoye ont été pris en compte dans la réflexion préalable à l'établissement de ce périmètre. Plusieurs outils nationaux et locaux de protection, partiellement extérieurs à la zone tampon viennent la compléter et permettent d'assurer la maîtrise du cadre paysager dans lequel s'inscrit la villa : champ de visibilité légal des Monuments historiques et des Sites protégés au titre de la loi française sur les Sites et monuments naturels (Code du patrimoine français et Loi de 1930) de Poissy et de Villennes. Par ailleurs, la zone tampon intègre d'autres servitudes et outils divers (zone du Plan de Prévention du Risque Inondation de Poissy, zone du Plan Local d'Urbanisme).</p>
Carte N°	5	6

Identification table of the component parts of the Property

Name of the Property:

The Architectural Work of Le Corbusier – an Outstanding Contribution to the Modern Movement.

Numéro d'identification de l'élément	7	8
		
I (a) PAYS	SUISSE	FRANCE
I (c) Nom de l'élément constitutif du Bien	Immeuble Clarté	Immeuble locatif à la Porte Molitor
I (e) Cartes et plans indiquant les limites de l'élément constitutif du Bien proposé pour inscription et celles de la zone tampon	<p>La zone proposée pour inscription consiste en la parcelle de l'élément constitutif du Bien.</p> <p>La zone tampon a été établie sur la base des relations visuelles et morphologiques de l'Immeuble Clarté avec le tissu urbanisé environnant de haute densité, mais d'une morphologie hétérogène. L'Immeuble Clarté occupe une position particulière et significative dans l'îlot définissant la zone tampon. La zone tampon doit par conséquent garantir la protection de l'intégrité visuelle et structurelle de l'Immeuble Clarté en cas d'éventuelles – actuellement peu probables – démolitions et de nouvelles constructions dans ses abords. Les règles de construction couvrant la zone tampon sont stipulées dans la Loi sur les constructions et les installations diverses du 14 avril 1988 (LCI ; L 5 05). La zone tampon fait partie de la 2^e zone de construction, où en règle générale les constructions ne doivent en aucun cas dépasser un gabarit limité par un alignement et une ligne verticale de façade de 24 m ; une augmentation de gabarit de 6 m au maximum peut être autorisée, pour autant que les immeubles concernés figurent sur la carte indicative du quartier adoptée par le Conseil d'État ; aux abords de l'Immeuble Clarté, une telle augmentation n'est pas admise. Dans la partie nord de la zone tampon, comprenant une partie du quartier de la Terrassière, des constructions historiques de l'ancien faubourg ont été mises à l'inventaire cantonal en 2010, assurant leur sauvegarde et ainsi la volumétrie du bâti de la zone tampon. Dans les parties est et sud, la hauteur aujourd'hui légalement autorisée pour des nouvelles constructions pourrait être réduite dans le cadre d'une procédure de demande de construction, basée sur la protection fédérale de l'élément constitutif du bien et ses abords selon la Loi fédérale sur la protection de la nature et du paysage du 1^{er} juillet 1966 (LPN ; RS 451). L'élaboration d'un plan de site a été écartée en 2010 au profit de l'inscription à l'inventaire des bâtiments dignes de protection, dans la zone tampon de Clarté. Si la mesure se révélait insuffisante, une procédure d'élaboration d'un plan de site serait alors enclenchée dans le futur, afin de définir légalement de manière anticipée et précise les gabarits autorisés en cas d'éventuelles reconstructions.</p>	<p>Les limites de l'élément constitutif du Bien proposé pour inscription ont été établies selon une logique foncière et correspondent aux limites de la parcelle cadastrale de l'immeuble : parcelle n° 46, section U – commune de Boulogne-Billancourt. La parcelle se trouve sur le plan cadastral de la commune de Boulogne-Billancourt.</p> <p>La zone tampon se situe à la fois sur les communes de Paris et Boulogne-Billancourt, comprenant de nombreux édifices protégés au titre des Monuments historiques et côté Paris un site inscrit au titre de la protection française sur les Sites et Monuments naturels, donc une zone de grande vigilance en matière de suivi et de contrôle des interventions sur les extérieurs du bâti. La zone tampon est limitée à l'est par la rue Denfert-Rochereau.</p> <p>L'Immeuble Molitor appartient à un front bâti continu et homogène marquant la limite communale entre Boulogne-Billancourt et Paris. En vis-à-vis, se trouve un ensemble très cohérent de HBM (ceinture d'immeubles de logements qui s'est historiquement constituée entre la limite des anciennes fortifications et les premiers boulevards intérieurs). Il s'agit d'un vaste espace urbain aménagé dans l'entre-deux-guerres pour recevoir toutes sortes d'équipements (sportifs notamment) et répondre aux nouveaux enjeux de développement de la ville. La zone tampon s'appuie à la fois sur les éléments patrimoniaux identifiés dans le Plan Local d'Urbanisme de Boulogne-Billancourt et sur les servitudes légales de champ de visibilité générés par l'Immeuble Molitor et la Maison Cook, également de Le Corbusier, mais extérieure à la zone tampon.</p>
Carte N°	7	8

Identification table of the component parts of the Property

Name of the Property:

The Architectural Work of Le Corbusier – an Outstanding Contribution to the Modern Movement.

Numéro d'identification de l'élément	9	10
		
I (a) PAYS	FRANCE	FRANCE
I (c) Nom de l'élément constitutif du Bien	Unité d'habitation à Marseille	La Manufacture à Saint-Dié
I (e) Cartes et plans indiquant les limites de l'élément constitutif du Bien proposé pour inscription et celles de la zone tampon	<p>Les limites de l'élément constitutif du Bien proposé pour inscription ont été établies selon une logique foncière et correspondent aux limites de la parcelle cadastrale de l'immeuble : parcelle n° 4 section C – commune de Marseille.</p> <p>Une zone tampon a été établie afin d'assurer la protection et la gestion de l'environnement proche et plus lointain de l'Unité d'Habitation. Elle s'appuie pour sa plus grande partie sur les servitudes de champs de visibilité des Monuments historiques (rayons de 500 mètres) de l'Unité d'habitation et de la villa Magalone également protégée au titre des Monuments Historiques et située sur l'autre rive du boulevard Michelet. Les dispositions du Plan Local d'Urbanisme de la ville de Marseille s'appliquent seules à l'extérieur de ces servitudes.</p> <p>La zone tampon a été définie pour préserver le paysage offert par la grande perspective du boulevard Michelet. En effet, à la différence des autres grands immeubles d'habitat collectif de la zone (à l'exception du stade vélodrome, situé à environ un kilomètre de l'unité et hors de la zone tampon), l'Unité d'habitation émerge des alignements d'arbres du boulevard. Toujours dans cette logique de prise en compte des perspectives visuelles sur l'édifice, la zone tampon s'étend sur l'avenue de Mazargues à l'Ouest, jusqu'au pont de l'Huveaune.</p> <p>A l'immédiate proximité de l'élément constitutif du Bien, la zone tampon comprend les îlots peu denses qui correspondent à d'anciennes bastides et villas dont les parcs ont été partiellement urbanisés.</p> <p>Au nord, la zone tampon intègre les îlots « industriels » accueillant des édifices de faible hauteur ménageant des vues sur l'unité d'habitation. L'évolution des îlots, compris dans les servitudes de protection des Monuments historiques, est à encadrer afin de conserver ces perceptions visuelles.</p> <p>A l'est du boulevard, les îlots accueillant des immeubles collectifs sont peu susceptibles d'évoluer.</p>	<p>Les limites de l'élément constitutif du Bien proposé pour inscription ont été établies selon une logique foncière et correspondent aux limites de la parcelle cadastrale de l'immeuble : parcelle n° 20 – section AH – commune de Saint-Dié-des-Vosges. Ce secteur de la ville comprend plusieurs édifices protégés au titre des Monuments historiques.</p> <p>La zone tampon reprend en grande partie la servitude légale de champ de visibilité (rayon de 500 mètres) générée par la manufacture, en affinant cependant ce périmètre en fonction de la topographie, de la nature du tissu urbain environnant l'élément constitutif du Bien et des perspectives visuelles sur celui-ci, en particulier depuis l'axe « gare-cathédrale », axe majeur de la ville qui présente une vue directe sur la manufacture. L'intégration de nouvelles dispositions dans le Plan Local d'Urbanisme de la commune est en cours de réflexion pour améliorer la préservation du cadre paysager dans lequel s'inscrit la manufacture (affiner la règle de hauteur pour les nouvelles constructions, mettre en place des prescriptions architecturales)</p>
Carte N°	9	10

Identification table of the component parts of the Property

Name of the Property:

The Architectural Work of Le Corbusier – an Outstanding Contribution to the Modern Movement.

Numéro d'identification de l'élément	11	12
		
I (a) PAYS	ARGENTINE	FRANCE
I (c) Nom de l'élément constitutif du Bien	Maison du Docteur Curutchet	Chapelle Notre-Dame-du-Haut
I (e) Cartes et plans indiquant les limites de l'élément constitutif du Bien proposé pour inscription et celles de la zone tampon	<p>L'élément constitutif du Bien comprend la parcelle contenant la Maison du Docteur Curutchet. La zone tampon proposée inclut l'îlot urbain où se trouve le bâtiment, les espaces verts autour de cet îlot (les places et petites places en face de la maison et une partie du parc urbain voisin) et les parties des îlots urbains voisins de celui de la Maison Curutchet. La zone tampon a été délimitée en tenant compte des abords de la Maison Curutchet et des vues à partir et vers le bâtiment.</p>	<p>Les limites de l'élément constitutif du Bien proposé correspondent à l'édifice et à une partie de son pourtour incluant la maison du gardien, la maison du pèlerin et la pyramide à degrés dédiée aux victimes du bombardement de 1944, soit les parcelles cadastrales n° 260, 261, 264, 488, 490 et partie de la parcelle 430 – section F – commune de Ronchamp. Toutes ces parcelles appartiennent à l'association propriétaire de la chapelle, à l'exception de la parcelle n° 490.</p> <p>La zone tampon est définie en fonction de l'orographie et du site. Cette zone tampon reprend essentiellement les limites de la colline sur laquelle s'élève la chapelle. Ce premier périmètre de protection est complété par une zone de vigilance plus large permettant de renforcer la maîtrise du développement du village de Ronchamp, de ses hameaux et de l'ensemble du bassin visuel qui entoure, sur une superficie importante, l'élément constitutif du Bien. Ce deuxième périmètre renforce le système de protection autour de la chapelle mais ne fait pas partie de la zone tampon.</p>
Carte N°	11	12

Identification table of the component parts of the Property

Name of the Property:



The Architectural Work of Le Corbusier – an Outstanding Contribution to the Modern Movement.

Numéro d'identification de l'élément	13	14
		
I (a) PAYS	FRANCE	INDE
I (c) Nom de l'élément constitutif du Bien	Cabanon de Le Corbusier	Complexe du Capitole
I (e) Cartes et plans indiquant les limites de l'élément constitutif du Bien proposé pour inscription et celles de la zone tampon	<p>Les limites de l'élément constitutif du Bien proposé pour inscription ont été établies selon une logique foncière et correspondent aux limites des parcelles cadastrales de la propriété qui comprend : le Cabanon, la guinguette l'Étoile de mer, l'atelier, les Unités de camping : parcelles cadastrales n° 298 et 299 – section AN – commune de Roquebrune-Cap-Martin.</p> <p>Le vaste périmètre de la zone tampon a été défini selon une logique de valorisation et de préservation du cheminement entre le Cap-Martin et la gare de Roquebrune-Cap-Martin et des perspectives visuelles sur le littoral et les Monuments historiques, dont le Cabanon de Le Corbusier. Elle intègre donc la gare SNCF et les secteurs qui se développent le long du littoral (avenue Paul-Doumer : D52). Plusieurs dispositifs permettent de préserver ces espaces. Le paysage proche du Cabanon est protégé depuis 1974 par le vaste site classé du Cap-Martin et, au-delà, un site inscrit couvre depuis 1973 l'ensemble du littoral de Nice à Menton sur plus de 94 km². La zone tampon s'appuie également sur les servitudes de champs de visibilité (rayon de 500 mètres) de plusieurs Monuments historiques compris dans le périmètre (Villa E-1027 d'Eileen Gray, villa Cypris, Villa Torre-Clementina...).</p>	<p>Le Complexe du Capitole occupe géographiquement et symboliquement le sommet de la composition du plan de Chandigarh, aux pieds des collines de Shivalik située au nord. Le Complexe du Capitole, le Rajendra Park, à l'ouest et le lac Sukhna à l'Est, constituent le Capitole Parc, qui s'étend sur toute la largeur de la ville. Le Complexe du Capitole est relié à la ville par la voie monumentale Jan Marg (voie V2 dans la nomenclature corbuséenne). La limite sud du site proposée est constitué par le Uttar Marg (V3), qui longe le Complexe du Capitole au sud et conduit vers le Rock Garden et le lac Sukhna.</p> <p>Les limites de la zone tampon ont été arrêtée en vue de protéger et d'assurer la sauvegarde des attributs de valeurs du site proposé. Au nord du Complexe du Capitole, la zone tampon s'étend jusqu'à la ceinture de manguiers retenue comme limite pour constituer un écran visuel au développement qui aura lieu au-delà. Au sud, la zone tampon comprend les secteurs résidentiels 2-5, dont la faible densité permet de mettre en valeur et de respecter les principes urbains qui avaient prévalu lorsque Corbusier avait imaginé le Complexe du Capitole.</p> <p>A l'est, la zone tampon s'arrête à la lisière du Parc Rajindra qui est aussi la limite du Capitole Parc, car le Parc Rajindra assure la protection du site proposé et sa connexion visuelle avec la ville.</p> <p>Enfin, à l'ouest, la route qui longe le Rock Garden ; elle marque la limite de la réserve protégée de la forêt du lac Sukhna qui assure une protection naturelle au site.</p> <p>Liste des plans en annexe :</p> <ul style="list-style-type: none"> • Carte politique de l'Inde indiquant la situation de Chandigarh, des États du Pendjab et de l'Haryana. • Carte topographique de Chandigarh et de ses environs. • Plan de la zone de bien de l'élément proposé et de sa zone tampon. • Plan masse du Complexe du Capitole et de ses composantes (édifices, monuments).
Carte N°	13	14

Identification table of the component parts of the Property

Name of the Property:


The Architectural Work of Le Corbusier – an Outstanding Contribution to the Modern Movement.

Numéro d'identification de l'élément	15	16
		
I (a) PAYS	FRANCE	JAPON
I (c) Nom de l'élément constitutif du Bien	Couvent Sainte-Marie-de-la-Tourette	Musée National des Beaux-Arts de l'Occident
I (e) Cartes et plans indiquant les limites de l'élément constitutif du Bien proposé pour inscription et celles de la zone tampon	<p>Les limites de l'élément constitutif du Bien proposé pour inscription ont été établies selon une logique foncière et paysagère et incluent l'assiette de l'édifice et une partie des terrains environnants afin de prendre en compte l'édifice dans son cadre vallonné et boisé : parcelles cadastrales n° 1, 2 et partiellement n° 17 – section AH –, et partiellement n° 3 – section AI – commune d'Eveux. Les limites de l'élément constitutif du Bien sont largement en deçà de la limite de la propriété et ce, selon les souhaits des propriétaires.</p> <p>Elles sont pour partie matérialisées par un segment de l'ancien mur de clôture du domaine de la Tourette. Le périmètre de l'élément constitutif du Bien comprend un espace d'inhumation privé pour les dominicains (50 frères y reposent).</p> <p>La zone tampon correspond à un Périmètre de Protection Modifié du couvent, servitude légale de champs de visibilité (qui se substitue au rayon de 500 mètres), établie autour de l'édifice protégé. Ce périmètre, adapté à l'histoire et à la topographie du site permet de mieux prendre en compte le cadre paysager dans lequel s'inscrit le couvent et d'assurer une meilleure gestion des autres éléments patrimoniaux de l'ancien domaine de la Tourette (glacières, mur de clôture du domaine, espace boisé...).</p>	<p>L'élément constitutif du Bien proposé est constitué d'un musée d'art situé dans le Parc de Ueno (don impérial) géré par la Métropole de Tokyo. Unique œuvre de Le Corbusier au Japon, il est aussi le premier prototype complet réalisé de son concept de « Musée d'art à croissance illimitée » et a été classé Bien culturel important en vertu de la Loi sur la Protection des Biens Culturels en tant qu'œuvre ayant exercé par la suite une grande influence sur l'orientation de l'architecture moderne au Japon. Le site du Bien est protégé en tant que Monument inscrit (site).</p> <p>La Loi sur les Parcs Urbains et l'Arrêté sur les Parcs de la Métropole de Tokyo appliquant des règles de limitation sur les constructions au Parc de Ueno en tant que parc de la Métropole de Tokyo, le parc jouit d'un environnement favorable en tant que zone tampon du bien. Par ailleurs, cette zone tampon ainsi que ses alentours ont également été inscrits en tant que Parc d'urbanisme en vertu de la Loi sur l'Urbanisme et le Quartier Paysager (Fuchichiku) en vertu de l'Arrêté sur le Quartier Paysager de la Ville de Taito. Les travaux de construction sont donc soumis à des restrictions relevant de ces lois et réglementations.</p> <p>La zone tampon a été délimitée sur la base des délimitations des Zones Spéciales Paysagées du Parc de Ueno et de ses environs, dans le cadre du Plan Paysager de la Ville de Taito issu de la Loi sur la Mise en Valeur des Paysages. Les directives ou les critères pour cette zone, tout en mettant en valeur les ressources paysagères présentes dans le parc, cherchent à former des paysages attrayants. Une attention particulière est accordée aux vues depuis le Musée National des Beaux-Arts de l'Occident et de ses alentours en tant qu'établissement culturel majeur du Parc de Ueno. Afin de vérifier la conformité avec ces critères, la Loi de Mise en Valeur des Paysages exige la déposition d'une déclaration préalablement à toute demande de permis de construire.</p> <p>Aussi, pour s'harmoniser avec le paysage alentour, la construction des grands bâtiments qui sont planifiées en faisant appel à divers zonages de développement urbain est soumise à la consultation préalable du Gouverneur de la Métropole de Tokyo avant toute procédure notamment de planification urbaine en vertu de l'Arrêté sur les Paysages de la Métropole de Tokyo et du Plan Paysager issu de la Loi sur la Mise en Valeur des Paysages.</p> <p>Ainsi, le Bien est situé dans une zone offrant la possibilité au développement urbain et aux biens culturels de coexister et dont l'environnement alentour jouit de mesures de conservation optimales grâce à l'application de divers lois et règlements.</p>
Carte N°	15	16

Identification table of the component parts of the Property

Name of the Property:

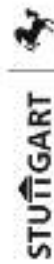
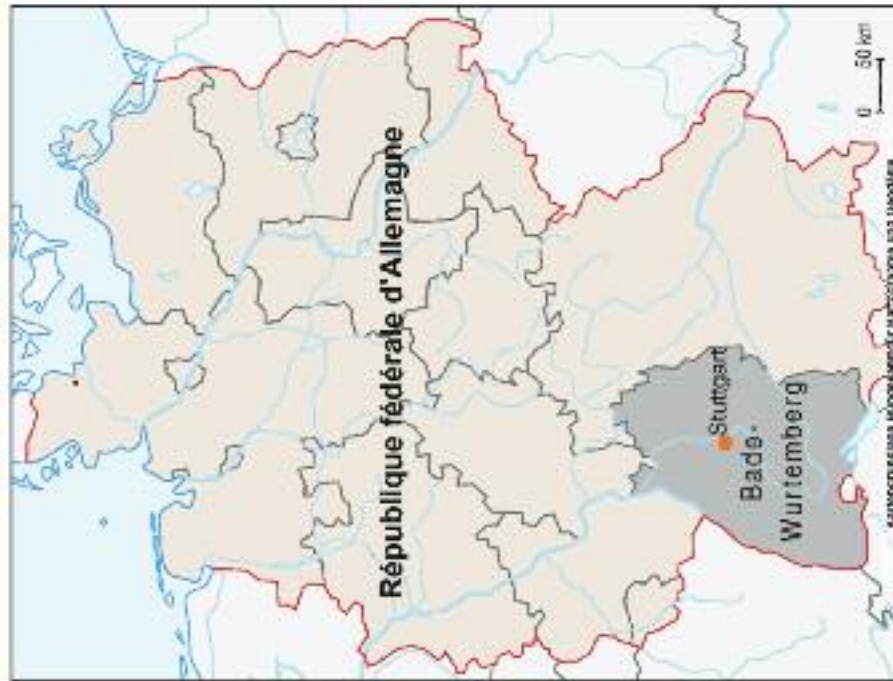
The Architectural Work of Le Corbusier – an Outstanding Contribution to the Modern Movement.

Numéro d'identification de l'élément	17
	
I (a) PAYS	FRANCE
I (c) Nom de l'élément constitutif du Bien	Maison de la Culture
I (e) Cartes et plans indiquant les limites de l'élément constitutif du Bien proposé pour inscription et celles de la zone tampon	<p>L'élément constitutif du Bien est délimité par la parcelle sur laquelle est sise la Maison de la Culture et qui comprend, outre cet édifice, l'essentiel du stade municipal également construit par Le Corbusier : parcelle cadastrale n° 301 – section A0 –.</p> <p>Les limites de la zone tampon ont été déterminées dans un souci de protection des qualités paysagère et urbaine du site. Elle se superpose au périmètre de la Zone de Protection du Patrimoine Architectural, Urbain et Paysager, établie par arrêté du préfet de région du 27 janvier 2006. La zone couvre le quartier d'habitat collectif de Firminy-Vert, au cœur duquel se trouve la Maison de la Culture. Elle fixe les règles précises de nature à assurer la conservation du paysage urbain du quartier.</p> <p>La zone tampon a été sensiblement étendue, hors de la ZPPAUP, pour mieux protéger le paysage du site et faire le lien entre le quartier et le tissu de faubourg XIX^e et XX^e du centre-ville. Les études préalables à la transformation de la ZPPAUP en Aire de Mise en Valeur de l'Architecture et du Patrimoine (AVAP) sont engagées depuis 2013. L'AVAP couvrira la totalité de la zone tampon.</p>
Carte N°	17

L'œuvre architecturale de Le Corbusier - Une contribution exceptionnelle au Mouvement Moderne

05 Maisons de la Weissenhof-Siedlung

a) Localisation de l'élément constitutif du Bien en Allemagne



STUÏGART

Landeshauptstadt Stuttgart
 Amt für Stadtplanung und Stadterneuerung
 Eberhardstraße 10 | 70173 Stuttgart
 www.stuttgart.de



Legende

- Élément constitutif du Bien
- limite des Länder

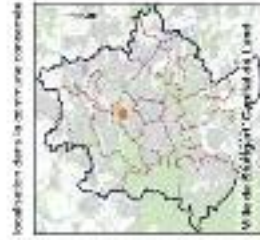
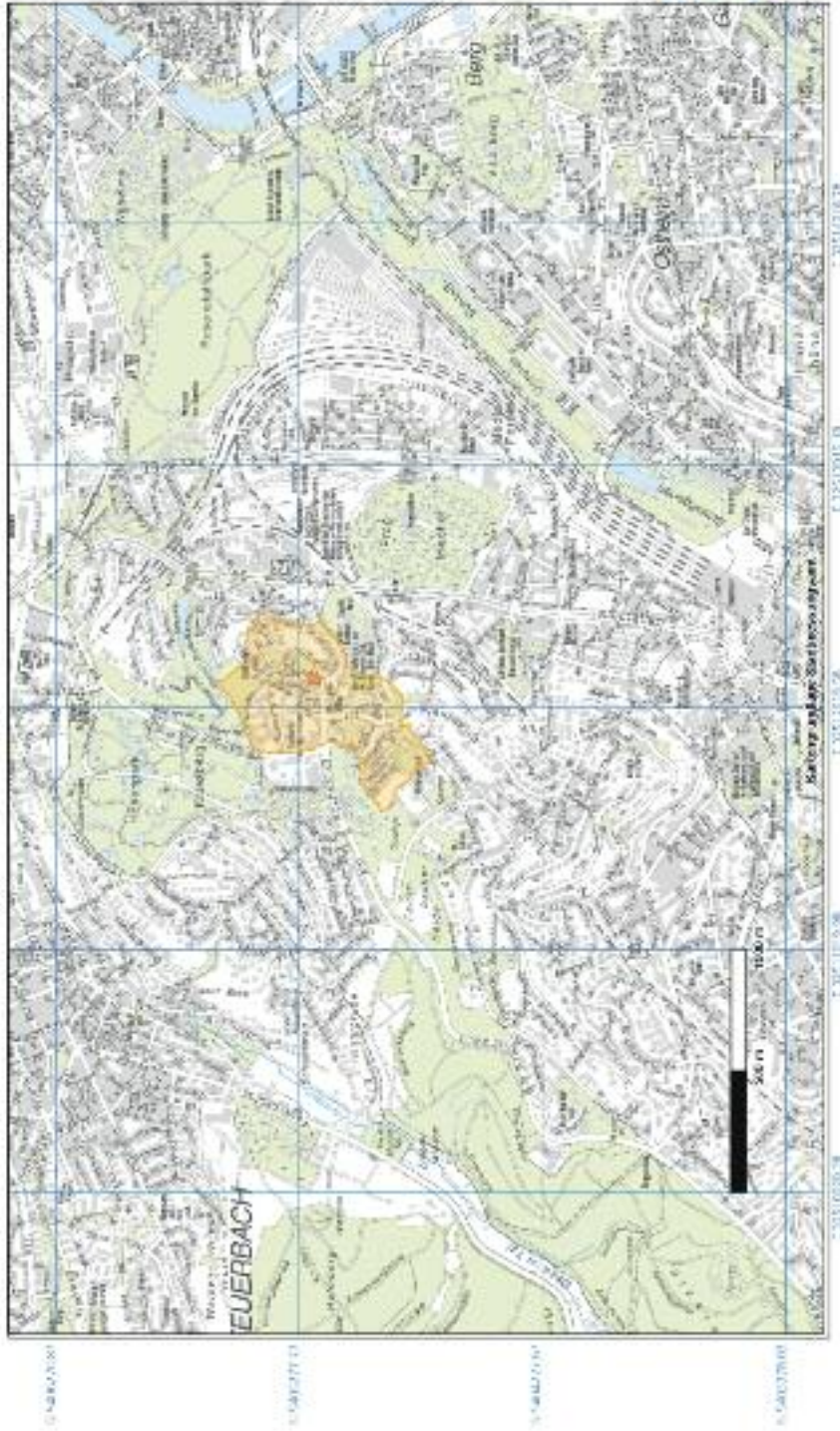
Stuttgart, Capitale régionale du Land
 Office de l'urbanisme et du renouvellement urbain
 Eberhardstraße 10 | 70173 Stuttgart
 www.stuttgart.de

Sources des fonds cartographiques
 Office fédéral de la cartographie et
 géobase
 Élar : 17.11.2014

L'œuvre architecturale de Le Corbusier - Une contribution exceptionnelle au Mouvement Moderne

05 Maisons de la Weissenhof-Siedlung

b) Délimitation de l'élément constitutif du Bien et de la zone tampon, localisation à Stuttgart



Proposition d'inscription

■ Élément constitutif du Bien
(0,1166 ha)

■ zone tampon (33,6213 ha)

coordonnées LTM :
E 32513036,86
N 5405221,89



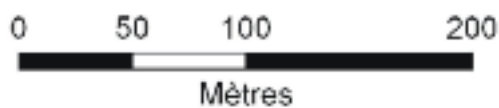
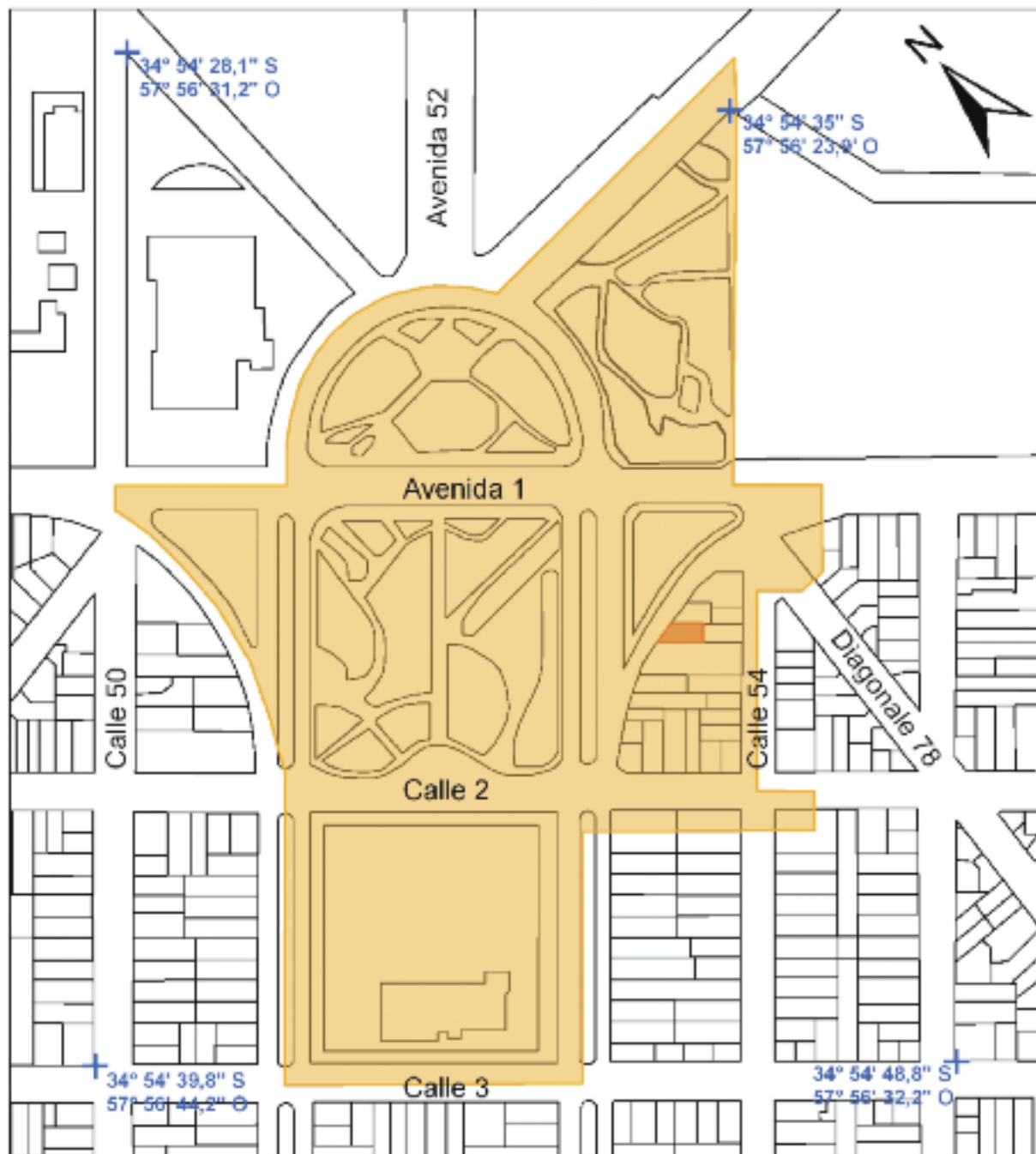
Landeshauptstadt Stuttgart
Amt für Stadtplanung und Stadtentwicklung
Eberhardstraße 10 70173 Stuttgart
www.stuttgart.de

Stuttgart. Capitale régionale du Land
Office de tourisme et du renouvellement urbain
Eberhardstraße 10 70173 Stuttgart
www.stuttgart.de

Sources des fonds cartographiques
Office municipal du cadastre
Stuttgart
État : 17.11.2014



11 - Maison du docteur Curutchet: délimitation de l'élément constitutif du Bien et de sa zone tampon



Proposition d'inscription

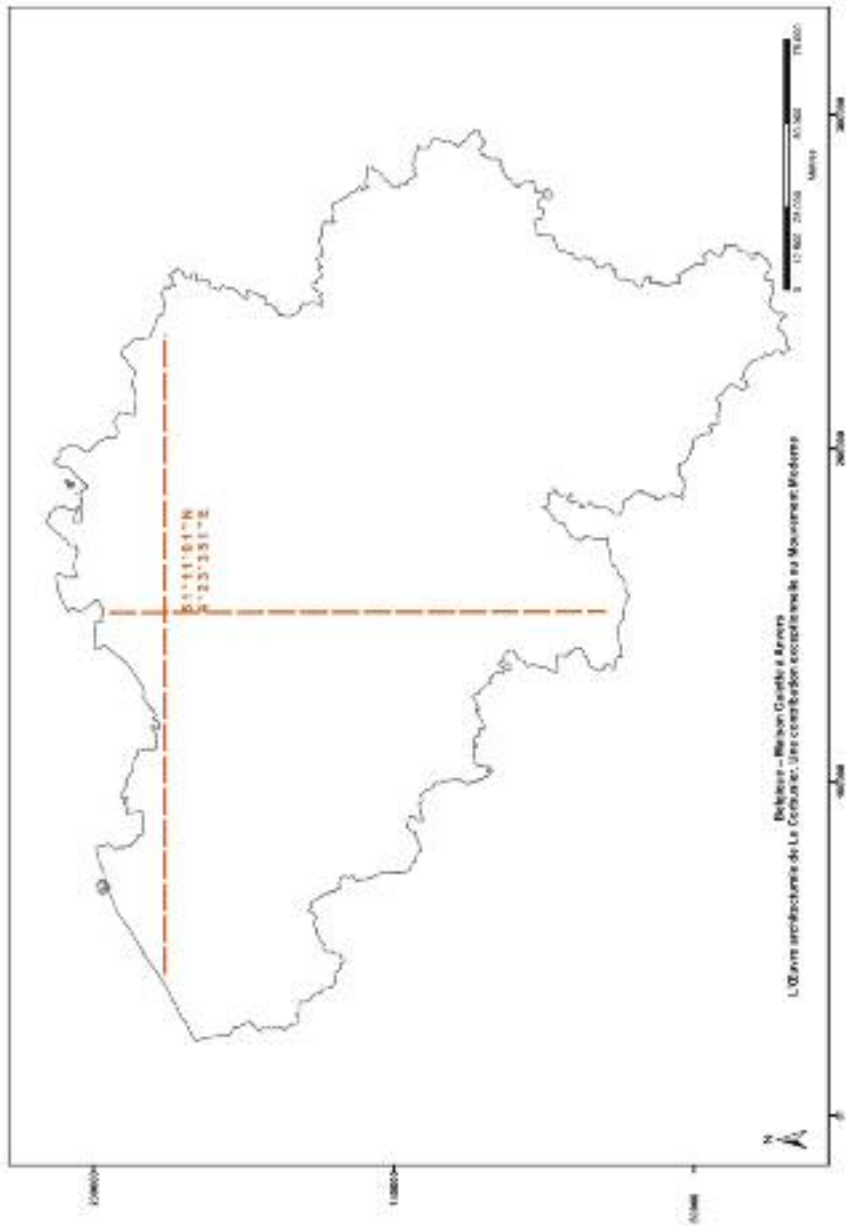
- élément constitutif du Bien
- zone tampon
- plan parcellaire


Presidencia de la Nación
MINISTERIO DE CULTURA


COMISIÓN NACIONAL DE MUSEOS
Y DE MONUMENTOS Y LUGARES HISTÓRICOS

Conception et réalisation : décembre 2014
Sources des données : fond de plan - Direction
de la Préservation du Patrimoine / Municipalidad de La Plata
Système de projection : WGS 84

4. Maison Guiette à Anvers (Belgique) Localisation (niveau national)



Flanders
State of the Art

Carte réalisée par l'Agence du Patrimoine de Flandre – octobre 2014
Source des fonds cartographiques : Gouvernement flamand – AGIV
Coordonnées planimétriques exprimées en DMS (WGS 84)

4. Maison Guiette à Anvers (Belgique)

Délimitation de l'élément constitutif du Bien et de sa zone tampon



Flanders
State of the Art

Délimitation sur carte cadastrale 'GRB' – situation 2014
 Source des fonds cartographiques : Gouvernement flamand – AGIV
 Carte réalisée par l'Agence du Patrimoine de Flandre – octobre 2014
 Coordonnées planimétriques exprimées en DMS (WGS 84)



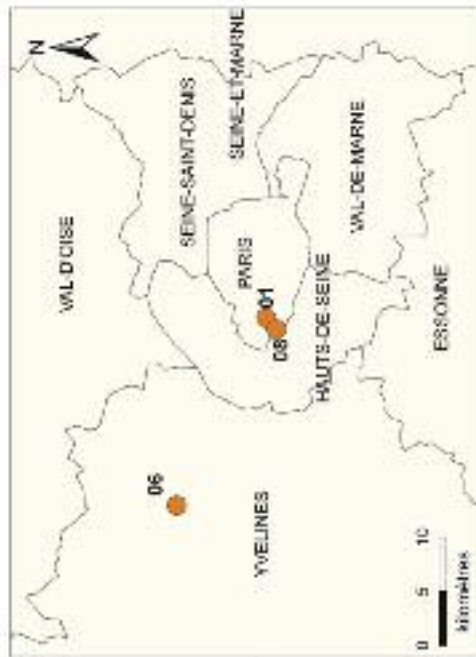
L'atelier de Le Corbusier en 1954 :

1^{er} rang, de la gauche vers la droite : Iannis Xenakis, Olek Kujawski, Jeannette Gabillard, Jeannine Dargent, Balkrishna Doshi, Jeanne Heilbuth, Le Corbusier.

2^e rang, de la gauche vers la droite : Jacques Michel, Georges Sachinidis, Jacques Mériot, Kim Chun-Up, Augusto Tobito, Henri Bruaux,, Roggio Andreini, Jacques Masson, André Maissonnier, Fernand Gardien.

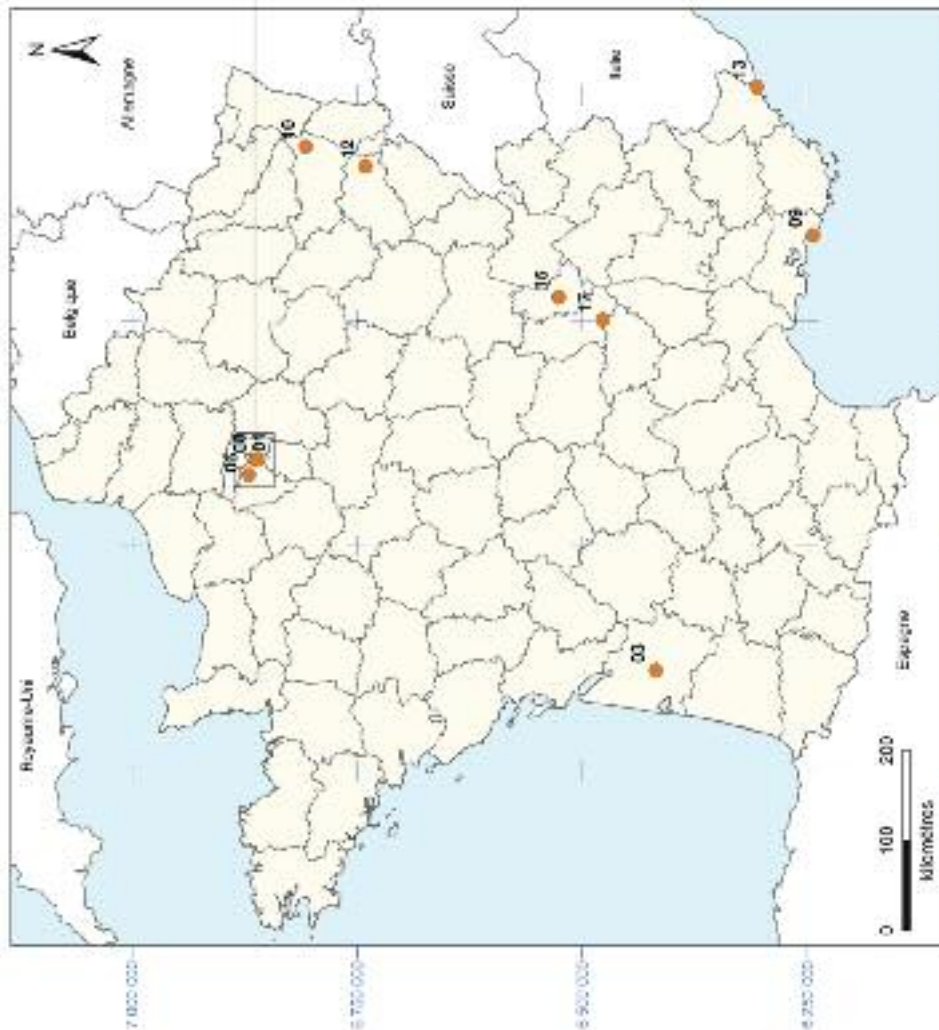
Photo Willy Rizzo

00 b - Localisation des 10 éléments constitutifs du Bien en France



● élément constitutif du Bien

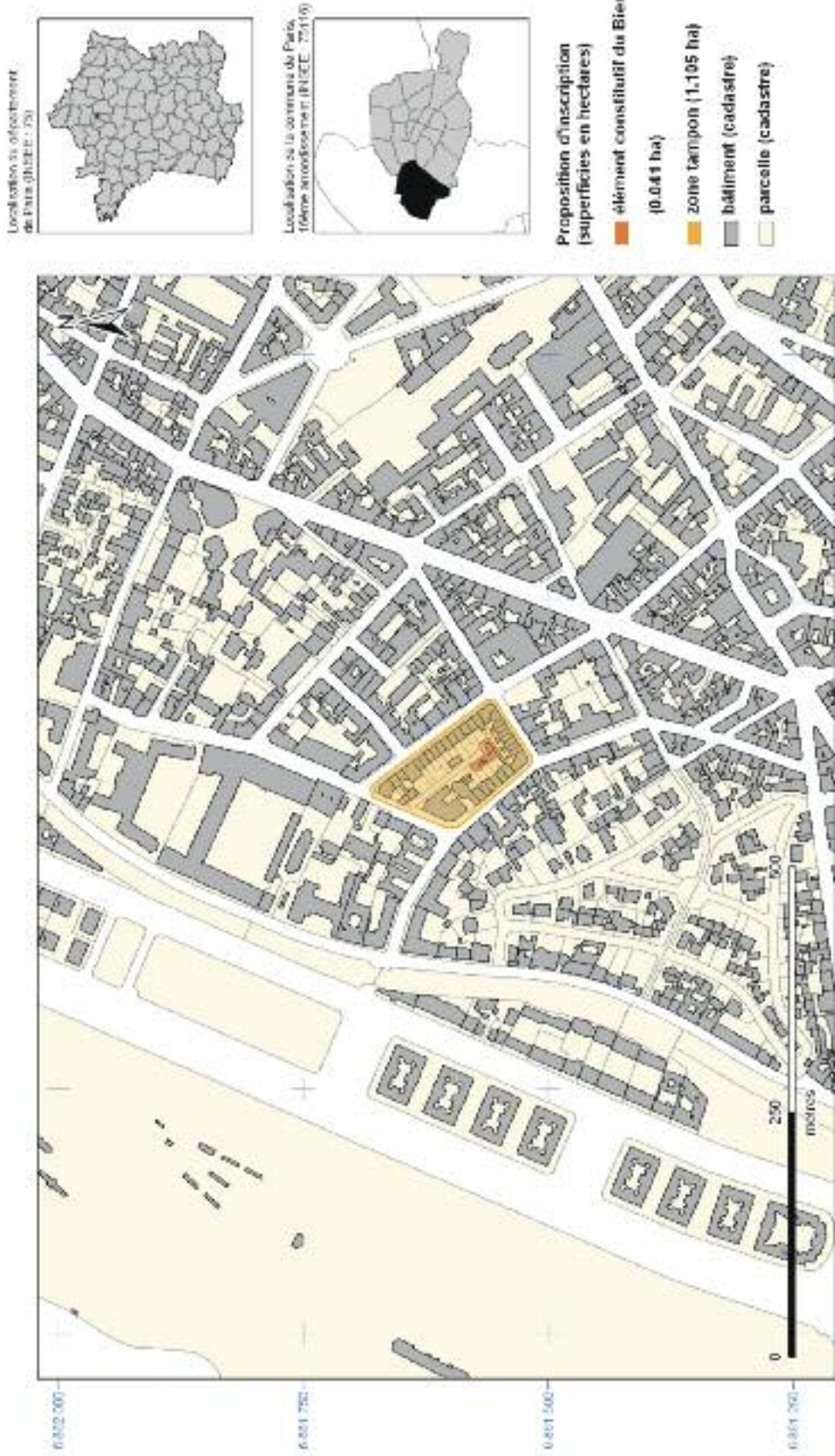
- 01 - Maisons La Roche et Jeanneret (Paris)
- 03 - Cité Frugès (Pessac)
- 06 - Villa Savoye et loge du jardinier (Poissy)
- 08 - Immeuble accolé à la porte Molitor (Boulogne-Billancourt)
- 09 - Unité d'habitation de Marseille (Marseille)
- 10 - Manufacture à Saint-Dié (Saint-Dié)
- 12 - Chapelle Notre-Dame-du-Haut de Ronchamp (Ronchamp)
- 13 - Cabanon de Le Corbusier (Roquebrune-Cap-Martin)
- 15 - Couvent Sainte-Marie-de-la-Touraille (Eveux)
- 17 - Maison de la Culture de Firminy (Firminy)



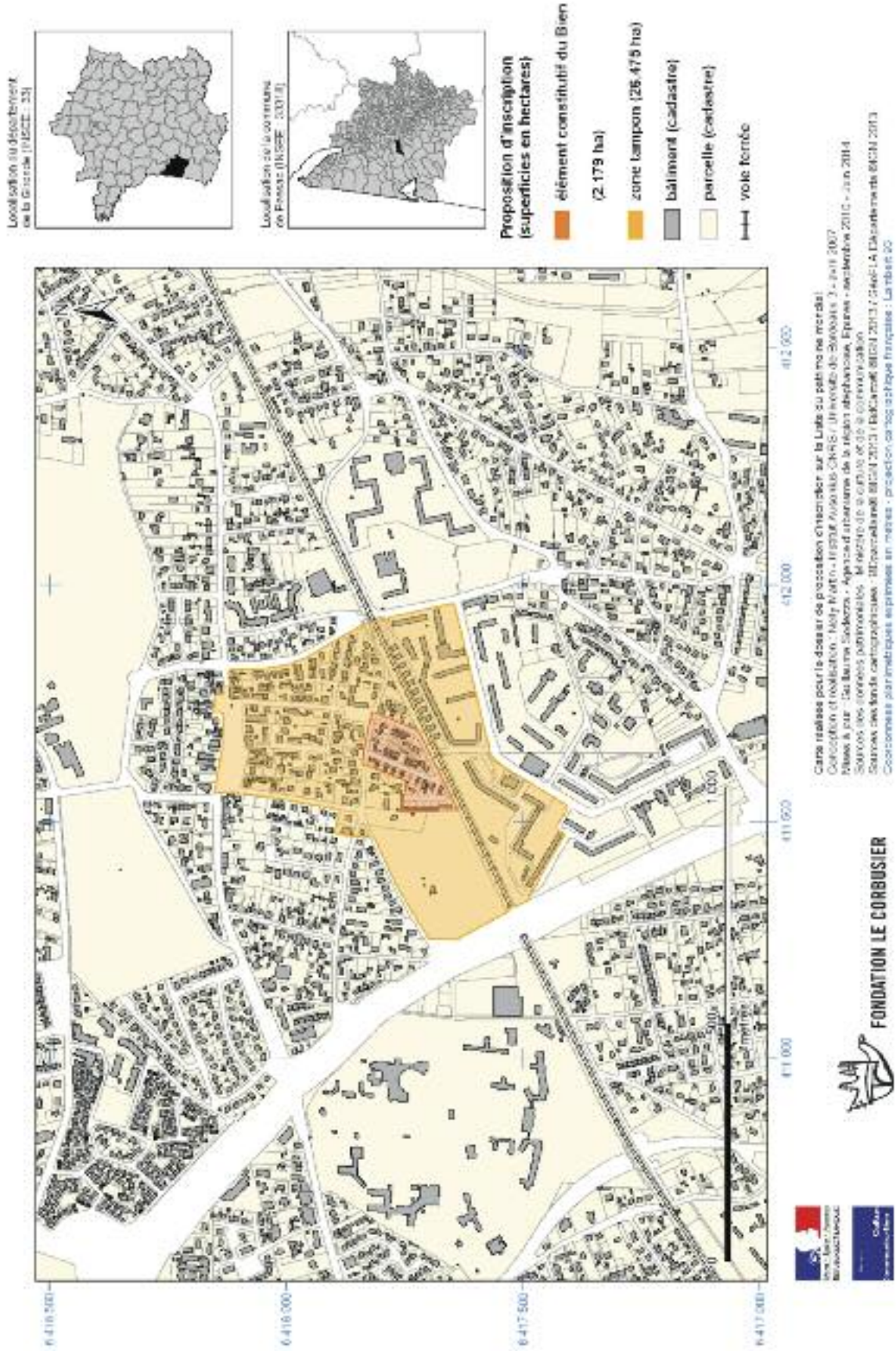
FONDATION LE CORBUSIER

Carte réalisée pour le dossier de proposition d'inscription sur la Liste du patrimoine mondial
 Conception et réalisation : Nelly Martin - Institut d'Architecture CNRS, Université de Bordeaux 2 - avril 2007
 Mériaux pour : C. Guillevin Soudais - Agence d'Architecture de la région aquitaine, Escalès - septembre 2010 - Juin 2014
 Sources des données géographiques : Ministère de la Culture et de la Communication, 2014
 Sources des fonds cartographiques : IGN, IGN 2012 ; IGN LA Départemental IGN 2012
 Coordonnées 2 dimensions géométriques en mètres - projection cartographique Lambert 92

01 b - Maisons La Roche et Jeanneret : délimitation de l'élément constitutif du Bien et de sa zone tampon



03 b - Cité Frugès : délimitation de l'élément constitutif du Bien et de sa zone tampon

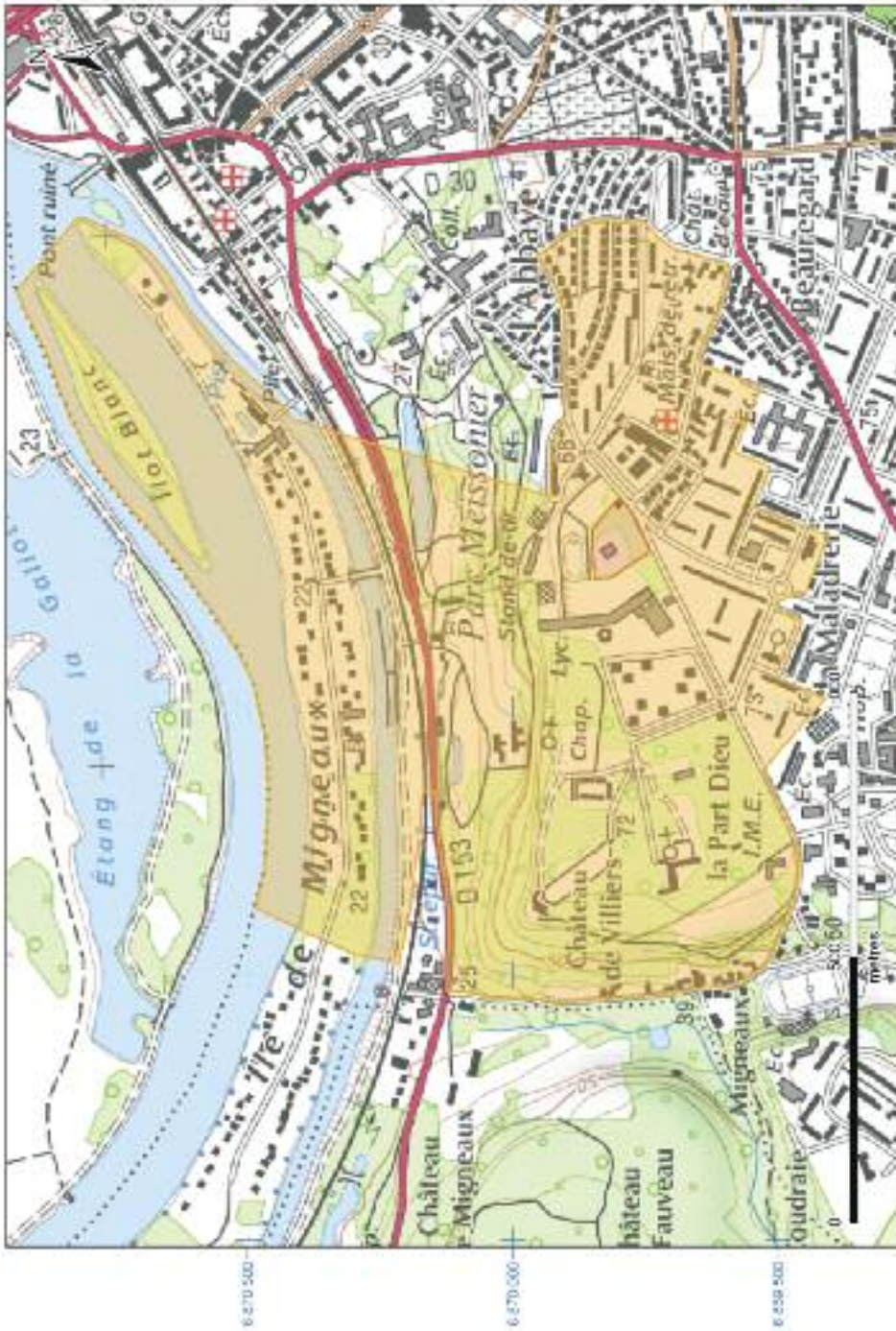


06 b - Villa Savoye et loge du jardinier : délimitation de l'élément constitutif du Bien et de sa zone tampon

Localisation du département
Cote d'Or (52) (INSEE : 70)



Localisation de la commune de
Pouilly (INSEE : 70424)



Proposition d'inscription
(superficies en hectares)

élément constitutif du Bien
11,036 ha

zone tampon (128,167 ha)



FONDATION LE CORBUSIER

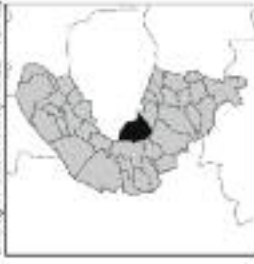
Carte réalisée pour le dossier de proposition d'inscription sur le Liste du patrimoine mondial
Conception et réalisation : Holly Mathis - IREPH/ANRS/CRRS / Université de Bordeaux 3 - avril 2007
Maquette par : Du Bureau Sadezza - Agence d'architecture de la région Alsacienne, Epinal - décembre 2010 - juin 2014
Sources des données géographiques : IGN/BD Carthage 2010/2013/2015 ; IGN/BD Carthage 2010/2013 ; IGN/BD Carthage 2010/2013
Coordonnées géographiques exprimées en mètres - projection cartographique française : Lambert 93

08 b - Immeuble locatif à la Porte Molitor : délimitation de l'élément constitutif du Bien et de sa zone tampon

Localisation du département
des Hauts-de-Seine (92)

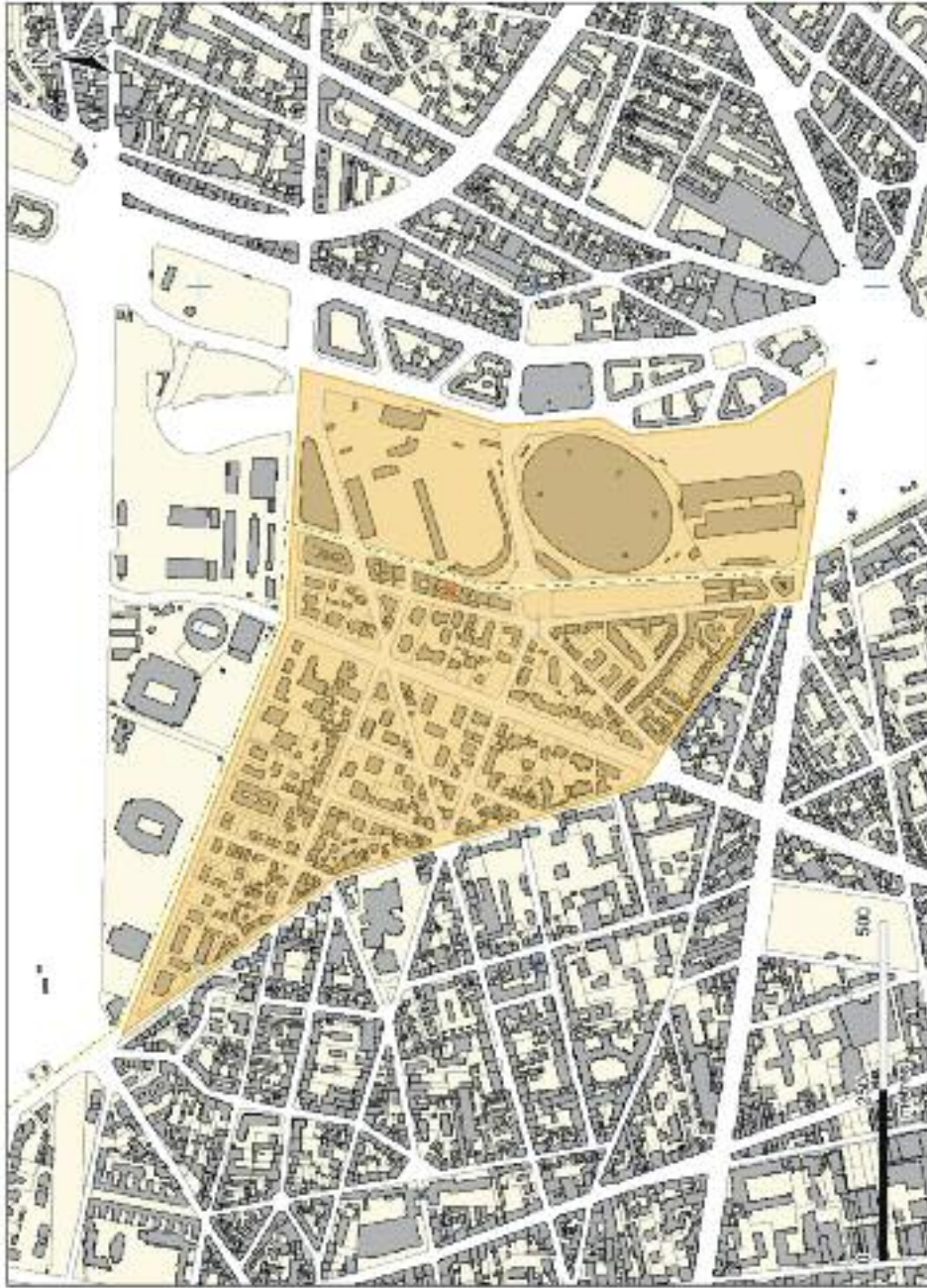


Localisation de la commune de
Boulogne-Billancourt (92017)



Proposition d'inscription
(superficies en hectares)

- élément constitutif du Bien (0,032 ha)
- zone tampon (47,516 ha)
- bâtiment (cadastral)
- parcelle (cadastral)
- limite de commune



Carte réalisée pour le dossier de proposition d'inscription sur la Liste du patrimoine mondial
Conception et réalisation : HALY PLOTTO - Institut français de l'Architecture / Université de Bordeaux 3 - août 2017
Mise à jour : Sébastien Soderstrom - Agence d'urbanisme de la région alsacienne, Epaves - septembre 2018 - juin 2014
Sources des données cartographiques : Mairie de Boulogne-Billancourt (92) - IGN (92) - IGN (92) - IGN (92)
Banc de données cartographiques : IGN (92) - IGN (92) - IGN (92) - IGN (92)
Coordonnées géographiques exprimées en mètres - projection cartographique française : Lambert 93

FONDATION LE CORBUSIER



09 b - Unité d'habitation de Marseille : délimitation de l'élément constitutif du Bien et de sa zone tampon

Localisation du département des Bouches-du-Rhône (MEEC - 13)

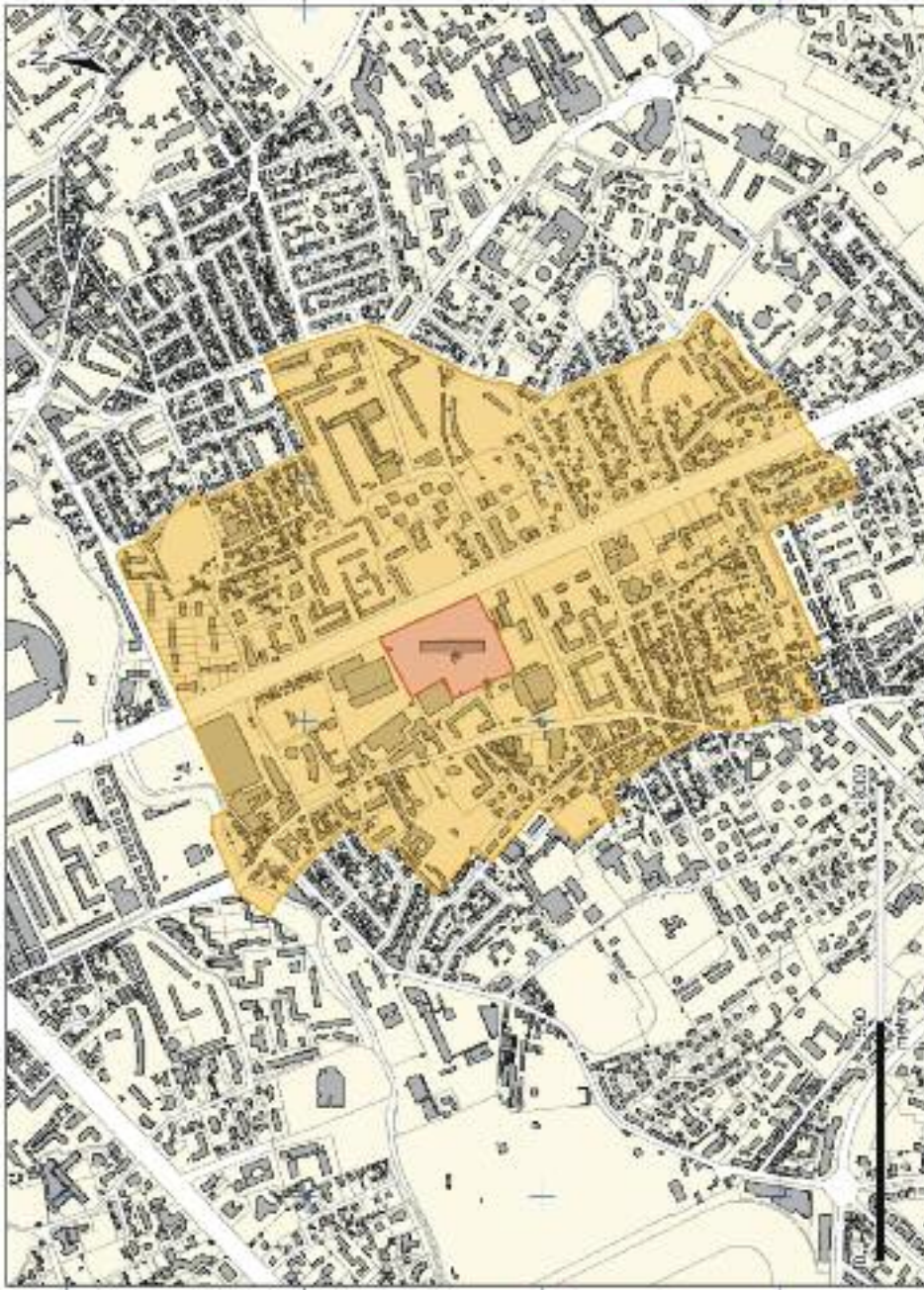


Localisation de la commune de Marseille (INSEE - 13207)



Proposition d'inscription (superficies en hectares)

- élément constitutif du Bien (3.697 ha)
- zone tampon (119.874 ha)
- bâtiment (cadastre)
- parcelle (cadastre)



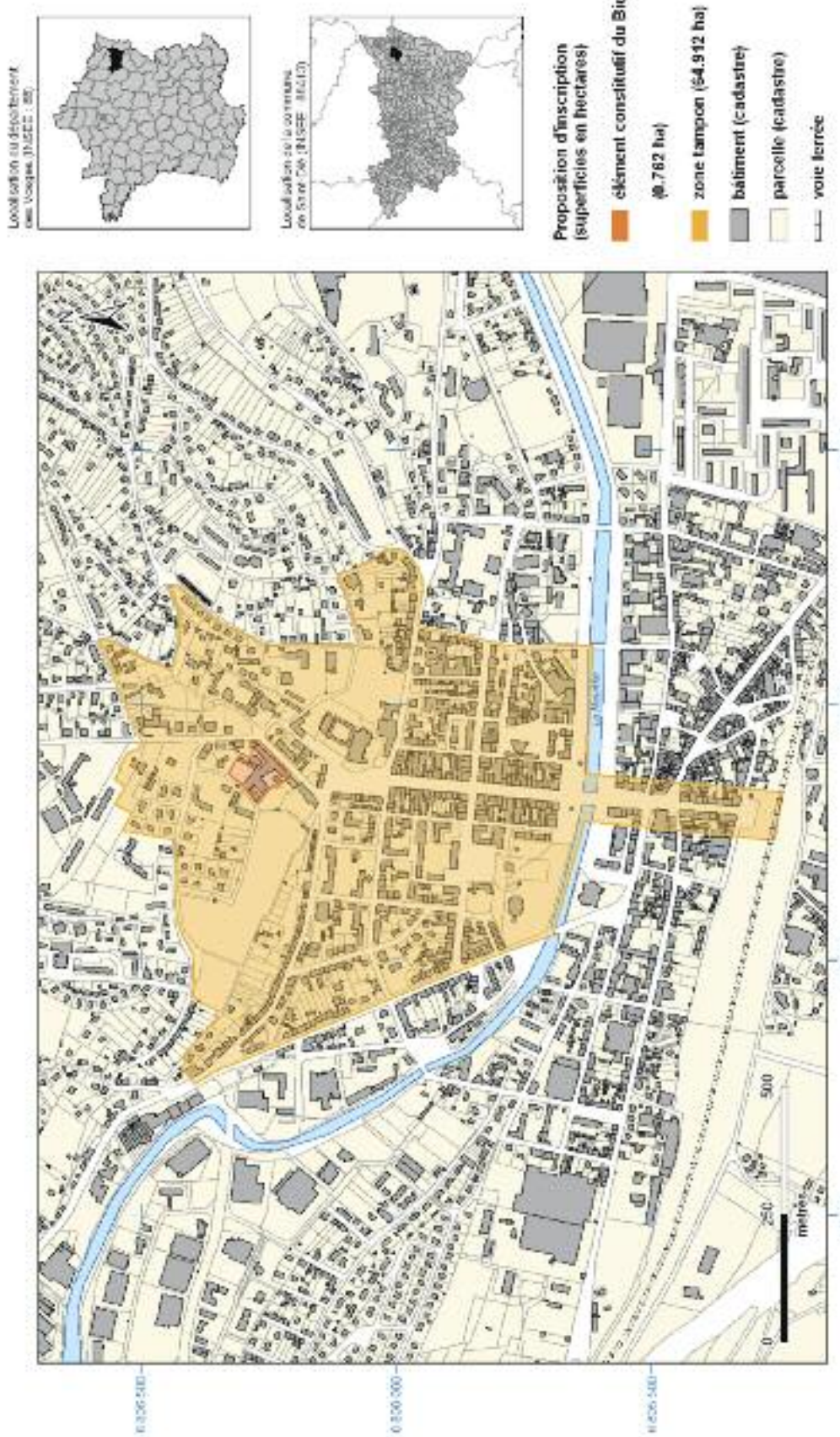
883 000 884 000 885 000 886 000 887 000 888 000 889 000 890 000

Carte réalisée pour le dossier de proposition d'inscription sur le Liste du patrimoine mondial
 Conception et réalisation : Holly MATO - 119304 6930 8165 CDRS / Université de Bordeaux 3 - avril 2007
 Mises à jour : Delphine Sadezka - Agence d'urbanisme de la région bordelaise, Espaces - décembre 2010 - juin 2014
 Sources des données cartographiques : Mairie de Marseille - Mairie de Bordeaux - IGN - IGN 2010
 Sources des fonds cartographiques : IGN - IGN 2010 - IGN 2013 - IGN 2013 - IGN 2013
 Coordonnées géographiques exprimées en mètres - projection cartographique française - Lambert 93



FONDATION LE CORBUSIER

10 b - Manufacture à Saint-Dié : délimitation de l'élément constitutif du Bien et de sa zone tampon



Carte réalisée pour le dossier de protection d'inscrire sur la Liste du patrimoine mondial
 Conception et réalisation : HALY FORTIN - Institut français CHRS / Université de Savoie 3 - avril 2007
 Mise à jour : Sébastien Soudreau - Agence urbaine de la région alsacienne, Enjeux - septembre 2010 - juin 2014
 Sources des données géographiques : Mairie de Saint-Dié (1993 et 2005), IGN (2009), Cadastre.
 Données des fonds cartographiques : IGN (cartes IGN 2013), IGN (cartes IGN 2013), IGN (cartes IGN 2013)
 Coordonnées planimétriques exprimées en mètres - projection cartographique française : Lambert 93

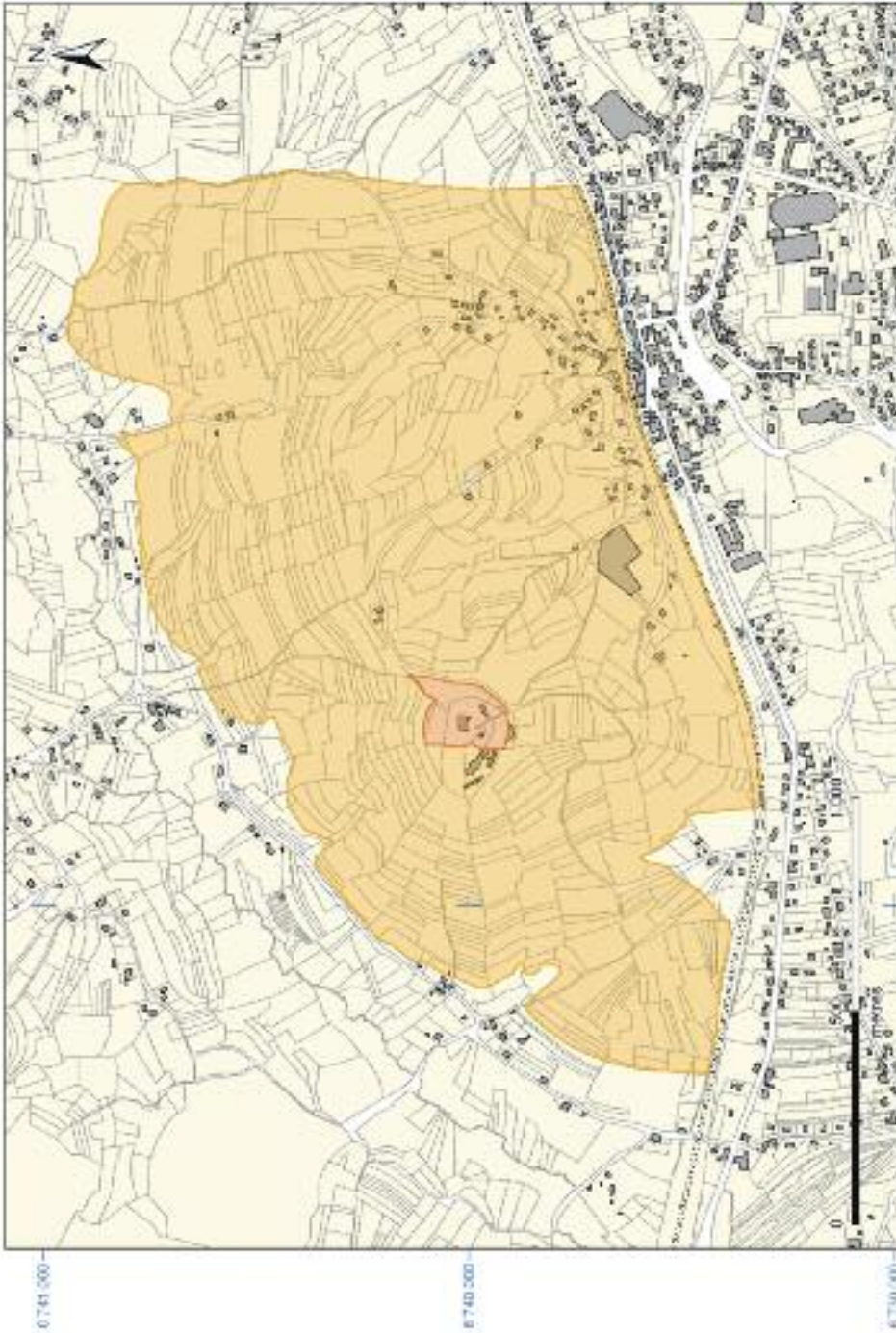


12 b - Chapelle Notre-Dame-du-Haut de Ronchamp : délimitation de l'élément constitutif du Bien et de sa zone tampon

Localisation du département de la Haute-Saône (INSEE : 70)



Localisation de la commune de Ronchamp (INSEE : 70437)



Proposition d'inscription (superficies en hectares)

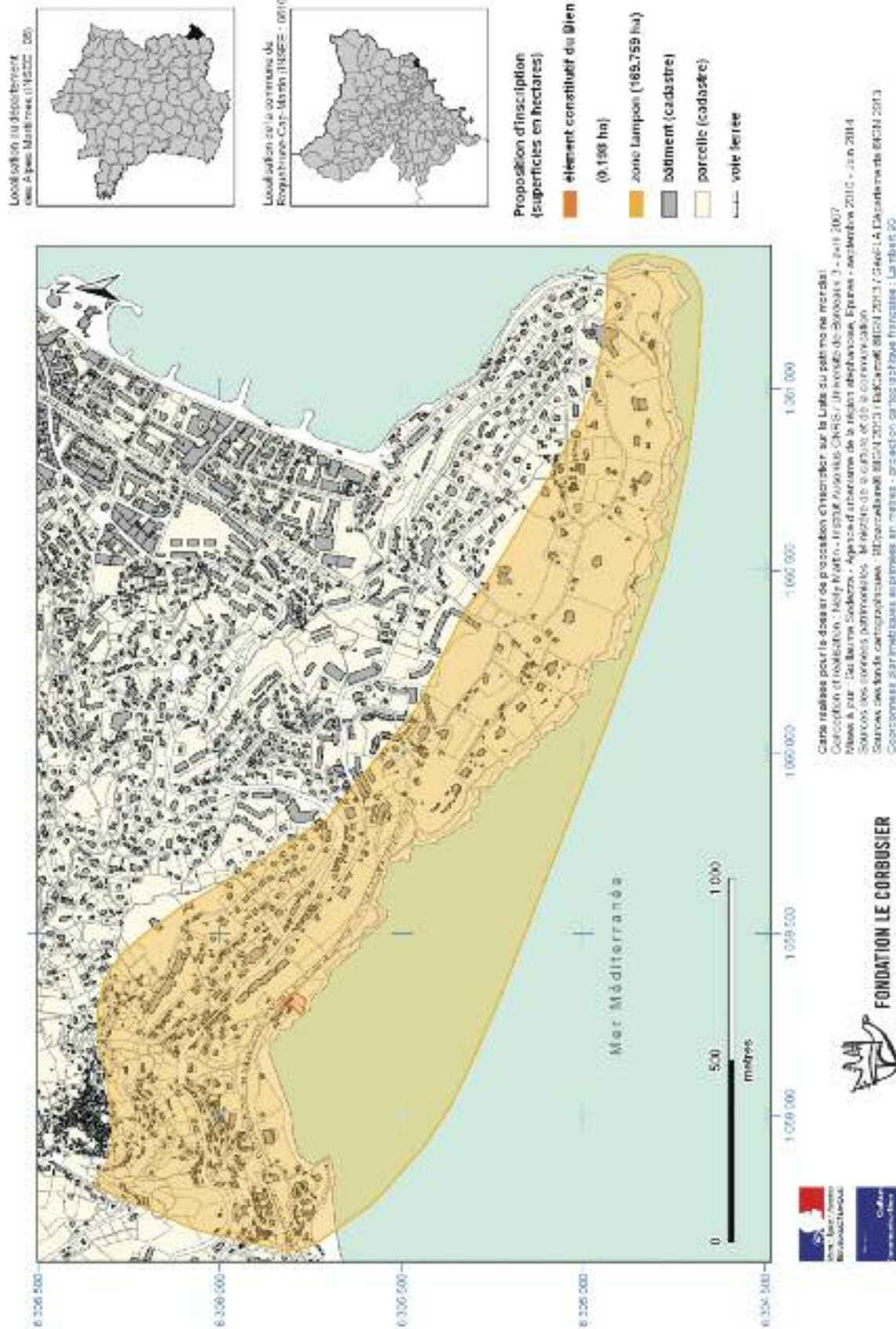
- élément constitutif du Bien (2,746 ha)
- zone tampon (215,922 ha)
- bâtiment (cadastral)
- parcelle (cadastral)
- voie ferrée



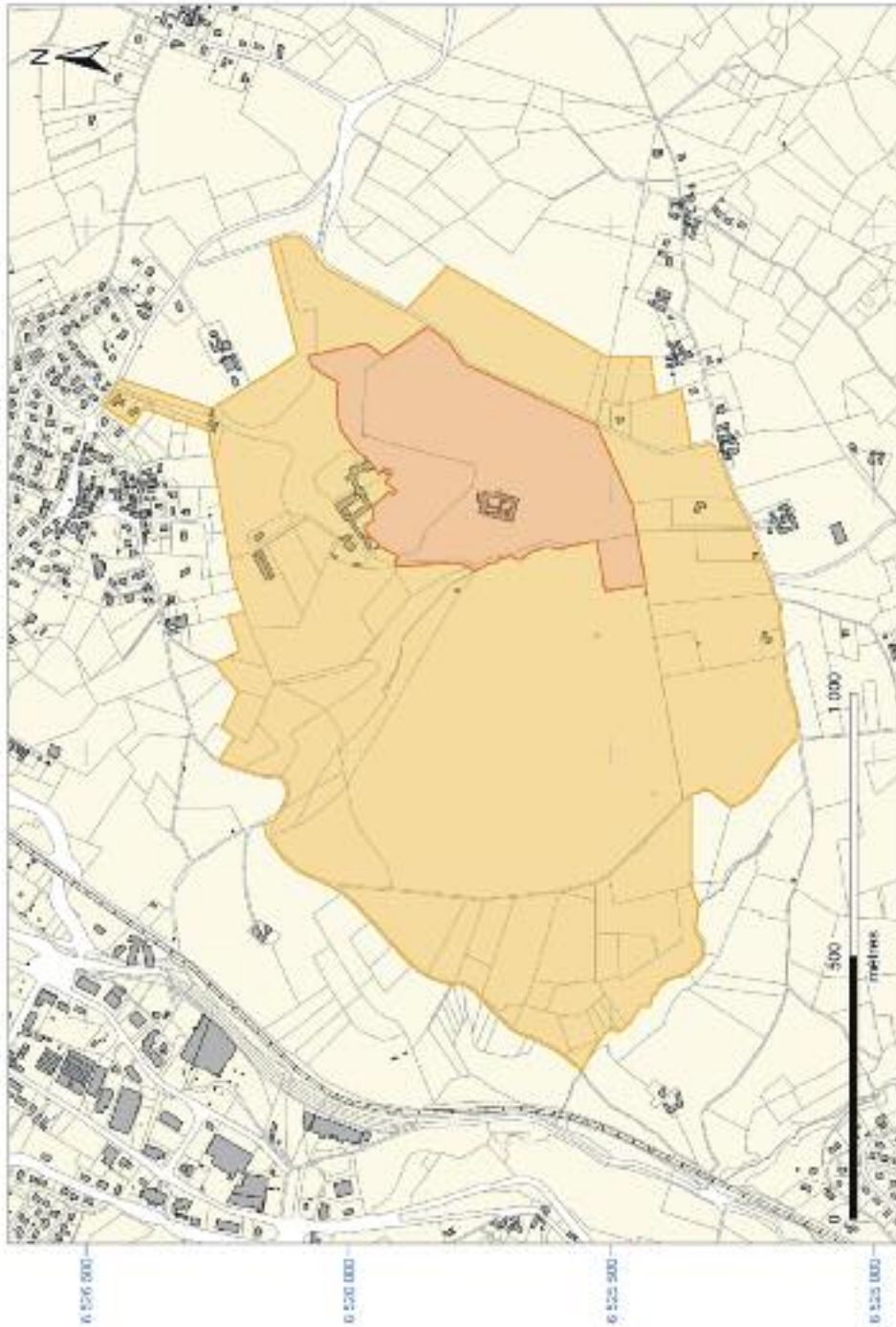
FONDATION LE CORBUSIER

Carte réalisée pour le dossier de proposition d'inscription sur le Liste du patrimoine mondial
 Conception et réalisation : Nelly MATTEO - IREPAE/ANAS/LES CORBUS / Université de Bordeaux 7 - avril 2007
 Révisé à par : Tatjana Sadezka - Agence d'urbanisme de la région alsacienne, Epaves - novembre 2010 - juin 2014
 Sources des données géographiques : le réseau IGN et IGN/ANAS/LES CORBUS
 Sources des fonds cartographiques : cadastre - droits de l'Etat/ANAS/LES CORBUS/IGN/ANAS/LES CORBUS
 Géocoordonnées planimétriques exprimées en mètres - projection cartographique française : Lambert 93

13 b - Cabanon de Le Corbusier : délimitation de l'élément constitutif du Bien et de sa zone tampon



15 b - Couvent Sainte-Marie-de-la-Tourette : délimitation de l'élément constitutif du Bien et de sa zone tampon



- Proposition d'inscription (superficie en hectares)**
- élément constitutif du Bien (17.923 ha)
 - zone tampon (99.872 ha)
 - bâtiment (cadaastre)
 - parcelle (cadaastre)
 - voie ferrée

Cette notice pour le dossier de proposition d'inscription sur la Liste du patrimoine mondial
 Conception et rédaction : Nelly Marth - Institut National CHRS / Université de Bordeaux 3 - avril 2007
 Mise à jour : Guillaume Godezza - Agence culturelle de la région espagnole, Epoux - septembre 2010 - Juin 2014
 Sources des données patrimoniales : Ministère de la Culture et de la Communication
 Sources des données cartographiques : IGN 2013 / BCG 2013 / BCG 2013 / IGN 2013 / IGN 2013
 Coordonnées planimétriques exprimées en mètres - projection cartographique française : Lambert 93

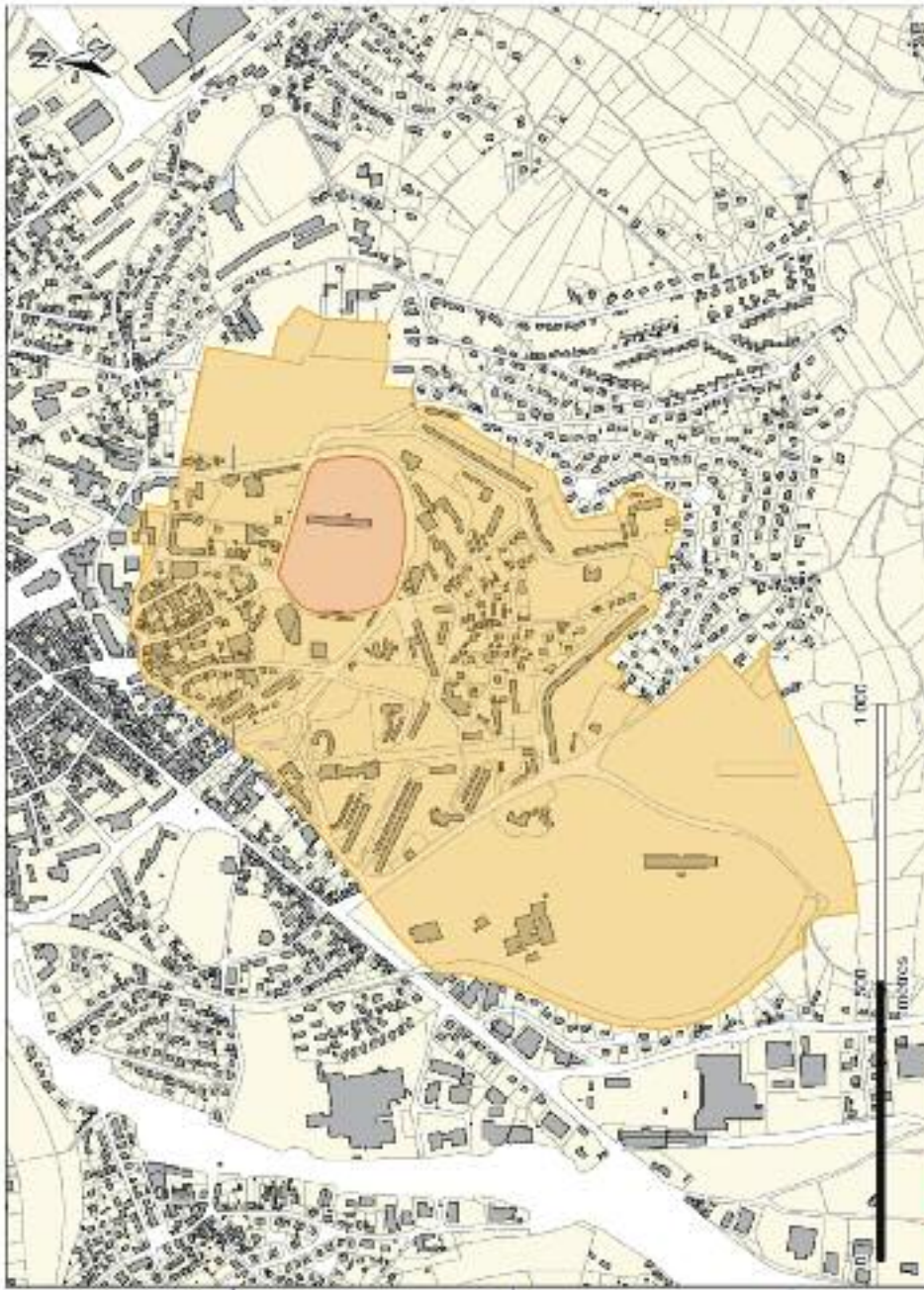
FONDATION LE CORBUSIER

17 b - Maison de la Culture de Firminy : délimitation de l'élément constitutif du Bien et de sa zone tampon

Localisation de l'élément
de la Liste (INSEE : 42)



Localisation de la commune
de Firminy (INSEE : 42087)



- Proposition d'inscription
(superficie en hectares)**
- élément constitutif du Bien
(5,081 ha)
 - zone tampon (90,008 ha)
 - bâtiment (cadastre)
 - parcelle (cadastre)

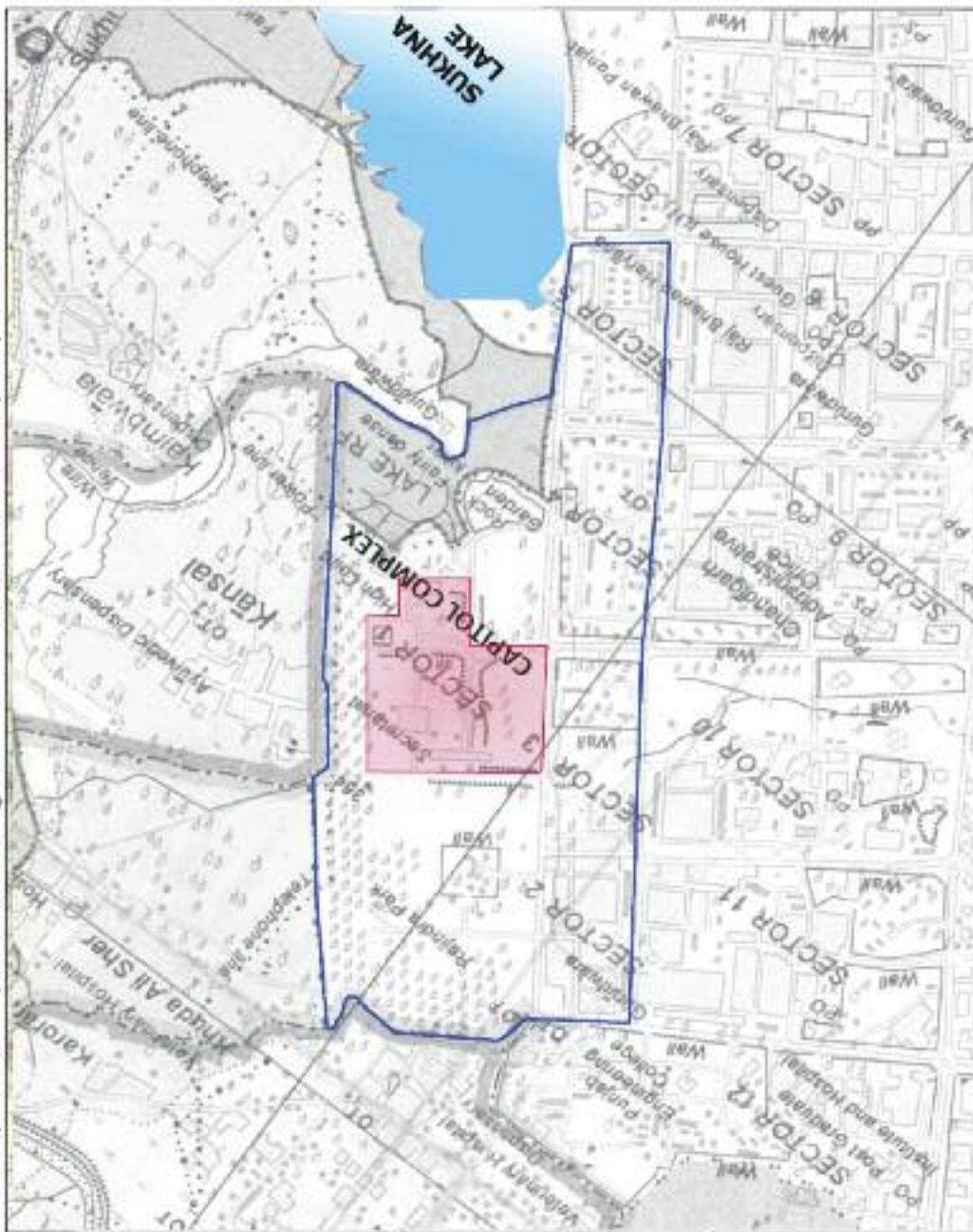


FONDATION LE CORBUSIER

Cette notice pour le classement de l'élément d'inscription au titre du patrimoine mondial
Conception et réalisation : Holly Martin - traducteur : Association CHRS / Université de Bordeaux 2 - avril 2007
Mises à jour : Guillaume Sobczak - Agence d'urbanisme de la région d'Orléans, Eau et architecture - juillet 2014
Sources des données cartographiques : Ministère de la culture et de la communication
Sources des fonds cartographiques : EspaceInfo (© IGN 2013) ; BD Carthage (© IGN 2013) ; Océanica (© IGN 2013)
Contributeur photographique : photographes en réseau - projet de cartographie interactive - Unesco.fr




Architectural & Urban Work of Le Corbusier - Nomination for Serial Transnational Inscription on the World Heritage List
 14/ The Capital Complex, Chandigarh : Delimitation of the Property and Buffer Zone



Delimitation of the Property and Buffer Zones



The Property and Buffer Zone


 Nominated property
 (Area = approx. 90 Hectares)
 Buffer Zone
 (Area = approx. 153 Hectares)
 Total Area = approx. 243 Hectares

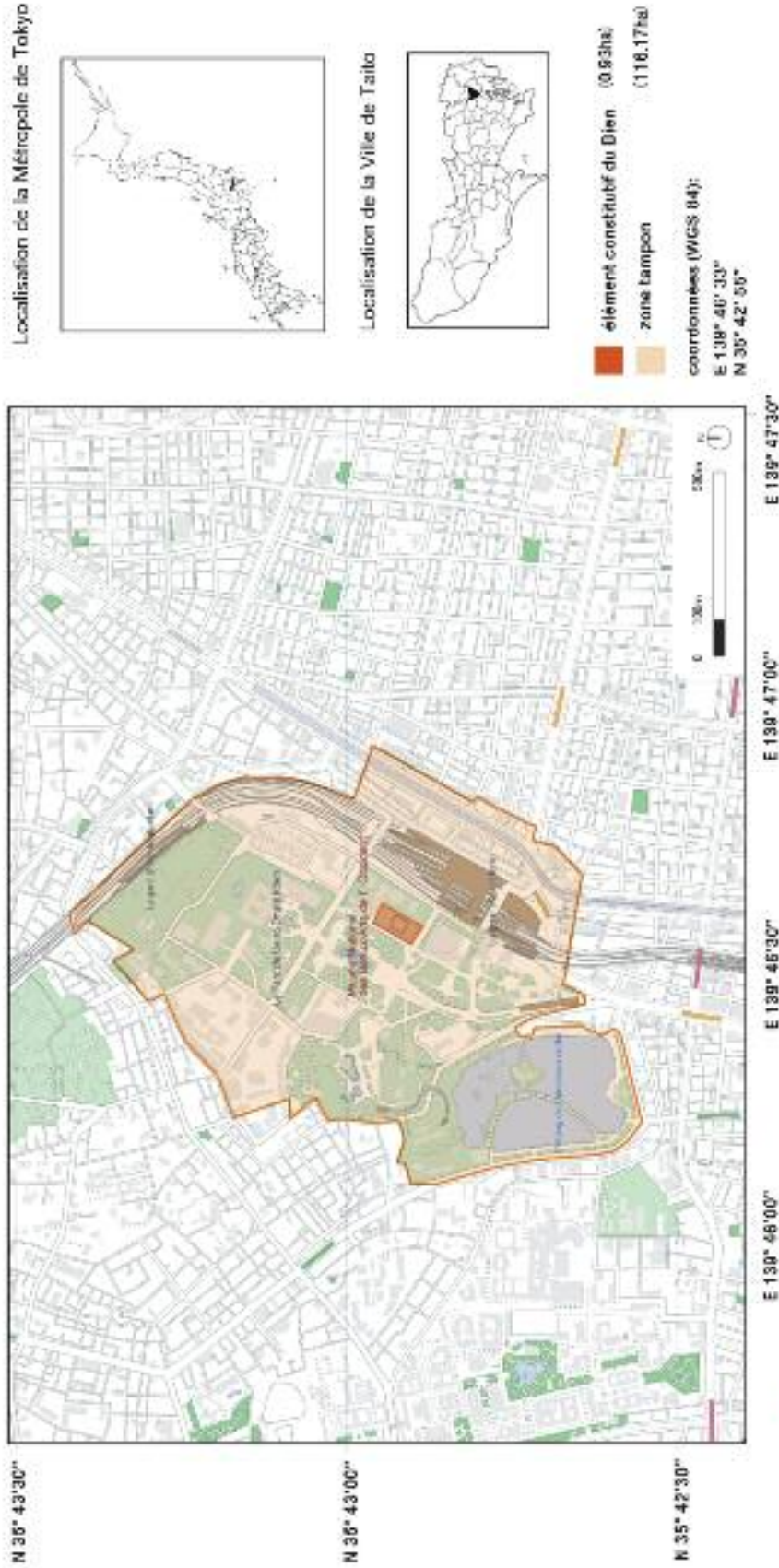


Map prepared for the dossier for the nomination for inscription on the World Heritage List
 : World Heritage Dossier project, Urban Planning Department, Chandigarh - September 2014

Musée National des Beaux-Arts de l'Occident
Localisation de l'élément constitutif n° 16 du Bien : 
(Japon)



N°16 Musée National des Beaux-Arts de l'Occident: Délimitation de l'élément constitutif du Bien et de sa zone tampon




Ville de Taïto


Carte réalisée par la Ville de Taïto – 10 Dec. 2014
Source des fond cartographiques : Cette carte est faite sur la base de 'la Carte Topographique 1:10,000', publiée par GSI (Geospatial Information Authority of Japan)

Localisation des éléments constitutifs no. 02 et no. 07 en Suisse



Éléments constitutifs en Suisse.
 No. 02: Petite maison au bord du lac Léman, Corseaux
 No. 07: Immeuble Clarté, Genève

 Schweizerische Eidgenossenschaft
 Confederaziun svizra
 Confederaziun Svizra
 Confederaziun Svizra

 Département fédéral de l'intérieur OFI
 Office fédéral de la culture OFC

No. 2. Petite maison au bord du lac Léman, Corseaux, Suisse (carte au 1/1'600)





Données géographiques du Système d'Information de Terres-Vaud 40-2026



Schweizerische Eidgenossenschaft
Confédération suisse
Confederazione Svizzera
Confederaziun svizra

Département fédéral de l'énergie, des transports et de l'infrastructure
Département fédéral de l'énergie, des transports et de l'infrastructure

-  Éléments constitutifs du bien proposés pour inscription
-  Zone lampen (5,8 ha)

Localisation du canton de Vaud



Localisation de la commune de Corseaux



Projet de loi relatif à la Loi fédérale sur l'inscription des biens culturels (LInsc)

No. 07: Immeuble Clarté, Genève, Suisse (carte au 1/1'500)



Données cartographiques de ch. Système d'information du territoire Genève © 2006



Schweizerische Eidgenossenschaft
Confédération suisse
Confederazione Svizzera
Confederaziun svizra

Département fédéral de l'intérieur DE
Office fédéral de la culture OFC

— Éléments constitutifs du bien proposé pour inscription
● Zone tampon (1.8 ha)



CHAPTER II



Description of the Property

II (a) / Description of the Property

The Property known as *The Architectural Work of Le Corbusier* is a transnational serial Property, consisting of built projects of different types, chosen because together they represent an outstanding response to some of the fundamental issues of architecture and society in the 20th century. They were implemented over a period of half a century, in the course of what Le Corbusier himself described as “patient research”. Spread out over a period of time, situated in seven countries and on three continents, they attest, for the first time in the history of architecture, to the internationalization of architectural practice across the entire planet.

It is comprised of seventeen components situated in seven countries and on three continents: Germany, Argentina, Belgium, France, India, Japan and Switzerland.

Geographical list of the components of the Property

GERMANY	
1927	<i>Maisons de la Weissenhof-Siedlung</i> , Stuttgart – Baden-Wurtemberg
ARGENTINA	
1949	<i>Maison du Docteur Curutchet</i> , La Plata – Province of Buenos-Aires
BELGIUM	
1926	<i>Maison Guiette</i> , Anvers – Flanders
FRANCE	
1923	<i>Maisons La Roche et Jeanneret</i> , Paris – Ile-de-France
1928	<i>Villa Savoye et loge du jardinier</i> , Poissy – Ile-de-France
1931	<i>Immeuble locatif à la Porte Molitor</i> , Boulogne-Billancourt – Ile-de-France
1924	<i>Cité Frugès</i> , Pessac – Aquitaine
1945	<i>Unité d’habitation</i> , Marseille – Provence-Alpes-Côte d’Azur
1951	<i>Cabanon de Le Corbusier</i> , Roquebrune-Cap-Martin – Provence-Alpes-Côte d’Azur
1946	<i>Manufacture à Saint-Dié</i> , Saint-Dié-des Vosges – Lorraine
1950	<i>Chapelle Notre-Dame-du-Haut</i> , Ronchamp – Franche-Comté
1953	<i>Couvent Sainte-Marie-de-la-Tourette</i> , Eveux – Rhône-Alpes
1955	<i>Maison de la Culture de Firminy</i> , Firminy – Rhône-Alpes
INDIA	
1952	<i>Complexe du Capitole</i> , Chandigarh – Punjab
JAPAN	
1955	<i>Musée National des Beaux-Arts de l’Occident</i> , Taito-Ku – Tokyo
SWITZERLAND	
1923	<i>Petite villa au bord du lac Léman</i> , Corseaux – Vaud
1930	<i>Immeuble Clarté</i> – Geneva

Identification Number	Chronological list of the components of the Property			
1	1923	<i>Maisons La Roche et Jeanneret, Paris</i>	Île-de-France	France
2	1923	<i>Petite villa au bord du lac Léman, Corseaux</i>	Vaud	Switzerland
3	1924	<i>Cité Frugès, Pessac</i>	Aquitaine	France
4	1926	<i>Maison Guiette, Anvers</i>	Flanders	Belgium
5	1927	<i>Maisons de la Weissenhof-Siedlung, Stuttgart</i>	Baden-Wurtemberg	Germany
6	1928	<i>Villa Savoye et loge du jardinier, Poissy</i>	Île-de-France	France
7	1930	<i>Immeuble Clarté</i>	Geneva	Switzerland
8	1931	<i>Immeuble locatif à la Porte Molitor, Boulogne-Billancourt</i>	Île-de-France	France
9	1945	<i>Unité d'habitation, Marseille</i>	Provence-Alpes-Côte d'Azur	France
10	1946	<i>Manufacture à Saint-Dié, Saint-Dié-des-Vosges</i>	Lorraine	France
11	1949	<i>Maison du Docteur Curutchet, La Plata</i>	Province of Buenos-Aires	Argentina
12	1950	<i>Chapelle Notre-Dame-du-Haut, Ronchamp</i>	Franche-Comté	France
13	1951	<i>Cabanon de Le Corbusier, Roquebrune-Cap-Martin</i>	Provence-Alpes-Côte d'Azur	France
14	1952	<i>Complexe du Capitole, Chandigarh</i>	Punjab	India
15	1953	<i>Couvent Sainte-Marie-de-la-Tourette, Éveux</i>	Rhône-Alpes	France
16	1955	<i>Musée National des Beaux-Arts de l'Occident, Taito-Ku</i>	Tokyo	Japan
17	1955	<i>Maison de la Culture de Firminy, Firminy</i>	Rhône-Alpes	France



Chapelle Notre-Dame-du-Haut, Ronchamp et, en contrebas, la maison des pèlerins. Ph. Cemal Emden, 2013.

The task of describing the Property *The Architectural Work of Le Corbusier: An outstanding contribution to the Modern Movement* is not simply one of enumerating descriptions of the elements that go to make up the Series. To begin with, it involves describing the Attributes of Value underlying the Series and legitimating the choice of each item. The Property proposed is an outstanding contribution to the Modern Movement. Despite its diversity, the Modern Movement is a major and essential socio-cultural and historical entity of the 20th century. It has moreover in large part remained the basis of the architectural culture of the architects of the 21st century.

From the 1910s to the 1960s, the Modern Movement met the challenges of contemporary society. The Modern Movement and, in the forefront, *The Architectural Work of Le Corbusier*, aimed to:

- instigate a unique forum of ideas on a world level;
- invent a new architectural language;
- modernize architectural techniques;
- meet the social and human needs of modern man.

The Architectural Work of Le Corbusier has provided outstanding responses to these challenges in the face of all forms of academicism and cultural, artistic, technical or social routine. These concerns constitute the four Attributes of Value of *The Architectural Work of Le Corbusier*.

1] Instigate a unique forum of ideas on a world level

The status of *The Architectural Work of Le Corbusier* is reinforced by the fact of Le Corbusier having assumed the role of the spokesman of modernity, publishing as he did some fifty books, translated into numerous languages, and engaging in tireless activity as a lecturer worldwide. The Work has had a major influence on the development of the ideas of modern architecture in artistic, human and social terms.

It is composed of iconic creations, creations encountering a significant reception in a given geographical area and creations illustrating new concepts. This unique combination of production and publication has ensured *The Architectural Work of Le Corbusier* an exceptional and even a unique role as the disseminator of the ideas of the Modern Movement throughout the world.

➔ A creative production mapped out by iconic works

Among Le Corbusier's works, some have acquired "iconic" status. The *Villa Savoye* is the ultimate icon of the Modern Movement, immediately recognized as such.

The *Unité d'habitation* in Marseille, the founding work of architectural Brutalism, is the major prototype of a new housing model based on the balance between the individual and the collective.

The *Chapelle Notre-Dame du Haut de Ronchamp* is an icon of Christian sacred architecture revolutionizing religious architecture in the 20th century.

The *Cabanon de Le Corbusier* is both a total work of art and an archetypal minimum cell based on an absolutely ergonomic and functionalist approach. *The Architectural Work of Le Corbusier* shows that the iconic value of a work does not depend on its monumentality, nor on the extent of the means used.

The *Complexe du Capitole* is a masterpiece of monumental and sculptural architecture celebrating the independence of a nation and opening up the road to freedom and modernity.

Visite scolaire à la Villa Savoye, Poissy. La villa est l'expression iconique du manifeste des *Cinq points pour une architecture nouvelle* énoncé en 1927. Ph. Cemal Emden, 2014.





Chapelle Notre-Dame-du-Haut, Ronchamp.
 Avant même la tenue du Concile de Vatican II (1962-1965) la Chapelle de Ronchamp révolutionne les formes architecturales de la liturgie chrétienne.
 Ph. Lucien Hervé.

➔ A Property composed of works revealing a marked influence of *The Architectural Work of Le Corbusier* in a given geographical zone

Le Corbusier drew up projects in 22 countries and built his works in 11 countries on 4 different continents. No other architect before him had experienced a global dimension on such a scale. *The Architectural Work of Le Corbusier* exhibits a hitherto unmatched globalization of cultural exchanges. Certain works, while evidencing this global recognition, are at the same time veritable door openers for modern architecture to certain countries or continents.

Already in 1926, *Maison Guiette*, the first commission received by Le Corbusier abroad (exclusive of his native and adopted countries), gave *The Architectural Work of Le Corbusier* an international dimension. It was a sign of his early recognition at European level and contributed to the birth of modern architecture in Belgium and the Netherlands, two countries that were to play an important role in the development of the Modern Movement (involving, among others, Victor Bourgeois, Huib Hoste, Gerrit Rietveld and Mart Stam, founder members of CIAM).

Similarly, the *Maisons de la Weissenhof-Siedlung* became known worldwide, thanks to the resounding critical success of the Werkbund exhibition.

The *Maison du docteur Curutchet*, built in La Plata in 1949, reflects the global influence of *The Architectural Work of Le Corbusier* and demonstrates the internationalization of the Modern Movement after the Second World War, in a country where the Work exerted a fundamental influence on contemporary architecture, and continues to do so.

In 1955, the *Musée National des Beaux-Arts de l'Occident* in Tokyo, the prototype of the globally transposable Museum of Unlimited Growth attested to the longstanding reception of *The Architectural Work of Le Corbusier* in Japan and to the universalization of the Modern Movement.

The *Complexe du Capitole*, which marked the impact of *The Architectural Work of Le Corbusier* throughout the world, had a decisive influence across the Indian subcontinent, where it symbolized the country's accession to modernity.

➔ A creative output combining built work with texts illustrating new concepts

The Architectural Work of Le Corbusier is a continual series of exchanges between the Built Work and publications defining new artistic currents of thought.

The *Maisons La Roche and Jeanneret* are the first expression of Purism in architecture. Two decades later, the *Unité d'habitation* is a founding work of Brutalism. *The Architectural Work of Le Corbusier* is also rich in the prototypes and basic concepts of the new architecture:

- the **minimum house**, defended by CIAM, finds early and accomplished expression in the *Petite villa au bord du Léman* of 1923;
- the **minimum living cell** is crystallized in the *Cabanon de Le Corbusier*;
- the **five points** for a new architecture are iconically transcribed in *Villa Savoye*;
- the **glass-walled apartment building** has as its prototype the *Immeuble Molitor*;
- the concept of **balance between the collective and the individual**, taken up in the Athens Charter, has as its prototype the *Unité d'habitation*.

The Architectural Work of Le Corbusier contains typological standards that have become essential references for modern architecture:

- the principles of the maison **Citrohan**, illustrating the “concept of a machine for living”; inspired construction of the *Maison Guiette*. These principles found their purest illustration in the individual house in the *Maisons de la Weissenhof-Siedlung*;
- the concept of a **green factory** was given shape for the first time in the *Manufacture à Saint-Die*;
- the **unlimited growth museum** was wholly implemented for the first time at the *Musée National des Beaux-Arts de l'Occident*;
- the **civic centre**, derived from the theoretical principles of the *Radiant City* and the *Athens Charter*, found exemplary expression for the first time in the *Complexe du Capitole*.

The Architectural Work of Le Corbusier finally crystallizes innovative technical features of the new architecture, such as *Taylorisation and standardization* of the construction site at the *Cité Frugès*, and *prefabrication* in *Immeuble Clarté*.

An unusual case is the *Couvent Sainte-Marie de La Tourette*, a unique synthesis of the attainments of the Modern Movement, combining Purist forms, Brutalist textures and revolutionary solutions for living quarters.



Maisons doubles de la Weissenhof-Siedlung, Stuttgart. A l'extérieur et à l'intérieur, la couleur est utilisée comme un matériau à part entière pour structurer les espaces et en renforcer la dimension plastique primaire.
Ph. Cemal Emden, 2013.



2] Inventing a new architectural language

The Architectural Work of Le Corbusier has made an outstanding contribution to the invention and renewal of a new aesthetic and a new architectural language, both of them revolutionary.

➔ Innovation in shape and form

The Architectural Work of Le Corbusier created two major trends in the Modern Movement – Purism and Brutalism – while at the same time initiating a move towards a sculptural form of architecture which is still influential in the early 21st century.

Beginning in 1919, Le Corbusier and Amédée Ozenfant invented Purism, a new trend in painting whose basic principles Le Corbusier subsequently applied to architecture. *The Architectural Work of Le Corbusier* marks a rejection of the notion of style, replaced by a use of pure primary colours to create a universal language.

The *Maisons La Roche et Jeanneret* are the first examples of Purism in architecture. They represent the inaugural use of Purist forms and colours as a means of structuring interior space.

In the *Cité Frugès*, the shapes and colours of Purism become a tool in urban composition.

Maison Guiette blends to a high degree a Purist design and a sculptural approach to space.

Brutalism was a term used by critics in British architectural circles to refer to a trend in the 1950s and 1960s which renewed the language of modern architecture. While the quest for rationality and the use of simple geometrical shapes were still essential, this trend went back to natural materials like brick and wood, as well as using new rougher textures in the treatment of concrete and favouring rough pre-cast concrete. The structures, and the technical dimension of the building in general, are more forcefully revealed.

The English architect, Peter Smithson, who coined the term 'Brutalism' in the journal *Architectural Design* in 1953, stressed the pioneering role played by the *Unité d'Habitation*. The monumentality of the work, the imposing sculpted presence of this mass of pre-cast concrete, the stark relationship between the volumes of the massive pillars, the deep loggias, the evocative shapes of the chimneys, the gymnasium and the school on the terrace-roof and finally, the range of primary colours which clash violently with one another under the Mediterranean sun, are an endless source of inspiration for this new Brutalist trend in modern architecture. At the age of sixty, Le Corbusier here set the tone for a new generation of anti-establishment architects.

After the Second World War, modern architecture prevailed and became a standard feature of the urban landscape at the international level. However, from this period on, the conditions for its renewal were already being established. *The Architectural Work of Le Corbusier* was in the forefront of this research, through its outstanding contribution to inventing a more sculptural form of architecture with more complex shapes, no longer subject to the laws of Euclidean geometry.

The *Chapelle Notre-Dame-du-Haut* revolutionized forms in Christian sacred architecture.

The *Maison de la Culture* in Firminy inaugurated new fields of formal investigation, in particular with its sloped façades and its curved roof resting on an original system of tensioned cables.

The *Complexe du Capitole* is a masterpiece of monumental sculptural architecture, in keeping with the outstanding site, seen against the foothills of the Himalayas. The renewal of form is particularly innovative in the hyperbolic paraboloid roof of the *Palais de l'Assemblée*.

These works are evidence of a rare capacity for renewal lasting over half a century.

Complexe du Capitole, Chandigarh, 1952 : vue partielle de la Haute-cour de justice.

La dimension monumentale et sculpturale des trois édifices majeurs du Capitole illustre pleinement la définition de l'architecture que Le Corbusier livrait dès 1923 : « L'Architecture est le jeu correct, savant, et magnifique des volumes assemblés sous la lumière ».

Ph. Lucien Hervé.

➔ The Five Points for a New Architecture

In 1927, Le Corbusier published in Germany the *Five Points for a New Architecture*: pilotis, roof garden, open plan, ribbon window and free façade. This short manifesto was adopted throughout the world as a universal key for understanding the Modern Movement.

Whether monumental or small-scale, the majority of the objects making up the Property *The Architectural Work of Le Corbusier* are applications of this manifesto, in the service of a universal language, taken in the geographical or social meaning of the term.

As early as 1923, the *Villas La Roche and Jeanneret* were the forerunners of the *Five Points*. The *Villa Savoye* is considered as the built manifesto of the *Five Points*.

The *Immeuble Molitor* is an example of the application of these principles to a residential block.

The *Five Points* also apply to minimal houses, such as the *Cité Frugès* or the *loge du jardinier* in the *Villa Savoye*.

After the Second World War, it was this universal image of the *Five Points* which Le Corbusier chose to impose and re-interpret with more maturity in his only work in Latin America, *Maison Curutchet*, but also for large-scale public building programmes such as the *Couvent Sainte-Marie-de-la-Tourette* or the Musée National des Beaux-Arts de l'Occident.



Petite villa au bord du Lac Léman, Corseaux.

Au-delà de ses qualités d'éclairage, la fenêtre en longueur – l'un des Cinq points du manifeste pour une architecture nouvelle – est dessinée et positionnée pour offrir et encadrer, tel un tableau, des vues sélectionnées sur le paysage.

Ph. Cemal Emden, 2013.

➔ Inventing a new modern space

The Architectural Work of Le Corbusier reinvents the concept of space in architecture, ranging from the primitive cabin to the luxury villa and from the public sphere to the private.

In modern architecture, luxury 'consists in a luxury of space which, by its harmony, implements the new design' wrote the well-known critic, Sigfried Giedion with reference to Le Corbusier. His work revolutionized the concept of space more than any other work in the Modern Movement.

Le Corbusier created modern space. It was open, seamless, decompartmentalized and independent of the structural system. Into this fluid space, he set the 'architectural promenade', a poetic metaphor which designates what other theoreticians like Théo Van Doesburg call the fourth dimension of space, that of 'space/time'. Space is no longer viewed from the perspective of a particular, fixed viewpoint, a concept originating in the Renaissance, but in movement and in time, in a succession of sequences setting it in context and enriching its perception.

Le Corbusier first mentioned the 'architectural promenade' when referring to *Maisons La Roche et Jeanneret*. Progress from the *pilotis* below to the roof terrace above is 'staged' in the form of an uninterrupted cinematic sequence shot. Numerous viewpoints

open on to a single central space, empty and open on three levels. Emptiness becomes an architectural feature.

One of Le Corbusier's major contributions is to open up the different levels to each other by using numerous open shafts. Perception of the traditional domestic interior is disrupted, as are the occupants' life-styles. The *Maison Guiette*, in which an exceptional sculptural conception of space is developed, is an example.

The *Maison Curutchet* is an example of the deconstruction of traditional space, in which the ramp, the openings, the dual level and the terrace all lead into one another and form a continuous innovative space.

The Architectural Work of Le Corbusier is a brilliant demonstration of the application of these principles in restricted situations of minimal housing, with the aim of providing working-class housing with modern spatial qualities. The *Petite Villa au bord du Lac Léman* is an example, as is the *Cité Frugès* where Le Corbusier combined economy of means and spatial innovation.

This research is also applied in apartments in multi-dwelling apartment buildings, where Le Corbusier renewed the distribution and conception of space, by imposing split-level, dual exposure apartments on two floors with a mezzanine. His innovative typologies were numerous, in particular in the *Immeuble Clarté* and in the prototype of the *Unité d'Habitation*.

The Architectural Work of Le Corbusier also revolutionised modern sacred space in the *Chapelle-Notre-Dame-du-Haut*.

In the *Couvent de La Tourette*, natural light is used in the construction of space as a material in its own right, thanks to a unique system for harnessing or transmitting light: undulating glazing, loggias, light 'cannons' and light 'machine guns', vertical light slits, etc.

Another reinvention in *The Architectural Work of Le Corbusier* is museum space, with the concept of a continually expanding space applied for the first time in the *Musée National des Beaux-Arts de l'Occident*.

Finally, *The Architectural Work of Le Corbusier* redefined the basic housing unit in *Le Cabanon* de Le Corbusier.

But space is also a concept which extends to the public sphere in the empty spaces located between buildings: in *The Architectural Work of Le Corbusier* the *Complexe du Capitole* demonstrates this on a monumental scale.

Immeuble Clarté, Genève.
Le rythme de la composition de la façade formalise la double hauteur vitrée des appartements en duplex et traversants, dispositifs qui garantissent l'ensoleillement permanent de ces logements modernes.
Ph. Cemal Emden, 2013.





Couvent Sainte-Marie-de-la-Tourette, Evieux.
Avant restauration.

Le couvent est tout à la fois l'archétype de l'équilibre entre l'individuel et le collectif, une synthèse des recherches plastiques corbuséennes et le lieu de la première application pionnière du béton précontraint en dehors des ouvrages d'art.
Ph. Cemal Emden, 2010.

3] Modernising architectural techniques

Addressing the issues of modelling, standardisation and the industrialisation of contemporary architecture in the development of the project.

➔ Technological experimentation and prefabrication

The Architectural Work of Le Corbusier demonstrates an exceptional capacity for experimentation in materials and in technical processes: the independence of the structure, free facades or curtain walls, the use of standardised modules, mechanized finishing work, glass panels, double skin walls, air-conditioning, dry mounting, pre-stressed concrete; etc. The *Maisons de la Weissenhof-Siedlung* demonstrate the architectural and spatial capacities generated by the independent structure of the concrete supports or beams in the Dom-ino structural plan (1914). This plan is an iconic figure in the Modern Movement.

In the *Immeuble Clarté*, arc welding was used to assemble the metal structure for the first time in a residential building.

The Architectural Work of Le Corbusier pioneered the experimental use of the cement gun in housing in the *Cité Frugès*, pre-stressed reinforced concrete in the *Couvent de La Tourette*, standardized ribbon windows in the *Petite Villa au bord du Lac Léman* and a curved roof resting on steel cables in the *Maison de la Culture*.

In the *Complexe du Capitole*, *The Architectural Work of Le Corbusier* is revealed as a forerunner of our 21st century concern for natural air-conditioning and energy saving, through the use of innovative bio-climate solutions: sunscreens, double-skinned roofs, the orientation and design of openings for transversal ventilation, reflecting pools for the catchment of rainwater and air cooling, or again terraced gardens.

➔ Invention of Typological Standards

The search for standardisation is central to the Modern Movement and to *The Architectural Work of Le Corbusier*: standardisation of programmes, materials and technical building components but also the overall standardisation of buildings to ensure the best possible response to a question posed. Standardisation is not a search for banality, but the outcome of a search for perfection. This approach is the contrary of the academic reproduction of established knowledge.

Several of Le Corbusier's architectural Works are **standard types** in modern architecture:

- the *maison individuelle de la Weissenhof-Siedlung* is an example of the perfect application of the **Citrohan** standard, the name being a deformation of the major French car firm, Citroën;
- the *Unité d'Habitation de Marseille* is the prototype of the **unité d'habitation grandeur conforme** intended for mass production;
- in the 1920s, the *Petite villa au bord du Lac Léman* created the standard of the single span **minimal house**, regularly adopted since then by the avant-garde;
- the *Usine à Saint-Dié* is the only example of the concept of a **green factory** invented by Le Corbusier. It is a model of functionalist architecture based on the ambition to transform completely the architectural environment of production sites;
- the *Cabanon de Le Corbusier* is the outcome of exceptional consideration being given to the concept of a **standard, minimum unit** for living;
- the *Musée National Museum des Arts de l'Occident* is the prototype of a new typology, that of a **museum of unlimited growth**.

We should add that, in *The Architectural Work of Le Corbusier*, the invention of standards applies equally to architectural types and to technical components and fixed or movable furniture. For each of his creations, Le Corbusier defined standard furniture and/or types of objects.



Le Corbusier devant le relief du Modulor moulé dans le béton brut de l'Unité d'habitation de Marseille, 1945.

La totalité de l'édifice et de ses équipements est proportionnée selon ce système de mesure harmonique.

Ph. Lucien Hervé.

➔ The Modulor

Le Corbusier considered that the standardisation of architecture also involved the correct sizing of the component elements and the definition of a new tool for universal measurement, capable of replacing the thousands of systems existing all over the world.

The Modulor is a harmonic system on a human scale, designed by Le Corbusier and universally applicable to architecture, as well as to the associated amenities and furnishings. Le Corbusier published its principles in *Le Modulor* in 1950. This book has since been translated into all languages.

From 1945 onwards, all the creations belonging to *The Architectural Work of Le Corbusier* were drawn on the proportions of the Modulor, from the minimal unit of the *Cabanon* to the composite whole of the *Unité d'Habitation*, the religious buildings of the *Couvent de la Tourette* or those with a cultural vocation in the *Maison de la Culture*.

The Modulor was also used as a measuring tool in the public sphere. The whole of the urban composition of the *Complexe du Capitole* falls perfectly within the Modulor silhouette of the man with the raised arm.

Its propagation and its influence were international; it can be found in India as well as Argentina, in the *Maison Curutchet*, or again in Japan, in the *Musée National des Arts de l'Occident*.

4] Responding to the social and human needs of modern man

The Architectural Work of Le Corbusier is a response to the issues posed by shelter and comfort for modern man and the quest for a harmony between individual needs and those of society.

➔ New life styles

The Architectural Work of Le Corbusier places man at the centre of urban and architectural production. Taking into consideration the individual's existence throughout the solar day, it uses a complete rethinking of human lifestyles to propose an architecture in keeping with the new living conditions of modern man in the machine age. The question of a balance between the individual aspirations of private life and the constraints imposed or services required by collective living is a central theme, illustrating fully Article 2 of the *Athens Charter*. The specialisation and traditional compartmentalization of rooms are replaced by fluid, open spaces, sometimes on two levels, or with double-height spaces or dual exposure, thereby inducing new types of behaviour. The typology of the studio/house, as in the *Maison Guiette*, constitutes an outstanding experiment for this open conception of space generating new life-styles. This invention was not intended only for a tiny fraction of society but for the population as a whole, including mass-produced housing: the *Cité Frugès* is avant-garde housing for workers which questions the traditional life-style of the working-classes.

This research, combining the adaptation of space to new lifestyles and a concern for economy, denotes a functionalist approach. Examples are the *Petite Villa au bord du Lac Léman* in 1923 where each element is conceived in terms of rethinking all the functions, and the *Cabanon de Le Corbusier*, where everything is contained in a minimal cell.

The innovative solutions also included the modulation of space. The semi-detached houses in the *Maisons de la Weissenhof-Siedlung* are examples of this. The sliding doors and the movable furniture enable the living space to be arranged for day and night activities in turn ("transformable housing").

The *Unité d'Habitation* is the archetypal example of the principle of equilibrium between the individual and the collective. Individual occupants have their own high-quality apartments in the private sphere while, in the public sphere, there are a considerable number of shared services, within what Le Corbusier still referred to as a 'vertical village'. The transformation of the lifestyle of modern man also applies to programmes other than housing. Thus the *Chapelle Notre-Dame-du-Haut* establishes a new relationship between the individual and the sacred and the *Manufacture à Saint-Dié* creates new workspaces contrasting with the dark and alienating image of the traditional factory.

➔ Minimal Housing

As early as the 1920s, the concept of minimum habitat was central to the research of Modern Movement architects. It was the theme of the second congress of the CIAM (International Congress for Modern Architecture) in Frankfurt in 1929.

The Architectural Work of Le Corbusier made an outstanding contribution to this question with the *Loge du jardinier* in the *Villa Savoye*, a precise and unique application of Le Corbusier and Pierre Jeanneret's proposal to the CIAM congress in Frankfurt.

In the *Maisons de la Weissenhof-Siedlung*, Le Corbusier used two different models: the individual house which is the exact application of the iconic *Citrohan* model, while the terrace houses are an example of the 'transformable house'. The *Cité Frugès*, an unprecedented idea in the 1920s, illustrates, on the scale of a small estate, how a minimal dwelling can be created from an archetypal unit. *The Architectural Work of Le Corbusier*, from the *Petite Villa au bord du Lac Léman* to the *Cabanon de Le Corbusier*, exemplifies the outstanding and constant conception of solutions for establishing a maximum number of functions in a minimal space by adopting a rigorous functionalist approach.

« Juxtaposées à l'économique, au social et au politique, les valeurs d'ordre psychologique et physiologique attachées à la personne humaine introduisent dans le débat des préoccupations d'ordre individuel et collectif. La vie ne s'épanouit que dans la mesure où s'accordent les deux principes qui régissent la personnalité humaine : l'individuel et le collectif. »

Charte d'Athènes
Article 2

➔ Large scale housing

The question of large scale housing was a major issue in contemporary societies in the 20th century and remains so in the 21st. All over the world, there are numerous answers to this but these are often extremely mediocre in architectural terms. *The Architectural Work of Le Corbusier* provides an outstanding set of solutions for both individual and collective housing, whether on a working-class or luxury level.

The *Maisons de la Weissenhof-Siedlung* are housing models intended for reproduction for the greatest number. They had an international impact because of their avant-garde design and the unprecedented publicity afforded to them by the exhibition organized around this central issue by the German Werkbund in 1927.

The *Cité Frugès* was the first housing estate to completely re-think the concept of individual workers' dwellings in an urban setting from a number of different angles: formal, technical, social, spatial and distributive.

As the name indicates, the *Unité d'Habitation* is conceived as a basic unit in a larger urban complex, thus enabling the issue of housing to be linked to that of urban planning, a central question in the 20th century.

The Architectural Work of Le Corbusier also provides new solutions in the sphere of luxury housing: the *Immeuble Clarté* provides examples of innovative avant-garde typologies, with split-level dual exposure apartments, intended to revolutionize middle-class housing.



Unité d'habitation,
Marseille.

Sur le toit-terrasse
de cette Cité radieuse
Le Corbusier dispose
plusieurs équipements
accessibles à tous les
habitants, dont un
gymnase.

Ph. Cemal Emden, 2013.

➔ The Athens Charter

The *Athens Charter* is a collective document drawn up by the CIAM in 1933 and revised and published by Le Corbusier in 1943. This charter for reformed urban planning is wholly inspired by the content of the book *La Ville Radieuse* which Le Corbusier worked on from 1932. As soon as it was published, the *Athens Charter* was translated throughout the world and became known as a book responsible for revolutionising thinking on architecture and urban planning in the second half of the 20th century.

The fundamental principle of the Charter is the association of housing with standardized amenities, which, to observe a proper balance between the individual and the community, must be accessible at the foot of buildings.

The *Complexe du Capitole*, the focal point of the plan for Chandigarh, is the most complete contribution to the principles of the *Radiant City* and the *Athens Charter*. *The Architectural Work of Le Corbusier* is a unique repertory of prototypes for the following standard types of building construction: the *Unité d'Habitation* in Marseille, the *Usine Verte* in Saint-Dié, the museum of unlimited growth in Tokyo and the *Maison de la Culture* in Firminy.

II (b) / History and development of the Property

1] Design and building of *The Architectural Work of Le Corbusier*

After four centuries of an architecture based on the imitation and interpretation of architectural styles inherited from the Greco-Roman past and a century of historical revivals, avant-garde architects in the 20th century West made a complete break with the styles inherited from the past. They rejected their architectural vocabulary, rules of composition, decorative principles, design methods and on-site practices. In short, they invented modern architecture.

The Architectural Work of Le Corbusier, its impact amplified by Le Corbusier's publications and lectures, represents a fundamental contribution to the invention of modern architecture, and one of unique scope.

Charles-Édouard Jeanneret-Gris was born in Switzerland in La Chaux-de-Fonds, on 6 October 1887, and is universally known by the name Le Corbusier, an author's, artist's and architect's pseudonym used for the first time in 1920. Before becoming Le Corbusier, Charles-Édouard Jeanneret received a firm grounding in the arts in his native town, complemented through study trips to Central Europe, Italy, Greece and Turkey and meetings with major avant-garde personalities of the time like Tony Garnier (1869-1948), Henri Sauvage (1873-1932), Josef Hoffmann (1870-1956) and Heinrich Tessenow (1876-1950). He completed his training by working in the agency of Auguste Perret (1874-1954) for sixteen months (1908-1909) and briefly in 1910 with Peter Behrens (1868-1940). From the outset, his career had taken on an international scope.

From 1909 to 1917, during his stays in La Chaux du Fonds, Charles-Édouard Jeanneret had numerous opportunities to teach and work as an architect. This first period in Switzerland, during which he built a cinema and several houses, remains characterised by regionalist or 'classical' architecture.

When Jeanneret became 'Le Corbusier' in 1920, he was 33 years old and perfectly cognizant of all the artistic advances in Europe in the spheres of architecture, painting or furnishings. For him, there was clearly a need for a new architecture. With his theoretical credentials, he was ready to produce an outstanding contribution to the modern architecture then emerging.

➔ The Purist Foundations of *The Architectural Work of Le Corbusier*

The first stone for *The Architectural Work of Le Corbusier* was laid in 1920, when, using a pseudonym, he published his first architectural article in the avant-garde journal, *L'Esprit Nouveau*, which he had just founded with his friend, Amédée Ozenfant (1886-1966), and the poet, Paul Dermée (1886-1951). His first articles were later republished in his first books, *Vers une architecture* (1923), *Urbanisme* (1925) and *L'Art décoratif d'aujourd'hui* (1925). Immediately translated into all languages, this triptych became a bible for modern architects and contributed immediately to giving an international dimension to *The Architectural Work of Le Corbusier*.

In 1922, in Paris, Le Corbusier set up an architectural studio with his cousin from Geneva, the architect Pierre Jeanneret (1896 – 1967). The first decade of *The Architectural Work of Le Corbusier* was, in his own words, a period of 'patient research'. Through work on a series of ten major buildings, it led him to devise the new aesthetic of Purism, which was to propel his work to the avant-garde of architectural creation.

Purism was a movement in painting invented by Charles-Édouard Jeanneret (Le Corbusier) and Amédée Ozenfant and subsequently adapted to architecture by Le Corbusier. Thus, Le Corbusier was to fundamentally transform academic architectural practice by incorporating to it the attainments of contemporary painting. Purism refused any notion of individual sensibility and pursued the quest for a new and shared language. 'Only the general is of any worth, only the transmissible is of any value' wrote Le Corbusier in January 1921 in *Après le Cubisme*, a document that amounted to a Purist manifesto. This was a condemnation of 'individualist' art in favour of 'universal' art.

Not only is *The Architectural Work of Le Corbusier* an outstanding universal legacy of modern architecture, the thinking which underlies it is itself universalist. The idea is to use 'primary elements' which, when co-ordinated according to certain rules, will arouse the same emotions in all, whatever their origin, culture, age or religion. This was, of course, a utopian dream but, in this case, it was the Modern Movement's prime utopia in the 20th century.

Purism was based on the use of primary forms and colours: the cube, the parallelepiped, the pyramid, the cylinder, the sphere and the geometrical figures which produce them. Le Corbusier shared with his avant-garde colleagues these ideas on simplifying and geometrising architectural language but few, apart from Adolf Loos, went as far as he did.

In less than ten years, Le Corbusier drew up the Purist manifestos of the Modern Movement with his associate Pierre Jeanneret. These centred around a programme that focused primarily on a fundamental issue in modern 20th century society, that of housing: middle class housing or artist's studios – the *Maisons La Roche et Jeanneret*, the *Petite Villa au bord du Lac Léman*, *Maison Guiette*, *Villa Savoye*, *Immeuble Clarté*, *Immeuble locatif à Porte Molitor* – but also multi-housing projects for large numbers of people: *Cité Frugès*, *Maisons de la Weissenhof-Siedlung*, *Loge du jardinier de la Villa Savoye*.

In 1923, Le Corbusier ended his book *Vers une architecture* with a chapter provocatively entitled 'Architecture or revolution?', in which he stated that the social revolution can be avoided precisely by turning to an architecture of quality, whether it be for a 'maison bourgeoise' (middle-class house) or a 'maison ouvrière' (working-class dwelling). This position is the basis of the Modern Movement's redeeming utopia, as it is of *The Architectural Work of Le Corbusier*.

All the buildings in the first decade of *The Architectural Work of Le Corbusier* thus belong to the same Purist aesthetic, universal in the cultural and social meaning of the term. *The Architectural Work of Le Corbusier* was born from a constant to-and-fro movement between built and written manifestoes.

Le Corbusier and Pierre Jeanneret also experimented with reinforced concrete and techniques for standardizing and industrializing both structural works and finishing works. They developed new 'open plan' solutions for the floor plan, creating space through the use of open shafts and eliminating where possible walls and doors which hinder free movement within the building.

During this period of 'patient research', Le Corbusier's architectural work was mainly built owing to the confidence and intrepidity of patrons. Raoul La Roche, Henri Frugès, M. and Mme Savoye; artists like René Guiette; relatives including his father and his mother, but also his brother, Albert Jeanneret. Large public commissions came only after World War Two.

➔ The internationalisation of *The Architectural Work of Le Corbusier*

The Architectural Work of Le Corbusier rapidly became known beyond the frontiers of his native Switzerland and of his chosen homeland France (he acquired French nationality in 1930), and became international. As early as 1926, the *Maison Guiette* in Belgium, then the *Maisons de la Weissenhof-Siedlung* were evidence of the international recognition that his work had already received. These creations, like the later constructions in Tunisia, Russia, Argentina (*Maison Curutchet*, 1949), India (The *Complexe du Capitole* in Chandigarh, 1952), in Japan (*Musée National des Beaux-Arts de l'Occident*, 1955), and further in the United States and Iraq, were in their turn to have a profound influence on national architecture in these countries.

The importance of Le Corbusier's architectural work resulted in his becoming a founding member of the CIAM – (International Congresses of Modern Architecture), whose work was hugely influential in determining 20th century architecture. He participated in their meetings until their dissolution in 1959. During the fourth congress in Athens in 1933, he made an essential contribution to the drafting of an important urban planning manifesto entitled *The Athens Charter*, which he published for the first time in 1943.

In 1936, the international influence of *The Architectural Work of Le Corbusier* led the Brazilian government to engage the architect as a consultant for the National Ministry of Education project in Rio, the implementation of which was entrusted to a young Brazilian team led by Lucio Costa and Oscar Niemeyer. This major undertaking has since been considered to be the beginning of the modern Brazilian School (it has been listed since 1996 on the Tentative List for Brazil).

➔ Experimentation in *The Architectural Work of Le Corbusier*

The architects of the Modern Movement who broke with traditional practice favoured a more scientific and rational approach. This architectural rationalism, which had its origins in the Enlightenment, advocated a programmatic method giving preference to reason over the imitation, idealism and the empiricism which had prevailed in the preceding centuries. The new approach consisted in resolving constraints in a way that was, if not mathematical, at least logical. Modern Movement architects approached each project free of pre-conceptions, engaged as they were in a process of permanent research corresponding to the technical and social expectations of a constantly developing industrialised society.

Le Corbusier was constantly working on the development of his own aesthetic and formal practice. Comparable in this respect to his illustrious Spanish contemporary, Antoni Gaudí, architectural creation at world level is not the same before and after Le Corbusier.

This capacity for questioning and challenging is not confined purely to the formal and aesthetic sphere. The development of *The Architectural Work of Le Corbusier* is part of an ongoing process of research and innovation. His work remains experimental, from the *Maisons La Roche et Jeanneret* built in 1923 to the *Maison de la Culture de Firminy* finished shortly before the architect's death. It illustrates a constant concern for the renewal not only of forms, but also of concepts and techniques. Thus *The Architectural Work of Le Corbusier* takes shape in time and in its diversity and is to be understood in this way.

The influence of Purism is the first major aesthetic contribution made by The Architectural Work of Le Corbusier to the Modern Movement. However, since the concept of modernity rests on a perpetual challenge to the status quo, *The Architectural Work of Le Corbusier* exists in a spirit of permanent experiment. In this respect, it is comparable to Picasso's painting and sculpture.

Mixing artificial and natural materials, smooth and rough surfaces which catch the light differently, experimenting with new textures, *The Architectural Work of Le Corbusier* reveals a fundamental contribution to the emergence in the 1950s of a trend in the Modern Movement nicknamed 'Brutalism' by critics and attributed by them to Le Corbusier. An exhibition on 'Le Corbusier and the Question of Brutalism', presented in Marseilles in 2014, highlighted the primacy of *The Architectural Work of Le Corbusier* in the emergence of Brutalism.

The *Unité d'habitation* in Marseilles, the *Manufacture à Saint-Dié*, the *Cabanon de Le Corbusier* at Roquebrune-Cap-Martin, the *Complexe du Capitole*, the *Musée National des Beaux-Arts de l'Occident*, all are part of this Brutalist approach, which represents a major evolution in the aesthetic of the Modern Movement. A young school of architects, British to begin with and later international, adopted this trend, in particular in the work of Peter and Alison Smithson and James Stirling.

The formal principles of modern architecture were not questioned in their essential features; Brutalism is an architecture of simple, geometrical forms, ruling out any notion of decoration and with a preference for terrace roofs rather than sloping roofs. But, like some of his colleagues, Le Corbusier introduced new materials including bricks, stone and wood and abandoned the aesthetics of smooth surfaces in favour of rough pre-cast concrete. He favoured textures that caught the light more vividly and in which formal organization, or the contrasts of light and shade, were more clear-cut.

By the mid-1950s, *The Architectural Work of Le Corbusier*, present on four continents, had definitively achieved a planetary dimension unprecedented in the history of architecture; this was summed up in the title of Jean-Louis Cohen's book, *'Le Corbusier. La Planète comme Chantier'* (The World as Construction Site). After the Second World War, Le Corbusier was in demand all over the world for projects, lectures or consultations. In 1946-47, he travelled to the United States where he led a study mission and participated in the choice of a location for UNO headquarters. His international recognition extended far beyond avant-garde circles. He had become a leading figure in international architecture with a high media coverage.

At this point, late in the day, he received a number of large-scale commissions. While not all of these could be completed before his death, some mark a new turn taken by the Modern Movement towards a sculptural approach, a decisive step that has remained influential in the early 21st century. The 1950s and 1960s witnessed the architectural work of Le Corbusier adopting complex forms which, while still originating in the Modern

Movement, now benefited from new advances in mathematics. The *Chapelle Notre-Dame-du-Haut*, the *Complexe du Capitole*, the *Couvent Sainte-Marie de-la-Tourette*, and the *Maison de la Culture de Firminy* are all evidence of this formal renewal of the Modern Movement. The curves, the ungainly surfaces and the hyperbolic paraboloids are all introduced, not to replace previous principles, but to enrich them. Young architects or engineers like Oscar Niemeyer in Brazil, Eero Saarinen in the United States, Jørn Utzon in Australia, Luigi Nervi in Italy, or Kenzō Tange in Japan, also explored these directions, to which Le Corbusier had turned when already in his sixties.

The Architectural Work of Le Corbusier was thus enriched by more sculptural edifices, while still remaining faithful to the architect's well-known definition of architecture, given in the early 1920s, 'Architecture is the masterly, correct and magnificent play of volumes brought together in light.'

Thus *The Architectural Work of Le Corbusier*, built through half a century, became an outstanding testimony to all the phases of the Modern Movement's development.

2] Developments in *The Architectural Work of Le Corbusier* since its completion

➔ The reception of Le Corbusier's architectural work

When Le Corbusier died in 1965, his architectural work was undeniably considered by critics and by his peers as a reference for contemporary creation. France honoured him with a national funeral attended by architects from all over the world. All, including his rivals, stressed how his work had revolutionized the traditional vision of architecture.

Le Corbusier's architectural work immediately became part of the syllabus of schools of art and architecture throughout the world. At the same time, there appeared several monographs which attempted to give an overall idea of his output, in particular Maurice Besset's *Qui était Le Corbusier?* and Stanislaus von Moos', *Le Corbusier. L'architecte et son mythe*.

In 1968, the Fondation Le Corbusier, which the architect had hoped to see during his lifetime, was finally set up; gradually all of his archives became available to researchers from all over the world, giving access to a wealth of documents. In the 20th century probably only Frank Lloyd Wright has been the subject of a comparable number of publications. No statistical figures are available on this point, but consultation of the BHA (*Bibliography of the History of Art*) and the RILA (*Répertoire international de la littérature de l'art*) catalogues, as well as the files of the two richest architectural libraries in the world, can give us some idea.

But, at the height of the post-modern crisis, this interest on the part of academics and architects has not prevented Le Corbusier from suffering the fate of all the Moderns, his ideas being fiercely challenged and the heritage significance of his achievements largely neglected.

Attacks on his works had already begun in the architect's lifetime, and he reacted regularly and sometimes violently. This was the case with the Villa Jeanneret-Perret in

La Chaux-de-Fonds, but also when the *Villa Savoye* was threatened with destruction in 1964. The *Immeuble Clarté* and the *Maison Guiette* in 1978 were also threatened with abandon or destruction, the former in 1970 and the latter in 1978. In Argentina, the *Maison du Docteur Curutchet* gradually deteriorated, remaining empty for almost 30 years. The two standardised housing estates in Pessac and Stuttgart started to deteriorate as soon as they were built, subsequently undergoing radical alterations due to the occupants' failure to appreciate the innovative qualities of this architecture. Threatened with destruction by the Nazi regime, the Weissenhof estate in Stuttgart, including Le Corbusier's two houses, suffered the same disregard or contempt until the 1980s, despite having officially been protected as far back as 1958.

Tableau des occurrences des noms d'architectes dans le répertoire commun BHA & RILA et des catalogues des bibliothèques du CCA et du Getty Research Institute (juillet 2014)

Architectes	BHA & RILA	Getty	CCA
Le Corbusier	1 013	774	1 037
Frank Lloyd Wright	606	573	1 399
Mies van der Rohe	359	257	441
Walter Gropius	259	204	227
Alvar Aalto	177	212	249
Peter Behrens	134	74	63
Gerrit Rietveld	101	65	62
Hors XX^e siècle			
Le Bernin	972	238	160
Andréa Palladio	916	448	491
Karl-F. Schinkel	480	196	205
E. Viollet-Le-Duc	341	115	149

The influence of *the Architectural Work of Le Corbusier* within the States Parties of the Property

The international influence of *the architectural work of Le Corbusier* is unrivalled, both in the eleven countries in which he built and in those all over the world for which he had projects and, particularly through his publications and lectures. There is no point in attempting to draw up an exhaustive list. We shall limit ourselves here to recalling the influence that this work has had in the States Parties participant to this nomination.

It may however be claimed that the influence of his work is perceptible in the everyday architecture of the second half of the 20th century, in its construction methods and in the development of the architectural profession and its internationalisation.

Germany

Le Corbusier's work is closely associated with the Neues Bauen movement – a new building style that emerging in Germany after 1900 – and with the development of the Modern Movement after the Second World War. The first third of the 20th century in particular witnessed powerful and fruitful interaction between Le Corbusier and modern trends in Germany, despite this interaction being subject to antagonisms and radical breaks.

Le Corbusier's stays in Germany had already proved a rich source of inspiration before the First World War. In turn, his written and built work had been known in Germany since the 1920s, and was the subject of lively discussions, characterized by both admiration and rejection, traces of which are still with us today. These have recently been documented by important exhibitions in Weil am Rhein (2007) and Berlin (2009) covering all his architectural and artistic work and visited by large numbers of people.

Long before he was known as Le Corbusier, Charles-Edouard Jeanneret had taken an intense interest in the Modern Movement emerging in Germany and in Austria. During an extended stay in Germany from April 1910 to April 1911, he visited various cities to inquire into the Deutscher Werkbund, founded in 1907, a movement which had rapidly become the driving force in German cultural renewal. Jeanneret met representatives of the Deutscher Werkbund, including Peter Behrens, Heinrich Tessenow and Karl Ernst Osthaus. In Berlin he worked for several months in the studio of Peter Behrens, who not long before had also played host to Walter Gropius and Ludwig Mies van der Rohe.

The importance of Le Corbusier for the Modern Movement in Germany can be seen above all in his participation in its two biggest architectural exhibitions: those of the Werkbund in Stuttgart in 1927 and the Interbau in Berlin in 1957.

It was a very self-assured Modern Movement that was on view in 1927 at the Weissenhof in Stuttgart. It was led by German architects most of whom were members of the 'Ring', a group of Neues Bauen architects founded by Ludwig Mies van der Rohe. The Deutscher Werkbund, open to foreign influences, also invited the most important representatives of the Modern Movement in Europe, with whom it was in close contact.

At this time, Le Corbusier was an independent figure in architecture and an influential theoretician in Modern Movement circles in Germany. In 1923, he participated in the large Bauhaus exhibition in Weimar. In 1926, *Vers une architecture*, his first collection of critical essays, was translated and published in Stuttgart under the title *Kommende Baukunst*, arousing considerable interest within the Movement. As the exhibition's artistic director, Mies van der Rohe resisted all attempts to exclude Le Corbusier from the 1927 Werkbund Exhibition in Stuttgart, considering that this outstanding event in modern architecture could not forgo the presence of an '*esprit français*' amidst the new trends in Germany. The atmosphere of renewal in Stuttgart created a favourable background for the creation of the CIAM congresses in La Sarraz in 1928. Their second policy congress was held in Frankfurt in 1929.



Couverture de la publication d'Alfred Roth consacrée en 1927 aux deux maisons de Le Corbusier et Pierre Jeanneret à Stuttgart, où, pour la première fois, sont énoncés les *Cinq points pour une architecture nouvelle*. Archives FLC.

With the rise of National Socialism, modern experiments were subjected to increasing political repression. Already in 1925, nationalist attacks forced the Bauhaus to leave Weimar and move to Dessau. In 1929, the Great Depression resulted in almost total paralysis of the building industry. Although the new architecture, known since 1932 as the 'international style', was predominantly the work of German architects, it almost disappeared in Germany itself, being at best relegated to specific markets in the war economy until 1945.

In fact, the situation in 1957 was totally different from that of 1927. 1957, the year of the Interbau exhibition in West Berlin, signalled West Germany's attempt to reconnect with the international architectural scene through a new vision, resolutely opposed to the classically inspired reconstruction style initially implemented in East Berlin. In the context of this international exhibition, the Hansaviertel, a middle-class area in West Berlin, originally of a block perimeter development type ("Blockrandbebauung") but destroyed during the war, was entirely rebuilt on modern architectural principles. Le Corbusier was of course invited to participate in the exhibition. This gave him the opportunity to build in Berlin the only Unité d'Habitation existing outside France. A few steps away from the Stadium that housed the 1936 Olympic Games, the site constitutes a resolutely Modernist response to the brash monumentalism of National Socialist architecture.



The reconstruction of Berlin and the development of architecture in all West German cities after the war are a clear expression of the ideas put forward in the *Charter of Athens*. This Charter however, drawn up by Le Corbusier in occupied France in 1943, ten years after the 4th CIAM Congress, was translated and published in Germany for the first time in 1962, at a time when many of the decisions relating to reconstruction had long since been taken and when they were already being subjected to criticism. It was therefore not so much the Charter itself which was implemented in post-war Germany, as the programme contained within it, a programme which had influenced urban planning designs since the 1920s and the CIAM Congresses held before the Second World War.



Unité d'habitation, Berlin.
Archives FLC.

In the French occupation zone in particular, the first plans for the rebuilding of Saarbrücken, Saarlouis and Mainz constituted a faithful transposition of the theories of the 'functional city' formulated in the *Athens Charter*. In Mainz, a reconstruction plan in keeping with Le Corbusier's plan for the reconstruction of Saint-Dié was drawn up by Marcel Lods at the request of the French occupying force. The Germans preferred a traditionalist plan by Paul Schmitthenner, who was one of Le Corbusier's detractors when the Weissenhof housing estate was being designed in 1927.

The concept of a '*grande unité d'habitation*' as set out by Le Corbusier in *La Ville Radieuse* and implemented in the Unité d'habitation has become the reference in West Germany – and, in a different context, also in East Germany – as a determining characteristic of modern urban planning. The social aspects of Le Corbusier's concept of a 'vertical city' were however not adopted. This is why the post war construction of mass housing rapidly acquired connotations of anonymity and inhospitality, regraded as being specific to modernity.

Today the reception of Le Corbusier's work in Germany and in Europe tends more and more to stress the pivotal idea of a 'synthesis of the arts', appearing in the correlation between numerous disciplines including architecture, urban planning, painting and design. The global, universal nature of Le Corbusier's work and his artistic approach, which are modern both in expression and in the media used, has found recognition.

Argentina

The relationship between Le Corbusier and Latin America developed over a period of 40 years. At the beginning of the 1920s the main Latin American cultural centres followed the international avant-garde movement very closely; a few artists were in continuous contact with the European avant-garde. Apparently it was Blaise Cendrars, also a native of La Chaux-de-Fonds, who aroused Le Corbusier's interest in Latin America. Le Corbusier had developed personal and professional contacts with eminent figures like the Brazilian writer Paulo Prado, or the Chilean Sergio Larraín.

In 1929, Le Corbusier's journey to South America marked the first direct contact between Le Corbusier and this part of the world; the influence was reciprocal and quite remarkable. Le Corbusier was invited to Buenos Aires by the Society of the Friends of Art to give a series of ten lectures. These were promoted and organised by Victoria Ocampo. Le Corbusier also went to Brazil.

The contacts with Victoria Ocampo led to a few projects, including the Villa Ocampo (1928) and a small sky-scraper in Palermo, but none of these were carried out. Nor were other projects originating in his trips to Latin America, particularly the Villa Martínez de Hoz (1930, Buenos Aires) and the Villa Errazuriz (1930, Chile).

In 1936, seven years after his first journey, Le Corbusier returned to Brazil as a consultant for a project to build the Ministry for National Education in Rio (1936-1945), which was assigned to a team directed by Lucio Costa. This building is now considered to be the starting point of modern architecture in Brazil.

In October 1937, two young architects from Argentina who were just finishing their studies visited Le Corbusier: Juan Kurchan and Jorge Ferrai Hardoy. Both wanted to work with him. He gave them the task of drawing up an urban development plan for Buenos-Aires but, despite official contacts, the project came to nothing.

Le Corbusier also considered studies for the towns of Chillán (1939) and Santiago de Chili, as well as designing an urban plan for Bogotá, the capital of Colombia (1947). But none of these projects came to fruition.

Twenty years elapsed between Le Corbusier's stay in Argentina and the commission for what was to constitute his only built work in Latin America, the *Maison du Docteur Curutchet* in La Plata. His later projects were all associated with Brazil: the *Maison du Brésil* at the Cité Universitaire Internationale in Paris, and later the French Embassy in Brasília. This last project, designed in 1964, was never built.

Le Corbusier's influence on the development of architecture and urban planning in Latin America is distinctly superior to that of the other members of the Modern Movement. The explanation for this can perhaps be found in his early contacts, numerous journeys and projects for the region. Audiences were won over by the strength and charisma of his personality, an effect consolidated by the spread of his writings and his work. We have only to list the names of the Latin American architects who worked with him in the studio in the rue de Sèvres: Juan Kurchan and Jorge Ferrari from Argentina, German Samper and Rogelio Salmons from Colombia, Carlos Gomez Gavazzo and Justino Serralta from Uruguay and from Chile, Roberto Dávila, Roberto Matta, Emilio Duhart and Guillermo Jullian de la Fuente.

Brazil was perhaps the earliest to country feel the influence of Le Corbusier. In the wake of their experience with Le Corbusier during his stay in 1936, Brazilian architects were to develop their own specific architectural style, the first manifestations of which appeared in the 1940s with Oscar Niemeyer's buildings in Pampulha. But it was in Brasília (LPM), the new capital of the country and the most outstanding creation of Latin American urban planning in the 20th century, that the two main figures of Brazilian architecture, Lucio Costa and Oscar Niemeyer, were to give the teaching and theory of Le Corbusier and the CIAM its most successful expression.

In Argentina, the direct influence of Le Corbusier was clearly apparent in the work of the Austral Group, formed in 1939. Juan Kurchan and Jorge Ferrari Hardoy – who had previously had the opportunity of working with Le Corbusier on the Plan for Buenos Aires – and the Catalan Antoni Bonet – who had worked for a while in the Rue de Sèvres before settling in Argentina – were its main proponents. Bonet's work gave new life to architecture



Le Corbusier à Bogotá, 1950.
Avec J.L. Sert et P.L. Wiener.
FLC L4-4-16-001 ; FLC L4-4-19-001

in Argentina. The first modern architecture in the country had developed in the 1930s mainly under German influence. Bonet in contrast, with his building in Buenos Aires in 1939, developed a more comprehensive concept and a more innovative aesthetic, including some of Le Corbusier's Five Points. Kurchan and Ferrari adapted Le Corbusier's principles to multi-dwelling buildings, introducing innovation at local level, in their 1942 building located in Rua Virrey del Pino in Buenos Aires. Amancio Williams, who in spite of his limited output was one of the great inventors of Latin-American architecture, incorporated elements of Le Corbusier's language into a number of his projects, as for example in the Casa del Puente (House of the Bridge) in 1942. In Argentina, some of the buildings of the 1950s also show the influence of Le Corbusier's Brutalist period, examples being the work of the SEPRA Studio (Sánchez Elía, Peralta Ramos and Agostini), of Clorindo Testa and certain buildings in the north-eastern region by the architects Soto and Rivarola. The buildings constructed by the postal services in several cities in Argentina at the beginning of the 1950s also show Le Corbusier's influence.

In Chili, it was the work of Emilio Duhart which most clearly showed Le Corbusier's influence. In his 1960 building for the United Nations in Santiago, Duhart displayed the experience acquired with Le Corbusier by endeavouring to link the language and principles of modern architecture with local traditions and the geographical situation. In Mexico, the influence of Le Corbusier was apparent in Juan O'Gorman's 1930 design for the houses for the painters Diego Rivera and Frida Kahlo in a residential area in Mexico City. The influence of Purism is clear in Diego Rivera's house, which is very similar to Ozenfant's studio-house.



Esquisse vue d'avion pour l'aménagement de Rio-de-Janeiro, présentée pour la première fois lors d'une conférence donnée à Rio le 9 décembre 1929, puis publiée en 1930 dans *Précisions sur un état présent de l'architecture et de l'urbanisme*. FLC 32091

The exchanges between Le Corbusier and Latin America were intense and reciprocal and have left their mark on both sides. In return, it is possible that the landscape, the sky and the enthusiasm of his Latin American disciples were a source of inspiration for the Le Corbusier's poetics. For Latin America, despite the fact that most of his projects were not built, the contact with Le Corbusier served to stimulate a spirit of innovation, experimentation and discovery of new possibilities for the improvement of people's lives by associating innovation with tradition.

L'HÉRITAGE ET L'INFLUENCE DE LE CORBUSIER À LA PLATA

Modern architecture began to develop in La Plata in the 1930s through German academic journals. One of those who introduced modern architecture to Argentina was the engineer Antonio Vilar. His meeting with Le Corbusier during his stay in 1929 had an important influence on the process of transition towards modern architecture. Le Corbusier's work was known in La Plata before the construction of the *Maison du Docteur Curutchet*.

However, the construction of this house was an exceptional event which attracted the attention of architects and students in architecture. As soon as it was built, the house became a place of pilgrimage for professionals and students alike, not only from La Plata but also from Buenos Aires and other cities in Argentina.

In La Plata, several buildings bear witness to this influence, in particular, the Ministry for Public Works in the province of Buenos Aires at the beginning of the 1950s, the extension to the Bank of the Province of Buenos Aires at the end of the 1960s, built in the spirit of Brutalism, and the house of the architect Ruben Pesci (1970).

The restoration and opening to the public of the *Maison du Docteur Curutchet* in 1997 renewed interest in this unique example of modern architecture in Latin America. Architects, students and amateurs of modern architecture came from all over the world to visit the house, which has become a permanent source of inspiration for understanding not only Le Corbusier's thinking and architectural practice, but also for the question of integrating modern architecture into a traditional urban environment.

Belgium

Despite the very limited number of works built on Belgian soil (only one has survived), the influence of *L'Œuvre Architecturale de Le Corbusier* on 20th century Belgian architecture is undeniable.

This influence was particularly felt through his written contributions and publications, beginning with the review *L'Esprit Nouveau* in 1920. The earliest subscribers to this journal included the Belgian painters René Magritte and René Guiette. As well as Le Corbusier and Ozenfant, the co-founders of *L'Esprit Nouveau* included the Belgian poet Paul Dermée, who had settled in Paris and was responsible for the journal's title. Dermée's participation, however, was brief and he left the magazine in late 1920 following disagreements.

Vers une architecture, published in 1923, did not go unnoticed in the avant-garde press and indeed reached its target audience. Le Corbusier's publications were the only ones by an architect to be advertised in Belgian journals. Le Corbusier's influence is also apparent in the many lectures he was invited to give in Brussels and Antwerp between 1926 and 1933. He was even asked to give interviews on Belgian radio as early as the 1920s.

At the 1925 International Exposition of Modern Decorative and Industrial Arts in Paris, it was particularly the *Pavillon de l'Esprit Nouveau* that impressed the Belgian Modernist artists and architects who had come to Paris. They included Gaston Eysnelinck and Leon Stynen, as well as René Guiette. Soon afterwards Guiette commissioned the young Le Corbusier to build him a studio-residence in a new district in Antwerp. At that time, Guiette entertained the illusion that his modern home would help to make of this new district a true manifesto of modern architecture. This was not to be the case and, following the destruction of the *Pavillon Philips* in 1958, *Maison Guiette* has remained the only surviving building by Le Corbusier in Belgium. With the exception of his homeland, Switzerland, it was also the first of Le Corbusier's works to be built outside France.

Maison Guiette belongs to the series of "purist" dwellings to which in the 1920s Le Corbusier applied the *Five points of a new architecture*, of great interest to the avant-garde Belgian architects of the 1920s and 1930s. Among these, Louis-Herman De Koninck, Huib Hoste, Stynen and the Équerre group clearly showed interest in Corbusian principles. Between 1930 and 1936, Gaston Eysnelinck designed several "machines for living in", while Paul-Amaury Michel developed the *Citrohan principle*. It was at this time that the La Cambre Higher Institute for Decorative Arts was set up. Under the direction of Henry Van de Velde and with many Belgian Modernists among its teachers, it was a school that offered an alternative to the so-called "academic" teaching then prevailing in Belgium.

Le Corbusier had personal relationships with many of his Belgian colleagues among whom were Victor Bourgeois and Hoste, founding members of CIAM in 1928. These architects and other Belgian artists were to act as intermediaries in promoting the work of Le Corbusier in Belgium.

Thanks to the CIAM Congresses, Le Corbusier's ideas entered the debate on urban planning and modern architecture in Belgium. In 1932 the third CIAM Congress was devoted to rational land development ("Rationale Bebauungsweisen") and took place in Brussels in Victor Horta's Palais des Beaux-Arts.

In the 1930s, Le Corbusier took part in the competition to build a new district of more than 100,000 inhabitants on the left bank of the Scheldt in Antwerp (the historic city having developed entirely on the right bank). Paul Otlet, the promoter of the Mundaneum proposal, encouraged Le Corbusier to participate in this *Linkeroever* (Left Bank) Project, suggesting a partnership with a local team including Huib Hoste and Fe Loquet. The competition was a huge success, with more than 300 entries from all over the world. The project by Le Corbusier, Hoste, Loquet and Otlet was a perfect illustration of the *Ville Radieuse*, but in the end no project in the competition won first prize and the civil engineer and city architect were given the task of establishing a new development plan for the Left Bank. This plan was approved in April 1934 but strongly criticised by Le Corbusier, who in 1936 was to repeat and sharpen his criticisms. These criticisms, among others, probably played an important role in the revision of the plan. Le Corbusier and Hoste proposed a project based on the official plan but completely reworked. Despite being more realistic and pragmatic, Le Corbusier's new project was to have no influence on future urbanization of the left bank of the Scheldt.



Pavillon de l'Esprit Nouveau, Paris, Exposition des Arts Décoratifs, 1925
FLC L2(13)18



Paul-Amaury Michel,
Maison-de-Verre, Bruxelles, 1936.



Le Corbusier et Iannis Xenakis,
Pavillon Philips, Bruxelles,
1958 (détruit).

Despite the failure of his *Linkeroever* project, Le Corbusier's influence in the world of Belgian architecture and urbanism became definitively established in the years following the Second World War. His views were echoed by a generation of teachers and professors, who presented them as the foundations of the project. This modern architecture fitted well with the faith in technology characteristic of the 1950s and 1960s and illustrated by the Brussels Universal Exhibition of 1958. At this exhibition, the first to take place after the Second World War, the design of the participants' pavilions vied with each other in ingenuity and innovation. The one designed for Philips by Le Corbusier and Iannis Xenakis attracted particular attention. Unfortunately, like most of the buildings, this pavilion was dismantled at the close of the exhibition.

For Pierre Puttemans, a teacher at the La Cambre Institute, the influence of Le Corbusier's work on architectural theory and practice in Belgium from 1945 to 1970 showed itself in a number of ways:

- imitations of several key works;
- interpreting and continuing his research in architecture and urban planning, notably in the work of Willy Van der Meeren, or René Braem's collective realizations;
- in one form or another, commercial and populist trivialization of Le Corbusier's ideas and aesthetics;
- the search for a compromise, especially in the case of certain "early Modernists" like Victor Bourgeois, Louis Herman De Koninck or Leon Stynen;
- proclaiming and circulating functionalism and a modern aesthetic largely inspired by Le Corbusier, but also by other leading lights of contemporary architecture;
- Corbusian inspiration of Belgian Brutalism;
- a major contribution to the body of ideas in the inter-war period.

According to René Braem, a former trainee with Le Corbusier, and major representative of modern architecture in Belgium, Le Corbusier was the first to take the measure of the technological potential of concrete and steel. In his view, Le Corbusier was a great artist who deserves an important and permanent place in the history of architecture.



Le Corbusier avec André Malraux
sur le site de Chandigarh.
FLC L4(3)12

France

The historian Jacques Lucan began his study of French architecture in the late twentieth century with the death of Le Corbusier in August 1965, in a chapter entitled "Demise of the Master". In the same year, the subject of the Institut de France's 1965 Rome Competition was a Foundation for the study of Modern Architecture, a tribute to Le Corbusier, described as "one of the greatest architects of our time", he who had already pronounced the demise of the loathed Academy in the twenties. Yet this apparent consensus, amazing as it was (and indeed described by Beaux-Arts students as "necrophagous") cannot hide a much more complex and often conflictual view of Le Corbusier's influence in France, where he had settled in 1917.

Unknown on his arrival, in the following decade Charles-Édouard Jeanneret, now known as Le Corbusier, established himself as the key figure in architecture in both France and the rest of the world. This sudden fame was due to the publication of his first articles in the avant-garde journal *L'Esprit Nouveau*, and his early manifesto works including *Maisons La Roche et Jeanneret*, *Cité Frugès de Pessac* or *Villa Savoye*, all built between 1923 and 1930. During the same period, he published no less than seven books proposing a new approach to architecture through a fruitful interchange between architectural theory and practice. The built work fed the written work, itself fed by many unrealized and sometimes controversial projects. From the 1920s, Le Corbusier fully occupied the forefront of the French architectural scene and whether it was his built work, his projects, his writings or his lectures, all were the subject of heated debates. More than any other modern architect, Le Corbusier put himself at risk. In 1931, Raymond Fischer, a former colleague of Adolf Loos and an important figure in French modernity, unambiguously expressed the general feeling: "We must pay tribute where tribute is due. M. Le Corbusier has formulated in clear language the laws of architecture to come. He is the surest guide for the new generation".

The context in which the Modern Movement developed in France in the interwar period was very different from that of Germany, Belgium, the Netherlands or the USSR, the main centres of this radical avant-garde. There was no school in France comparable to the Bauhaus school in Germany, no professional association such as the Deutscher Werkbund, no organized movement like De Stijl in the Netherlands or Russian Constructivism. The individualism of French architects had promoted the emergence of master figures, at one point embodied by Auguste Perret, however rapidly overtaken by Le Corbusier's militancy, creativity and aura. The critical violence then directed at him was a measure of his unique place in the forefront of the scene. In the early thirties, this criticism was sharpened by the global economic crisis and the rise in unemployment and the moderns were accused of being responsible for unemployment in the building industry. These attacks, confusedly mingling anti-Germanism and anti-Bolshevism, focused on three points (i) the formal question, (ii) the economic situation and (iii) the political and social aspect.

Le Corbusier's work in the thirties was nevertheless observed, analysed and commented on by all young architects, as well as students of the School of Fine Arts, where the name of Le Corbusier was banned. While avoiding mere imitating, many architects borrowed Le Corbusier's formal, distributional or spatial principles. This applied to major architects like Jean Ginsberg, Eugène Beaudouin and Marcel Lods, Jean Badovici and Eileen Gray, Jean-Charles Moreux, etc.

Although Le Corbusier did not teach, he gained a following through media coverage of his works and his ceaseless activity as a propagator of modern thinking. His studio attracted many French trainees. Of Le Corbusier's approximately three hundred known co-workers, more than sixty were French. They formed the main group, which may seem natural, but it should be noted that the vast majority of them were to join the workshop after the Second World War, a sign that going to work for Le Corbusier was not advisable for a Beaux Arts student between the wars. They then emerged as advocates and effective spokespersons for the thought and work of the "boss". Among the best known were André Wogenscky, Vladimir Bodiansky, Gerald Hanning, Claude Parent, Roger Aujame, Ionel Schein, André Roux and José Oubrerie.

After 1945, although Le Corbusier finally obtained several important commissions in France, he was nonetheless bypassed for the two main postwar French building projects: those of Reconstruction and mass housing, known in France as "*grands ensembles*". Except for the building of four residential units representing a total of less than 2,000 social dwellings out of 4 million built between 1945 and 1965, Le Corbusier was ignored in these two phases of mass housing construction. Despite his non-participation, it was the principles of the Charter of Athens and the formal principles of the Modern Movement, albeit simplified, travestied and emptied of their spatial, distributive and social qualities, that were adopted for the construction of these "*grands ensembles*".

The ideas of the Modern Movement and of Le Corbusier were thus steadily plundered and subjected to the logic of state funding, with no other urban or architectural ambition than to quantitatively solve a real housing shortage problem. They were also subjected to institutional pillaging by the École des Beaux-Arts, which made superficial use of their forms to renew its compositional vocabulary. As Philippe Panerai emphasized, "in this way the 'Academy' won on two fronts: it renewed a formal repertory that was wearing thin and it destabilized those who, using Corbu's example, were trying to make things happen from within the École".

Le Corbusier's post-war buildings in France, the *Unité d'habitation* de Marseilles, the *Chapelle de Ronchamp*, *Couvent de la Tourette*, or the *Maison de la Culture de Firminy*, have continued to have a major impact on production in France. Like Fischer in 1931, Candilis could still say in 1964: "He is the big boss, the only one".

Now, in the early twenty-first century, French architecture is still deeply marked by the principles of the Modern Movement, in which Le Corbusier's work plays a major role. In all surveys made of architects' reputations, his name is always the first to be mentioned. He continues to be taught in all national schools of architecture as an indispensable reference for understanding today's architecture.



Les obsèques nationales de Le Corbusier, le 2 septembre 1965, avec un hommage solennel dans la Cour carrée du Louvre à Paris. FLC L4(1)150

Inde

It was in India that Le Corbusier found his only opportunity to give shape to his ideas on urban planning. But his influence in this country comes not only from the realization of the Chandigarh plan, but also from a series of outstanding works, the monumental buildings of the Capitol Complex in the capital of the Punjab, together with the *Palais des Filateurs* and individual houses in Ahmedabad, Gujarat State.

Le Corbusier was invited to carry out the Chandigarh development plan at a time when the nation, recovering from the long struggle for its hard-won freedom, wished to assert its identity and its place within the family of the developed nations.

After independence, views on the future of Indian architecture diverged. One part of Indian society, campaigning to revive the prestige of ancient India, opposed the other, made up of progressives like Jawaharlal Nehru, who advocated the country's modernization. In the context of this debate between tradition and modernity, the creation of Chandigarh by Le Corbusier was a turning point in the emergence of modern architecture in India. Chandigarh "released India from its torpor" and definitively settled the dispute between *revivalists* and modernists.



Le Corbusier et Jawaharlal Nehru (1889-1964), Premier ministre de l'Inde (1947-1964) à l'initiative de la fondation de Chandigarh. FLC L4(3)2

Nehru's wish – "That [Chandigarh] should be a new city, a symbol of India's freedom, unfettered by the traditions of the past ... an expression of the nation's faith in the future" – found tangible expression in Le Corbusier's seminal works, sources of a unique modern heritage in India and throughout the world.

The city of Chandigarh was the first holistic expression of modern urban planning in India. It implemented urban principles like multilayered circulation systems, residential sectors, landscaping and tree planting, pedestrian walkways, etc. Going far beyond the piecemeal attempts made previously, all of these components were assembled here in an unprecedented model for a modern city designed around Le Corbusier's four main concerns: comfortable, rational living, work activity, the circulation of the inhabitants and care for the body and the mind.

Thus, Chandigarh is not just a city, but a system of thought symbolizing modernity. It opened up the path to modernization that was at once social, economic and cultural. Chandigarh formalizes Nehru's aspiration for a modern, secular state and a bedrock for modern urbanism in India. The capitals of the State of Bhubaneswar and Gandhinagar were greatly inspired by this application of Le Corbusier's principles of scientific rationalism, efficiency and social progress to the design of urban forms. The use of concrete to create monumental and civic architecture is fully expressed in these cities.

Le Corbusier's architectural works in Chandigarh and Ahmedabad were not created for India as it was at the time, but for what it aspired to be. Almost all the first generation Indian architects in the wake of Independence, men like Achyut Kanvinde, Balkrishna Doshi and Charles Correa, were heavily influenced by his unique architectural vocabulary and progressive vision of an environment designed to create a modern society. His work defines the precepts of the modern movement as a break with the past, an entry into a new future, a harbinger of change introducing a new aesthetic in Indian architecture. Paradoxically, the resulting work is contextualized, seemingly timeless and of unlimited scope. The aesthetic thus created, derived from a universalist approach to space, shapes, light and colour, is still relevant in our contemporary context. It is scarcely surprising that generations of Indian architects continue to be inspired by Le Corbusier's theories and works.

After Independence, the decline of the colonial influence in India was reflected in the creation of government administrative services, banks, industrialized housing, cinemas, clubs and public buildings, all programmes of a new type, requiring their own architectural vocabulary to represent a changing society and new cultural aspirations. This unprecedented application of CIAM's Corbusian principles, in phase with budding democratic aspirations, led to the creation of prototypes that continue to affect profoundly the development of architecture and urban planning in India.

The Capitol Complex in Chandigarh is a unique and outstanding example of Le Corbusier's contribution to the creation of new types of public building. This is one of the most monumental compositions of modern town planning, a major contribution to the Corbusian heritage resulting from a unique geopolitical and cultural context. The three buildings of the Capitol Complex are considered the most accomplished plastic ensemble in the *Œuvre de Le Corbusier*, one in which he is at the same time architect, artist and sculptor. His aesthetic designs derive from a unique synthesis of Purist and Brutalist elements combined with a sculptural and landscaping approach that is in total harmony with the site layout. The Complex is characterized by the extensive use of exposed concrete, thus creating one of the most spectacular examples of monumental architecture as the symbol of a nation's freedom. The focus on the masses and the sculptural forms generates a unique aesthetic that transcends the limits of Purism and Brutalism. The use of primary colours on the monumental doors, in the tapestries and on the pylons and joinery balances the effect produced by the monochrome concrete wholly integrated into a Brutalist architectural design.

Le Corbusier's works in India, particularly the *Complexe du Capitole*, provide breakthrough innovations in the fields of the urban project, architectural theory and practice and the use of materials and techniques for implementation. They also successfully demonstrate that it is possible to create modern architecture in reduced economic circumstances, when mechanical resources are almost totally lacking, and to meet the constraints of a harsh climate, thereby favouring the spread in India of constructions based on these innovative principles.

The qualities displayed by Le Corbusier's buildings, both in the design of forms and details and in their execution, helped liberate modern architectural creation in India. This contribution was of major importance, given that these works have revolutionized local construction practice, paving the way for the widespread use of concrete in new buildings.

The intensive use of brise-soleils and double-skin roofs to control the effects of solar radiation, the care given to the orientation and design of openings to create natural ventilation, the use of reflecting pools for recovery of rainwater and better thermal control, of terraced gardens, etc., all are technical choices in line with an environmentally responsible approach to architecture. In this respect, Le Corbusier's achievements announce present-day principles of passive architecture. Reducing dependence on fossil fuels, he limited the burden of already limited resources, and reduced future operating costs, while providing real thermal comfort.

Creating complex forms based on a simple structural system despite limited time, money and manpower resources was a major event in the development of architectural techniques in Chandigarh, India and the world in general. The construction of the thin hyperbolic shell that covers the vast circular hall of the Palace of the Assembly, devoid of pillars, was an exemplary technical achievement demonstrating the full sculptural and structural potential of reinforced concrete.

Le Corbusier left an indelible mark on urban planning and architectural design in India. He helped this developing country to join the forerunners of modern architecture and urban planning worldwide.



Palais des Filateurs, Ahmedabad
Ph. Olivier Martin-Gambier, 2014.

Japon

Since the 1920s, the history of architecture and of the city in Japan have remained closely linked to Le Corbusier's work and thought. The first article on Le Corbusier to appear was written by the architect Kazue Yakushiji for the journal *Kenchiku Sekai* (The World of Architecture) in August 1923.

When Tokyo was devastated by the great earthquake of 1 September 1923, it was in Le Corbusier's precepts that inspiration for solutions to urban reconstruction issues was sought. Thus, in 1924, the architect Junpei Nakamura published the book *Tokyo Reconstruction Plan 1924* as well as articles in which he presented Le Corbusier's *Plan for a Contemporary City of 3 Million Inhabitants* and some of the ideas from his book *Towards an architecture*.

After reading the book *Towards an architecture* in 1924, another architect, Kenji Imai in 1926 undertook a trip to Europe, where he visited Gropius in Germany and Le Corbusier in Paris. Seigo Motono (1882-1944), an architect and founder in 1927 of the International Architectural Association of Japan, had in 1923 already learned of Le Corbusier's *Plan for a Contemporary City Of 3 Million Inhabitants*.

But above all it was Hideto Kishida, a lecturer at Tokyo University Department of Architecture, who lectured on Le Corbusier and lent works by Le Corbusier he had brought back from Europe in 1926 to a student of his who knew French, Kunio Mayekawa (1905-1986).

The first Japanese translations of Le Corbusier appeared between 1928 and 1929 in the journal *Kokusai Kenchiku*. The journal devoted two special issues to Le Corbusier expressing all-out enthusiasm.

In 1929 the publisher Koseisha Shobo published in Japanese the complete texts of *Towards an Architecture* and in 1931 *Today's Decorative Art*.

In the 1930s, Japanese architects, whose enthusiasm for Le Corbusier was to continue, erected a large number of buildings on the lines of Le Corbusier's precepts. More than a hundred of these realizations can be found presented in Japanese architecture magazines of the 1930s. In an article published in a French magazine, Bruno Taut, invited to Japan in 1932 by the "International Architectural Association of Japan" emphasized how Le Corbusier fascinated Japan, even eclipsing the influence of Frank Lloyd Wright. He gave as examples the architects Antonin Raymond and Kameki Tsuchiura.

Until World War II, there were no less than four Japanese co-workers in the studio in rue de Sèvres.

The first of these, Kunio Mayekawa, much impressed by Le Corbusier's texts, presented a dissertation on Le Corbusier for his degree in architecture. Upon graduating in 1928, he was to work for two years in the Paris studio, becoming Le Corbusier's first Japanese colleague.

On his return to Japan in April 1930, Mayekawa joined Antonin Raymond's studio in August 1930 and continued to spread Le Corbusier's ideas, translating into Japanese excerpts from *Today's Decorative Art*. In 1932 Mayekawa in a personal capacity executed a building for the Kimura industrial laboratories, a work directly inspired by Le Corbusier. In 1935 he opened his own agency which was to produce other important architects of the modern Japanese movement such as: Kenzo Tange, Masato Ohtaka, Toshihiko Kimura and Azusa Kitou.

Arriving a month and a half after Mayekawa at the studio in rue de Sèvres, another pupil of Hideto Kishida, Kikunosuke Makino (1903-1983), who had graduated in 1927, stayed for only eight months. On his return to Japan, he published articles and translations describing life in Le Corbusier's studio.

Nagatoshi Tsuchihashi was the third Japanese architect to work with Le Corbusier. He entered the studio in 1929 but for health reasons was obliged to return to Japan in February 1930. He nonetheless published articles in Japanese journals describing life in Le Corbusier's studio.

Lastly, Junzo Sakakura (1904-1969), who graduated in 1927, met Le Corbusier in 1929 and joined his studio in 1931. Sakakura remained there for five years, reaching the position of Head of Agency. Returning to Japan in 1936, he was chosen to be the architect of the Japan Pavilion for the 1937 International Exhibition in Paris. This pavilion directly incorporated the principles developed in Le Corbusier's "Museum of Unlimited Growth". Sakakura extended his stay in Paris and resumed collaboration with Le Corbusier,



Première publication de
Vers une architecture en japonais,
septembre 1929.

participating in the fifth CIAM Congress. Back in Japan in 1939, he set up his own agency. In 1940, he invited Charlotte Perriand to Japan and organized a furniture design exhibition.

Publications dealing with Le Corbusier diminished during the war years, but their number still remained significant. The competition in 1942 for the "Greater East Asia Co-Prosperity Sphere Memorial Hall" showed Le Corbusier's influence, several of the proposals resembling his project for the Mundaneum (1929).

Kenzo Tange (1913-2005) a major figure in the world of Japanese architecture, was one of the architects who, without having worked directly with Le Corbusier, were largely inspired by his works. As is known, his vocation was revealed to him by reading Le Corbusier's writings. The urban development projects for Tokyo proposed by Tange between 1959 and 1961 are representative of this influence. It was as a professor in the Department of Architecture at the University of Tokyo that he was to create the Department of Urbanism. He transmitted Le Corbusier's ideas to his students, the best known of whom were Sachio Ohtani, Fumihiko Maki, Kisho Kurokawa and Arata Isozaki. In 1955, he designed the Peace Centre in Hiroshima, which is clearly inspired by Le Corbusier. Most of Tange's projects show the influence of Le Corbusier and of the CIAM Congresses, including the projects for the Prefecture of Tokyo Metropolis (1957) and the Kagawa Prefecture (1958), which were the models for all public administrative buildings built in Japan after the war. The spread of Le Corbusier's ideas in postwar Japan was favoured by Junzo Sakakura who in 1955 organized the exhibition "Proposal for a synthesis of the arts, Paris 1955: Le Corbusier, Fernand Léger, Charlotte Perriand". In 1956 he made a stage curtain for the Tokyu Bunkakaikan (Tokyo Cultural Centre) from an original cartoon by Le Corbusier and published translations of *L'Unité d'habitation de Marseille* and *Manières de penser l'urbanisme*. In 1964, he published the critical biography *Le Corbusier, a Precursor of Modern Art*.

From 1950 to 1952, another Japanese architect Takamasa Yoshizaka, a lecturer at Waseda University, worked in Paris with Le Corbusier on various projects. A fluent French speaker, he translated important works such as *La Charte d'Athènes* in 1953, *Le Modulor, Vers une architecture*, and finally in 1978 he completed the translation of the Complete Works.

If the work of Mayekawa always reflects the influence of Le Corbusier's 1920s period, after the war the industrialization of construction methods and materials was to be an omnipresent concern in his work. As for Sakakura, Le Corbusier's influence can be seen in major postwar work such as the Kamakura Museum (1951) which, down to the building methods adopted, incorporates the ideas of the "Museum of Unlimited Growth", developed by Le Corbusier in the 1930s.

The *Musée National des Beaux-Arts de l'Occident* was executed, with the assistance of Yoshizaka, Mayekawa and Sakakura, according to the same principles of construction. This is the iconic symbol of Le Corbusier's influence in Japan. In 1961, the Tokyo theatre (Tokyo Bunka Kaikan) built by Mayekawa just opposite the *Musée National des Beaux-Arts de l'Occident*, put the finishing touch to this series of buildings reflecting Le Corbusier's influence in Japan.

We may say that the continuing fascination exercised by Le Corbusier in Japan from the beginning of the 1920s was not only aesthetic, but changed lifestyles and particularly research in the fields of the industrialization of housing and urbanism.



Hiroshima Peace Memorial Museum
TANGE Kenzo, architecte.
Ph. Satoshi Nishioka, 2009

Suisse

Le Corbusier's influence in Switzerland was considerable but difficult to define, his complex relationship with his native country being a mixture of love, disappointment, rejection, expectation, misunderstanding or frustration. In 1937, when he was already 50 years old and recognized the world over, Le Corbusier wrote at the request of Sigfried Giedion, the historian and CIAM spokesman, a text entitled "My relations with Switzerland". In the end Giedion found the text too negative, and it remained unpublished.

Le Corbusier settled permanently in France in 1917 after building in Switzerland six private homes and a cinema, and participating in the creation of a short-lived new department at the Art School in La Chaux-de-Fonds. Despite the quality of his buildings and the avant-gardism of two of them in particular, Villa Jeanneret-Perret and Villa Schwob, Le Corbusier's reputation in Switzerland and in the rest of Europe remained low-key, if it existed at all. It was only once he had settled in Paris, and in 1920 changed his name to Le Corbusier, that Charles-Édouard Jeanneret was to build up his international reputation within only a few years. Recognition from his compatriots was slow to follow, as confirmed by the architect himself in a letter addressed to William Ritter in 1925: "If I am susceptible with regard to my native country, it is because it has never shown any confidence in me, because my friends there have tended to keep their distance, because the local paper has never published that decisive 'a child of La Chaux-de-Fonds' article which would (at last!) have given my parents such satisfaction, all this while I was being heavily soft-soaped in the journals of both continents, everything needed to make a conceited ass burst with self-satisfaction."

The work done in Switzerland in the 1920s and 1930s, and his unsuccessful participation in the League of Nations competition (1925) gave rise to incomprehension, if not conflict. The radicalism of his language, seen both in Switzerland and in other countries as "Bolshevist", often aroused mistrust rather than support. Mistrust and even rejection of Le Corbusier were part of the broader context of the slow, difficult reception of modernity in Switzerland. Yet, despite a strong attachment to the picturesque image of Switzerland propagated by the *Schweizer Heimatschutz* (Swiss Heritage Society), Switzerland's contribution to the emergence of the Modern Movement was not insignificant. Karl Moser (1860-1936) was one of its precursors, especially through his teaching at the Polytechnic in Zurich, where he trained a whole generation of young architects who were to find in Le Corbusier an essential point of reference. Among them, his son Werner Moser, the brothers Emil and Alfred Roth, Max Ernst Haefeli, Carl Hubacher and Rudolf Steiger joined together in 1930 to build the Neubühl model housing development in Zürich. This estate, inspired by the Weissenhofsiedlung in Stuttgart, where Alfred Roth worked in 1927 on behalf of the Le Corbusier studio, is widely regarded as marking the emergence of architectural modernity in Switzerland. Robert Maillart (1872-1940), the builder of many concrete bridges in a spirit of pure rationalist logic, as well as Max Bill (1908-1994), and Hannes Meyer (1889-1954), director of the Bauhaus from 1928 to 1930, were other pioneering figures of modern Swiss architecture.

The short-lived ABC magazine, published in Basel between 1924 and 1928, was another major source of theoretical underpinning for this movement and for Functionalism. And it was of course Switzerland that hosted the founding CIAM Congress meeting on Le Corbusier's initiative at La Sarraz in 1928. Its first president from 1928 to 1930 was Karl Moser, and its spokesman the active and talented Swiss historian Sigfried Giedion.

The latter was in fact one of Le Corbusier's discoverers and a propagator of his thought and his work, not only in Switzerland but also throughout the world, especially with the publication of *Espace temps architecture*, one of the most widely read books on architecture in the world. Switzerland also contributed greatly to the knowledge of Le Corbusier's work through the publication of the series of the Complete Works, the first of the eight volumes being published in Zürich in 1929 by Girsberger editions and edited by Willy Boesiger, a colleague of Le Corbusier in 1940, and Oscar Stonorov. In 1938 Max Bill, already mentioned, edited the third volume covering the period from 1934 to 1938.

Le Corbusier's work was furthermore widely and lastingly circulated by some thirty-five co-workers from Switzerland who worked in the studio on rue de Sèvres in Paris from 1924 to 1954. As well as Roth and Boesiger, already mentioned, these included Pierre André Emery (1924-1926), Denis Honegger (1926), Albert Frey (1929), Otto Senn (1931), Oscar Burri (1939) and André Studer (1954).



Le Corbusier, *Une petite maison*, 1954. Monographie consacrée à la maison du Corseaux construite en 1923.

While recognition of Le Corbusier's work largely came to the Swiss architectural world in the inter-war period, his impact, much as that of the Modern Movement as a whole, remained limited in terms of production, there being much Swiss opposition – albeit on aesthetically questionable pretexts – to the urbanization of the large cities and the expansion of socialism and social conflict (12). The influence of Le Corbusier is perceptible in certain buildings by two former co-workers in the Rue de Sevres: Hans Brechbühler (School of Arts and Crafts of the city of Bern, 1937-1939) and Denis Honegger, and also in the work of Jacques Favarger (1889-1967), who executed several administrative buildings and villas in Lausanne, implementing a modern vocabulary clearly inspired by Le Corbusier.

As in other European countries and indeed the rest of the world, this situation changed fundamentally after the Second World War, with the triumph of the ideas of the Modern Movement and in the forefront Le Corbusier's contribution.

This change of outlook in the post-war period was particularly illustrated by the work of Denis Honegger and Jean-Marc Lamunière, who sought to combine the Corbusian legacy with that of Louis Kahn. Several of the most prominent Swiss agencies of the 1950s and 1960s based their work on Le Corbusier's legacy, adopting for example established Brutalist concepts. The architects' collective known as *Atelier 5*, active in Switzerland and Germany since 1959, is among the most representative of this new modern architecture. It has borrowed Le Corbusier's *béton brut* Brutalist aesthetic and also developed certain Corbusian typologies such as terraced construction, derived from the "Roq" and "Rob" models. An example is Siedlung Halen in Herrenschwanden near Bern (1959-1961), one that was in turn to serve as a model for many other examples of terraced building, particularly adapted to the mountainous Swiss terrain. Architects like Stucky and Meuli, C. Paillard, Peter Leeman and Scherer, or Strickler and Weber continued in this direction. Flora Ruchat-Roncati (1937), as well as Georges Brera and Paul Waltenspuhl (1919 and 1917), were also close to this Corbusian Brutalist vein.

Le Corbusier's influence was not limited to the work of these architects already won over to the modern cause. It even played a role in the emergence of new directions in Swiss architecture such as the "Ticino School"; despite its special relationship with the geography of place. It also appears in the work of major architects like Mario Botta, who acknowledges Kahn and Le Corbusier as his two mentors.

Since the 1980s, Swiss architecture has gained international recognition through the work of several first-class agencies, particularly those of Diener & Diener and Herzog and de Meuron. This is not to suggest any direct derivation between them and Le Corbusier, simply to note that he helped to bring about a profound change in the Swiss approach to architecture and to open it up towards the international style. Finally, in the wake of Sigfried Giedion, Switzerland today has some of the most outstanding historians of Le Corbusier's work. Specialists such as Stanislaus von Moos, Arthur Rüegg or Bruno Reichlin have brought knowledge of the work of Le Corbusier and its impact in Switzerland and throughout the world to their highest level.

« L'Engadine est une région que beaucoup apprécient. C'est une haute vallée alpine avec des vieux villages d'une beauté exceptionnelle et un ciel serein ; à en croire la légende locale, les fermes baroques décorées de sgraffites et leurs fenêtres aux embrasures en forme d'entonnoir auraient inspiré Le Corbusier lors de la conception de la chapelle à Ronchamp. »

Peter Zumthor, 1998-2001, *Réalisations et projets*, tome 3, Scheidegger & Spiess, 2014, page 57

➔ Protection measures taken at an early date

The components of the Property proposed for nomination to the World Heritage List received early protection in their respective countries, mostly in the two decades following Le Corbusier's death. Some, like the *Maisons de la Weissenhof-Siedlung* in Stuttgart and the *Unité d'habitation* in Marseilles, were actually given protection during Le Corbusier's lifetime.

The fact that protective measures in respect of *The Architectural Work of Le Corbusier* were taken at an early date confirms the interest given to this contemporary heritage and underlines its exemplary value. This recognition, reflecting the official protection afforded by a state or nation, was international.

In most cases, restoration campaigns were initiated following protective measures, but they were often conducted piecemeal.

In recent years, particularly since the launching of international mobilization for the preparation of this nomination to the World Heritage List, restoration campaigns have been preceded by high-quality technical studies. This is particularly true of the *Maisons du Weissenhof* (2002-2006), the *Immeuble Clarté* (2007-2008), *Maison La Roche* (2008-2009 and 2014), the *Couvent de la Tourette* (2006-2012), the *Unité d'habitation de Marseille* (2006-2014) and the *Maison de la Culture de Firminy* in the Centre de récréation du corps et de l'esprit (2009-2010).

NAMES OF THE COMPONENTS MAKING UP THE PROPERTY	Date de la 1 ^{ère} mesure de protection	Date de la 1 ^{ère} restauration importante
Maisons de la Weissenhof-Siedlung – Stuttgart, Allemagne, 1927	1958	1982-1984
Unité d'habitation – Marseille, France, 1945	1964	1965
DEATH OF LE CORBUSIER IN AUGUST 1965		
Maisons La Roche et Jeanneret – Paris, France, 1923	1965	1970
Villa Savoye et loge du jardinier – Poissy, France, 1928	1965	1964
Chapelle Notre-Dame-du-Haut – Ronchamp, France, 1950	1967	-
ESTABLISHMENT OF THE FONDATION LE CORBUSIER IN 1968		
Immeuble locatif à la Porte Molitor – Boulogne-Billancourt, France, 1931	1972	1962
Petite villa au bord du lac Léman – Corseaux, Suisse, 1923	1976	vers 1950
Maison Guiette – Anvers, Belgique, 1926	1978	1987
Couvent Sainte-Marie-de-la-Tourette – Éveux, France, 1953	1979	1980
Cité Frugès – Pessac, France, 1924	1980	à partir de 1987
Maison de la Culture de Firminy, 1955-1969	à partir de 1984	1990
Immeuble Clarté – Genève, Suisse, 1930	1986	1975
CENTENARY OF LE CORBUSIER IN 1987		
Maison du Docteur Curutchet – La Plata, Argentine, 1949	1987	1987
Manufacture à Saint-Dié-des-Vosges – France, 1946	1988	-
ESTABLISHMENT OF DOCOMOMO INTERNATIONAL IN 1990		
Cabanon de Le Corbusier – Roquebrune-Cap-Martin, France, 1951	1994	-
LAUNCHING OF THE NOMINATION PROJECT TO THE WORLD HERITAGE LIST IN 2003		
Musée National des Beaux-Arts de l'Occident – Tokyo, Japon 1955	2007	1994
Complexe du Capitole de Chandigarh, 1952-1955	1952	-



Chapelle Notre-Dame-du-Haut, Ronchamp. Intérieurs.
La chapelle demeure aujourd'hui un lieu de culte et de pèlerinage.
Ph. Cemal Emden, 2013.

➔ A living heritage

The vast majority of the implementations making up the Property have retained their original use.

Only six implementations have seen their initial programme change: *Maisons La Roche et Jeanneret*, *Villa Savoye*, the double house in the *Maisons du Weissenhof*, *Maison du Docteur Curutchet*, the *Petite villa au bord du lac Léman*, and the *Cabanon de Le Corbusier*. However, all are now sites devoted to the preservation and dissemination of the work and life of Le Corbusier and are being preserved with the greatest respect for their present state and their original programme. Over and above their qualities with regard to the OUV, they are important memorial sites.

Thus, the Property *The Architectural Work of Le Corbusier* remains essentially a living heritage.

➔ A heritage at the core of all of today's debates

There is not a university, not a school of architecture in the world where the architectural work of Le Corbusier is not a subject for teaching, academic visits or research. Every year, doctoral theses on this work and its influence appear all over the world; dozens of articles and books are published on it and seminars devoted to it. This multiform work has inspired songs, plays, novels and films. Practitioners of the visual arts have taken it up in an effort to reinterpret it and give it a place in contemporary creation. The work remains a model for numerous architects who are active today, yet still remains a subject of debate.

The name of Le Corbusier has been invoked worldwide in discussions on urban renewal, urban diversity or the future of the large housing estates of the fifties and sixties. His principles are being reassessed in the current debates on high-rise densification or on the need to consider architecture and the city on a global level.

Whether meeting with support or rejection, the Work constitutes an essential reference. It embodies the Modern Movement in outstanding fashion, without claiming to be its sole representative.

Maisons La Roche et Jeanneret – Paris, France, 1923





Maisons La Roche et Jeanneret, Paris, 2015. En 2014, les deux maisons ont fait l'objet d'une restitution des couleurs d'origine à l'issue d'une étude poussée à partir des archives et de l'œuvre elle-même. Ph. cernal Emden, 2015.



Maisons La Roche et Jeanneret, Paris, 1923. Premières applications d'une volumétrie puriste.
Haut : Ph. Olivier Martin-Gambier, 2010. Bas : Photo en 1926.



Chantier de la maison La Roche et Jeanneret, vue sur la grande baie (façade nord est), 1925. « L'Architecture vivante », automne MCMXXVI, édition Albert Morancé, Paris 1926.

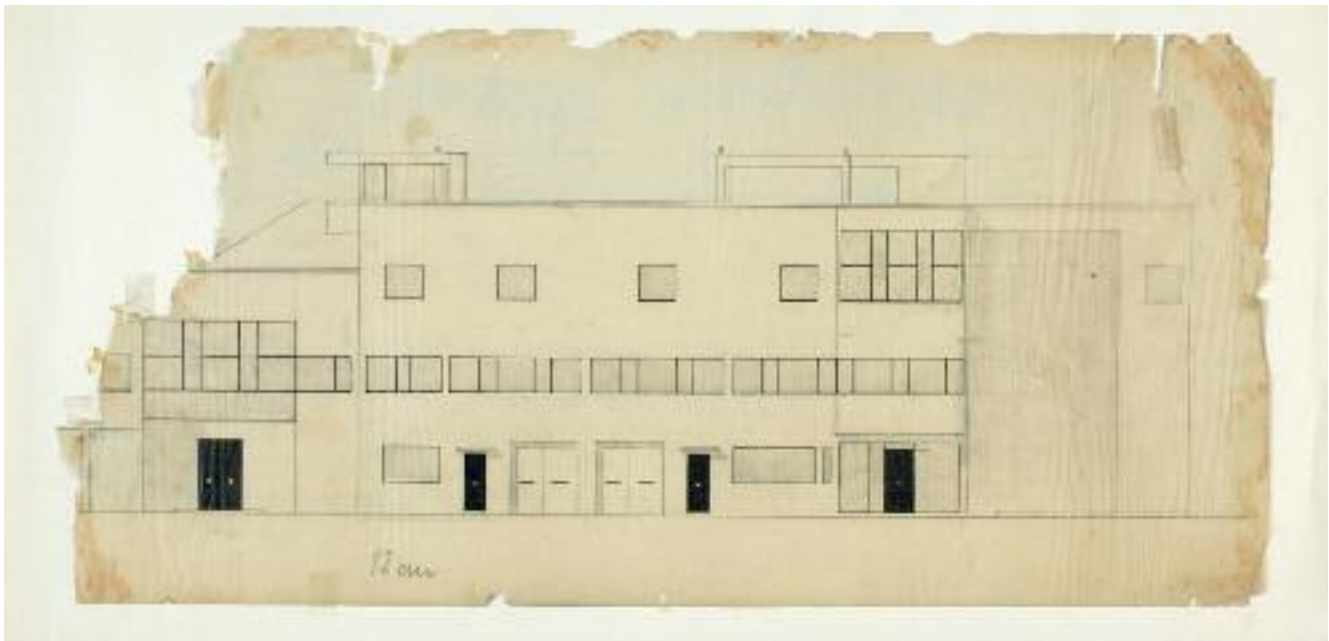
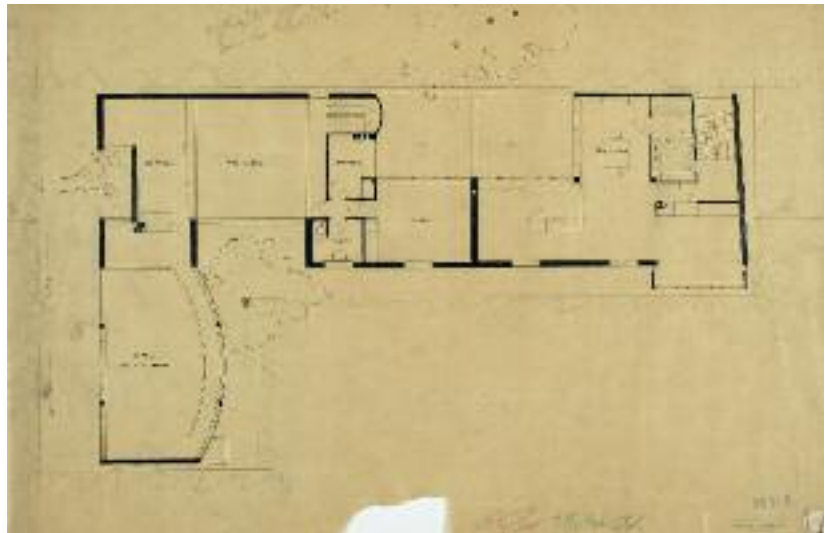
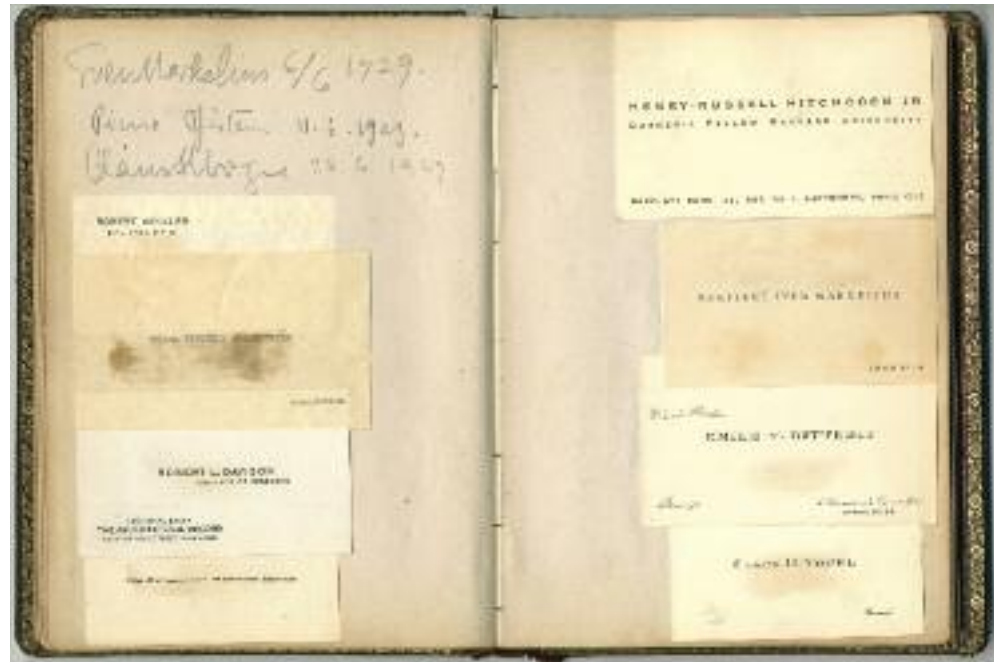


Photo de chantier des façades, restitution de l'enduit d'origine « ton pierre ». Ph. Bénédicte Gandini, octobre 2014.



Hall de la Maison La Roche, Paris, état actuel après la restauration des intérieurs de la maison (2008/2009). Autour du vide du hall ouvert sur trois niveaux, la passerelle, le balcon, les ouvertures intérieures et les escaliers sont les moyens mis en œuvre pour formaliser la notion de quatrième dimension de l'espace : celle du temps. Ph. Olivier Martin-Gambier, 2010.

De haut en bas.
 Livre d'or de Raoul La Roche, 1929.
 Archives FLC
 Photographie du séjour/salle à manger de la Maison Jeanneret colorisée publiée dans *L'Architecture Vivante*, automne M CM XXVII, éditions Albert Morancé.
 Plan du 2^e étage des deux maisons La Roche et Jeanneret. FLC 15175.
 Élévation des façades nord-est des maisons La Roche et Jenneret.
 Archives FLC



10 Square du Docteur Blainville

Paris XVI^e

Nouvel an 1927

Mon cher Le Corbusier,

Des quelques photos prises dans cet album ont été prises par Fred Boissonas pour être publiées dans "Vogue". Évidentes en majeure partie à une époque de l'année où les arbres sont démunis de leurs feuilles, elles ont le défaut de laisser apparaître un peu trop les œuvres de vos distingués confrères auxquels ont eu recours mes voisins.

Alors qu'il est relativement facile d'embellir sensiblement en photo un être humain, la chose semble étonnament difficile lorsqu'il s'agit d'une maison.

Il vous confesse que, malgré l'art de M. Boissonas, la Villa de Ricci est plus belle en nature qu'en "peinture". A quoi cela tient-il ? Certes, en ce qui concerne la reproduction, la meilleure ne procure que d'une façon imparfaite l'impression ressentie en contact direct avec cette symphonie d'espaces. Ah, en premier, il faut avouer que vous en avez le secret avec Ricci, car j'en cherche vainement ailleurs. Vous nous en avez montré la beauté, enseigné le sens et grâce à vous nous sommes maintenant en voie de l'acquiescement. Vous en avez compris à la fin la théorie et la pratique.

Puisiez-vous faire surgir du sol, au cours de vos prochaines années un nombre toujours considérable de bâtiments, grands et petits dont on reconnaîtra immédiatement les auteurs ; non pas que leurs noms soient gravés sur les façades à la manière des S.A.D.G., mais que le sphérotisme, ainsi, s'écrive spontanément :

"Oa, c'est de l'architecture"

Bien amicalement à vous

Raimu La Roche

F
LO

Petite villa au bord du lac Léman – Corseaux, Suisse, 1923



Petite villa au bord du Lac, Corseaux. En 1951, Le Corbusier revêt lui-même le mur sud d'un bardage en aluminium. La dimension puriste en est affectée, mais le revêtement ordinaire conserve à l'œuvre sa simplicité initiale et l'inscrit dans les recherches contemporaines des *Case study houses américaines*. Ph. Patrick Moser, 2014.



Petite villa au bord du Lac, Corseaux. Publiée dans *l'Architecture Vivante*, 1925.
La fenêtre extérieure du mur du jardin comme la fenêtre en longueur de la maison cadrent des vues privilégiées sur le lac et le paysage alpin environnant.



Détail de la façade nord avec le bardage métallique posé en 1931. Ph. Cemal Emden, 2012.

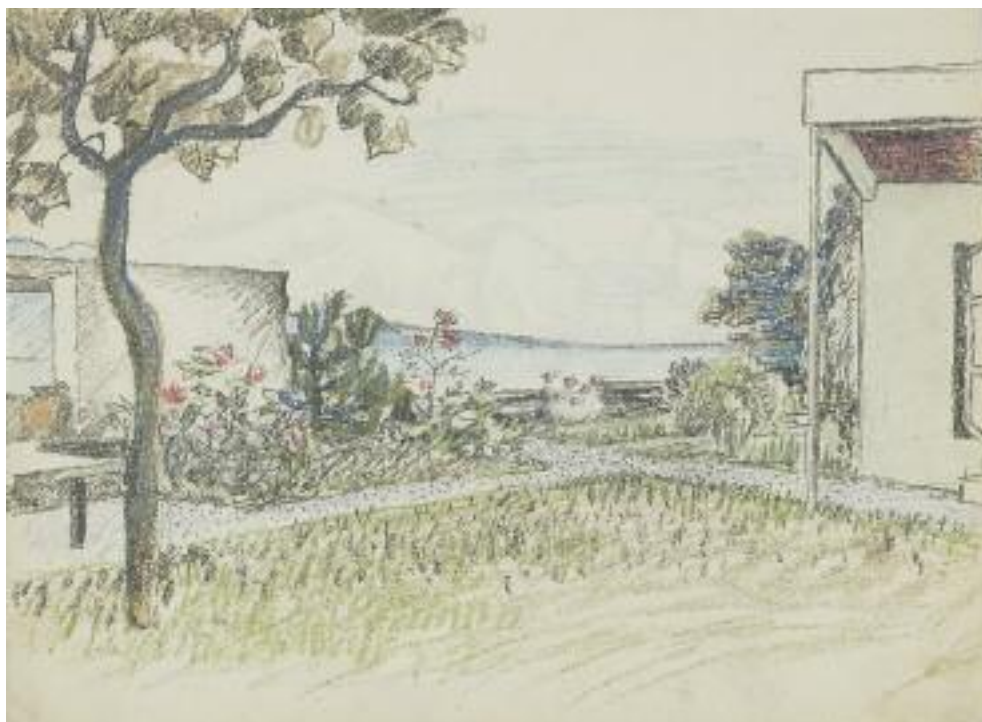


Intérieurs. Ph. Olivier Martin-Gambier, 2011.



Le tableau naturel cadré dans le mur du jardin et l'entrée de la maison en façade est. Après la restauration des extérieurs et du jardin en 2013/2014. Ph. Patrick Moser, 2014.

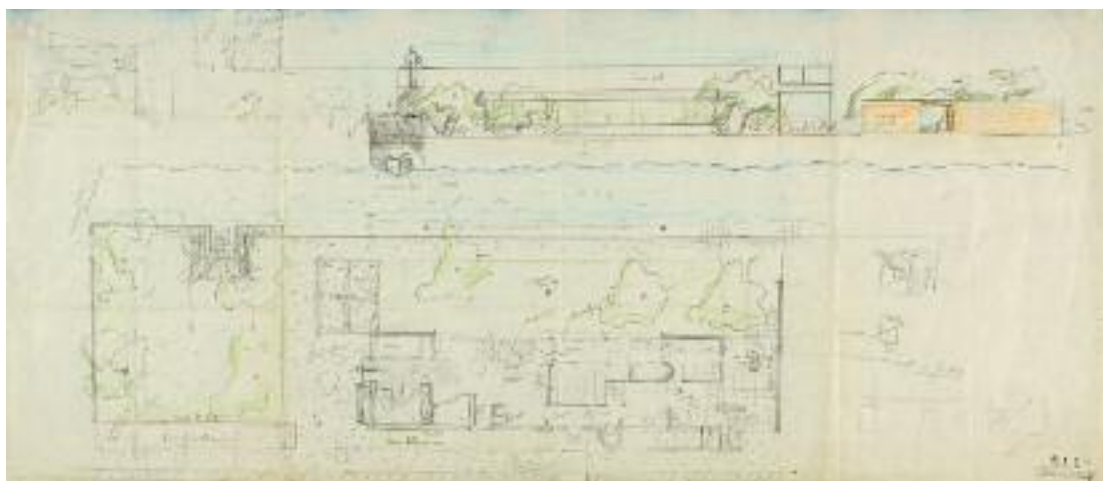
Dessin du jardin, Le Corbusier.
Carnet FLC_C_RECTO-12

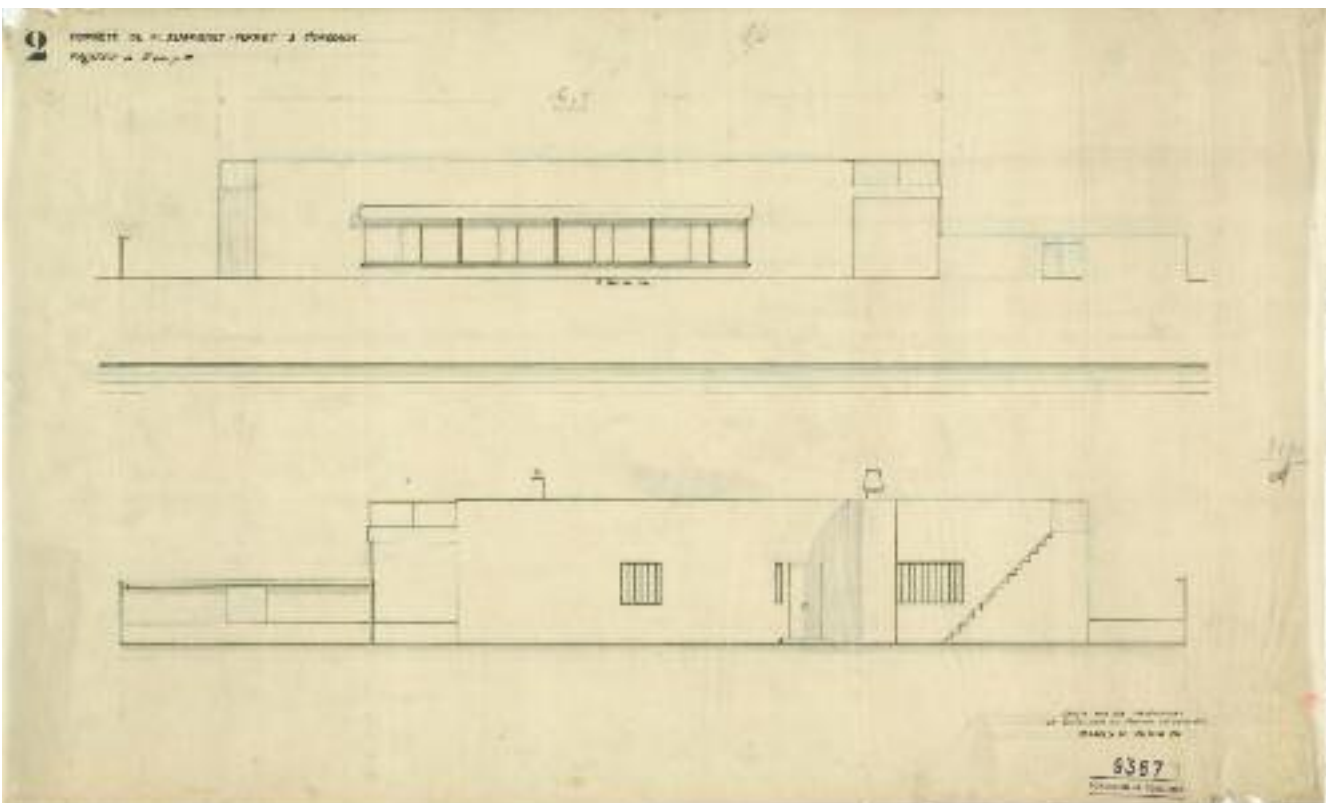
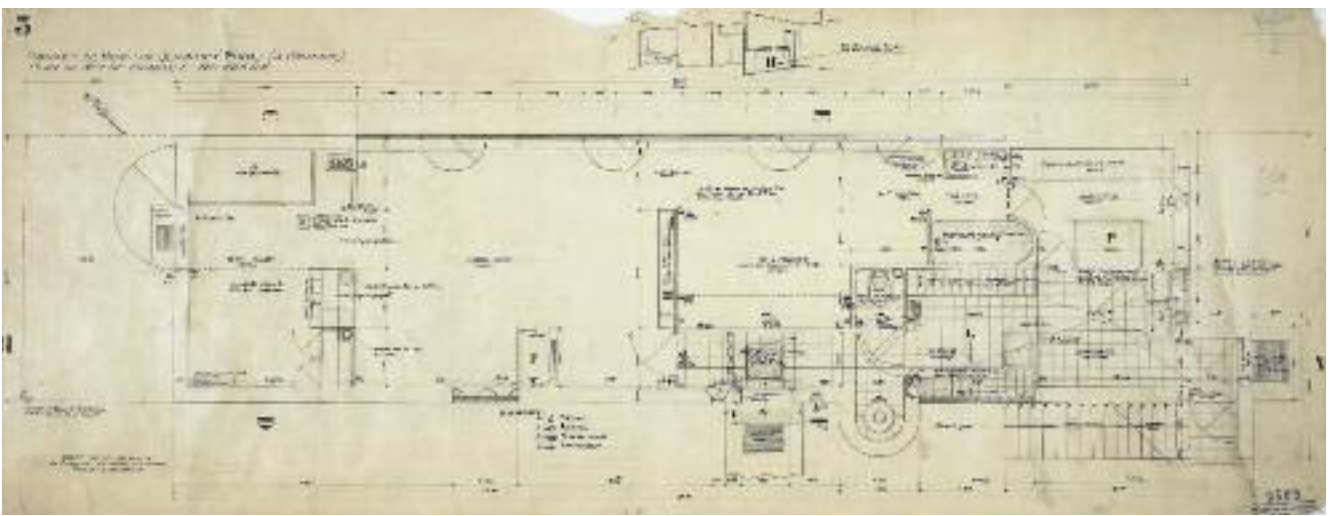
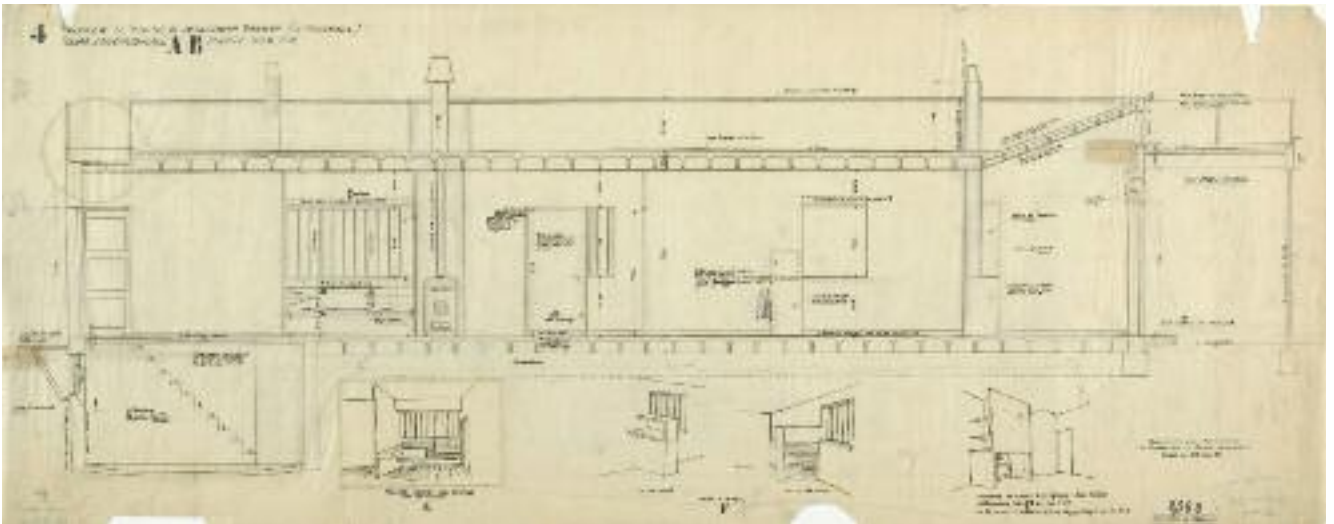


Détail de la façade modifiée par
Le Corbusier avec le bardage
métallique en 1951, après la restau-
ration du jardin et des extérieurs.
Ph. Bénédicte Gandini,
octobre 2014.



Ci-dessous :
Petite villa au bord du Lac,
Corseaux. Elévation sur le Lac
et plan. FLC 9419.
Ci-contre :
Coupe longitudinale, FLC 9368.
Plan du rez-de-chaussée, FLC 9365.
Élévation des façades sud et nord,
FLC 9367.





Cité Frugès – Pessac, France, 1924



Cité Frugès, Pessac, 1924. En haut, les maisons gratte-ciel à l'extrémité de la rue Le Corbusier. La remise en état des couleurs d'origine est progressive grâce à la réglementation mise en place depuis 1998 à l'échelle du lotissement (ZPPAUP). Ph. haut : Nikolas Ernult, 2014 – Ph. bas : B. Gandini, 2011.



Cité Frugès, Pessac, 1924. La rue des gratte-ciel, actuelle rue Le Corbusier, mise en couleur peu avant l'inauguration officielle. Archives FLC



Cité Frugès, Pessac, 1924.
Maisons Gratte-ciel et maisons en quinconce : vues anciennes peu après leur achèvement en 1927.
Archives FLC



L'arrière des maisons gratte-ciel vue depuis le toit terrasse de la maison double dite Maison Vrinat. La polychromie tranchée dématérialise les parois en gommant leur matérialité, et accuse la perception de la volumétrie primaire. Ph. B. Gandini, 2011.



Cité Frugès, Pessac, 1924. Maisons en quinconce. Ph. Bénédicte Gandini, 2011.



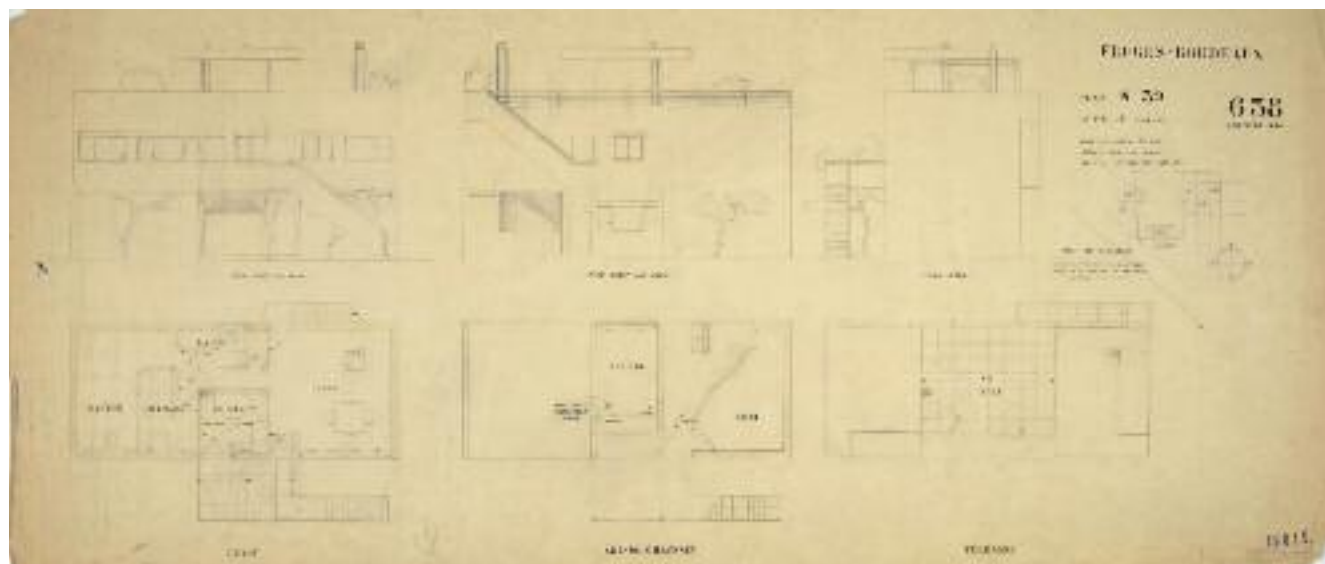
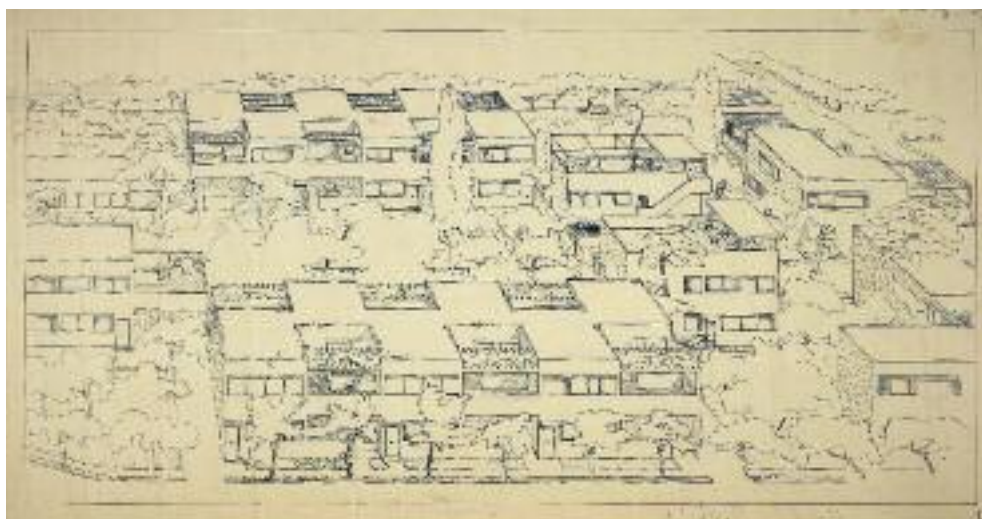
Cité Frugès, Pessac, 1924. Ci-dessus : maison gratte-ciel ; Ci-dessous : l'arrière des maisons gratte-ciel. Le règlement de la ZPPAUP et les nombreuses protections récentes au titre des monuments historiques permettent un retour progressif à la restauration des couleurs et des volumes d'origine. Ph. Bénédicte Gandini, 2011.

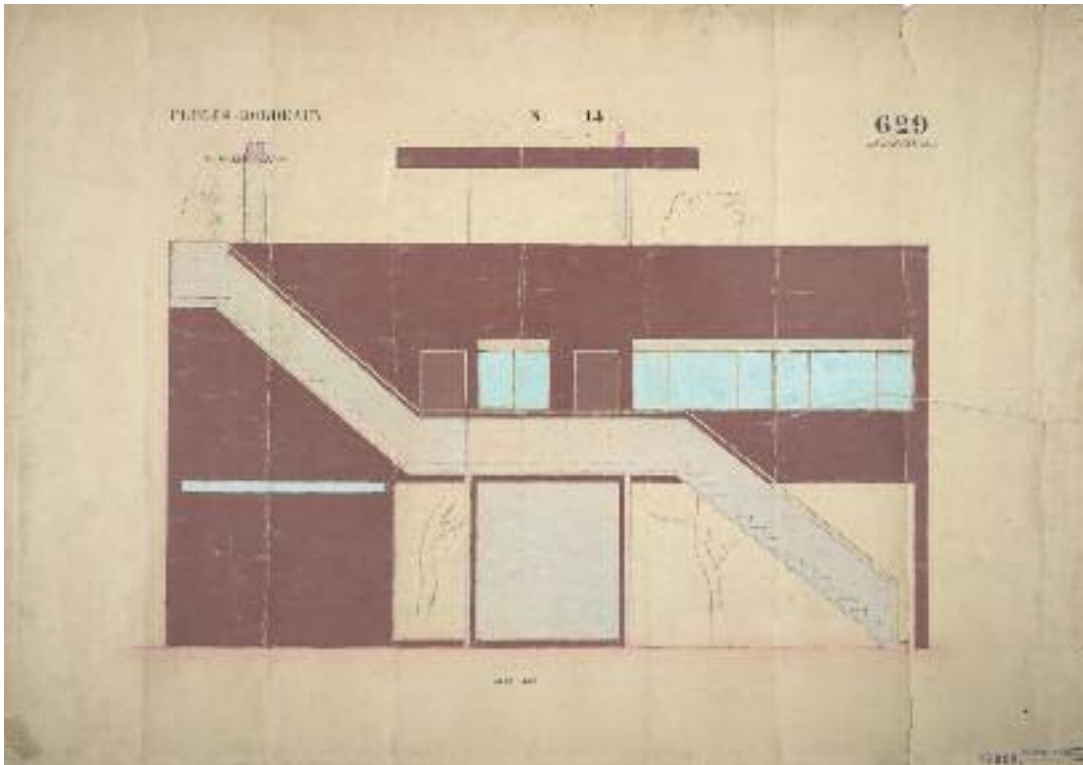


Détail de la maquette de la Cité Frugès, conservée sur place. FLC L2(15)7

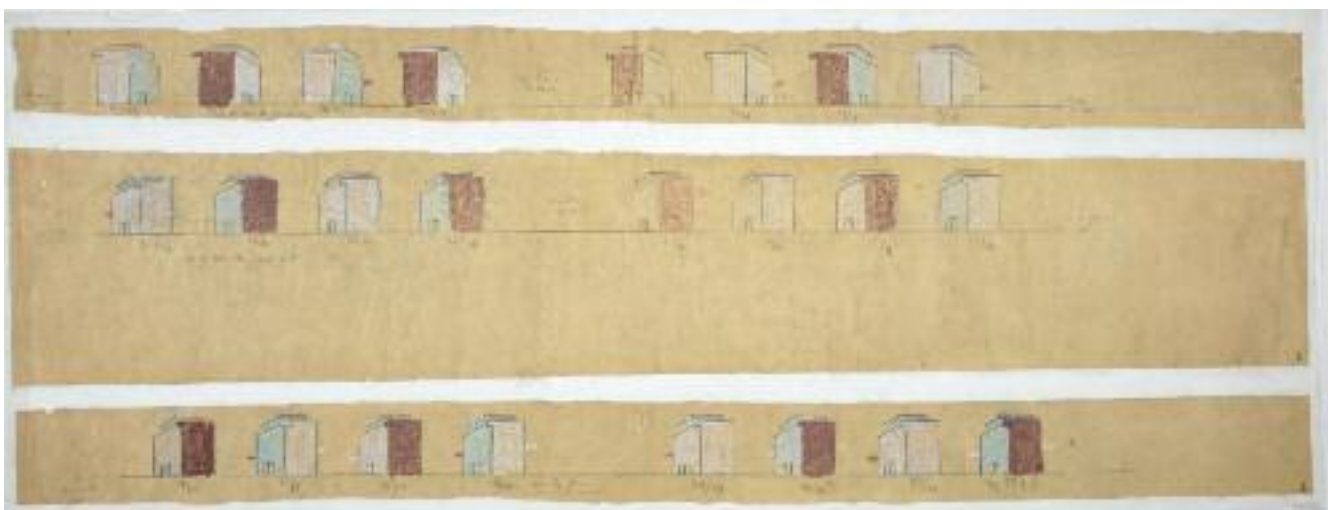
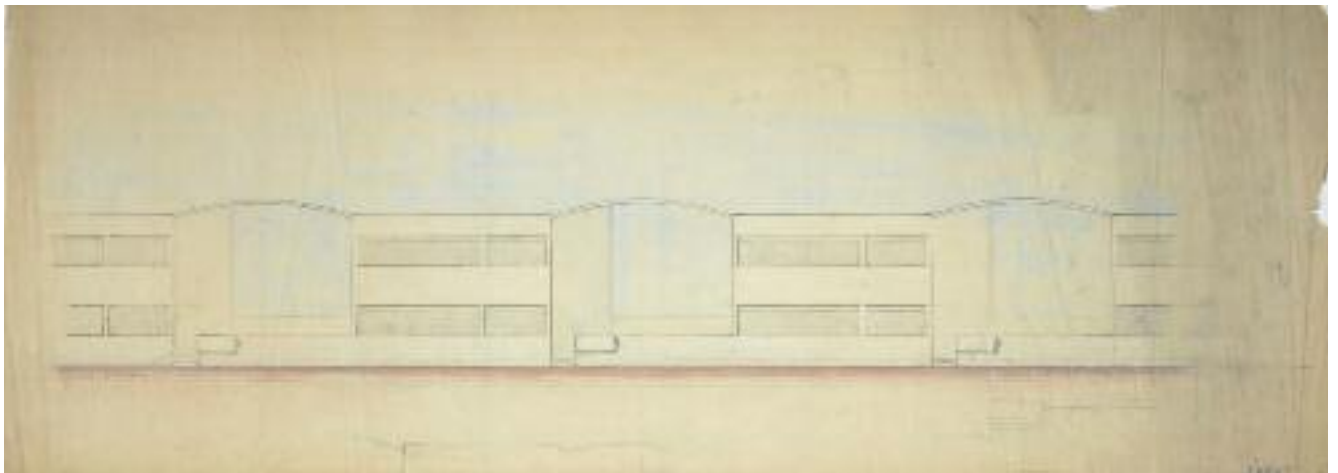


Cité Frugès, Pessac, 1924.
Vue aérienne sur les maisons
en quinconce, FLC 19879.
Planche de présentation d'une
maison double, FLC 19815.





Ci-dessus : Cité Frugès, Pessac, 1924. Etude de mise en couleur pour une maison double. FLC 19809.
 Ci-dessous : Cité Frugès, Pessac, 1924. Etude de mise en couleur pour les maisons à arcades et les maisons gratte-ciel. FLC 19898.



Maison Guiette – Anvers, Belgique, 1926



Maison Guiette, Anvers.
Vue actuelle.
Depuis 1926, la maison
a gardé un très haut
niveau d'intégrité et
d'authenticité.
Ph. P. De Prins, 1988.



Maison Guiette, Anvers.
Vue de l'atelier du dernier
niveau. Le volume sur
deux niveaux et le grand
mur vitré s'inspirent du
modèle Citrohan.
Etat actuel, maison
habitée par un privé.
Ph. Kris Vandevorst,
octobre 2014.



Maison Guiette, Anvers. Vue actuelle. Ph. P. De Prins, 1988.

Intérieurs, état actuel.
Vue sur les cloisons courbes en
queue de piano qui donnent de la
souplesse et de la fluidité aux
espaces du deuxième étage.
Ph. Kris Vandevorst, octobre 2014.



Maison Guiette, grande salle de séjour au rez-de-chaussée. Etat actuel. Ph. Kris Vandevorst, octobre 2014.

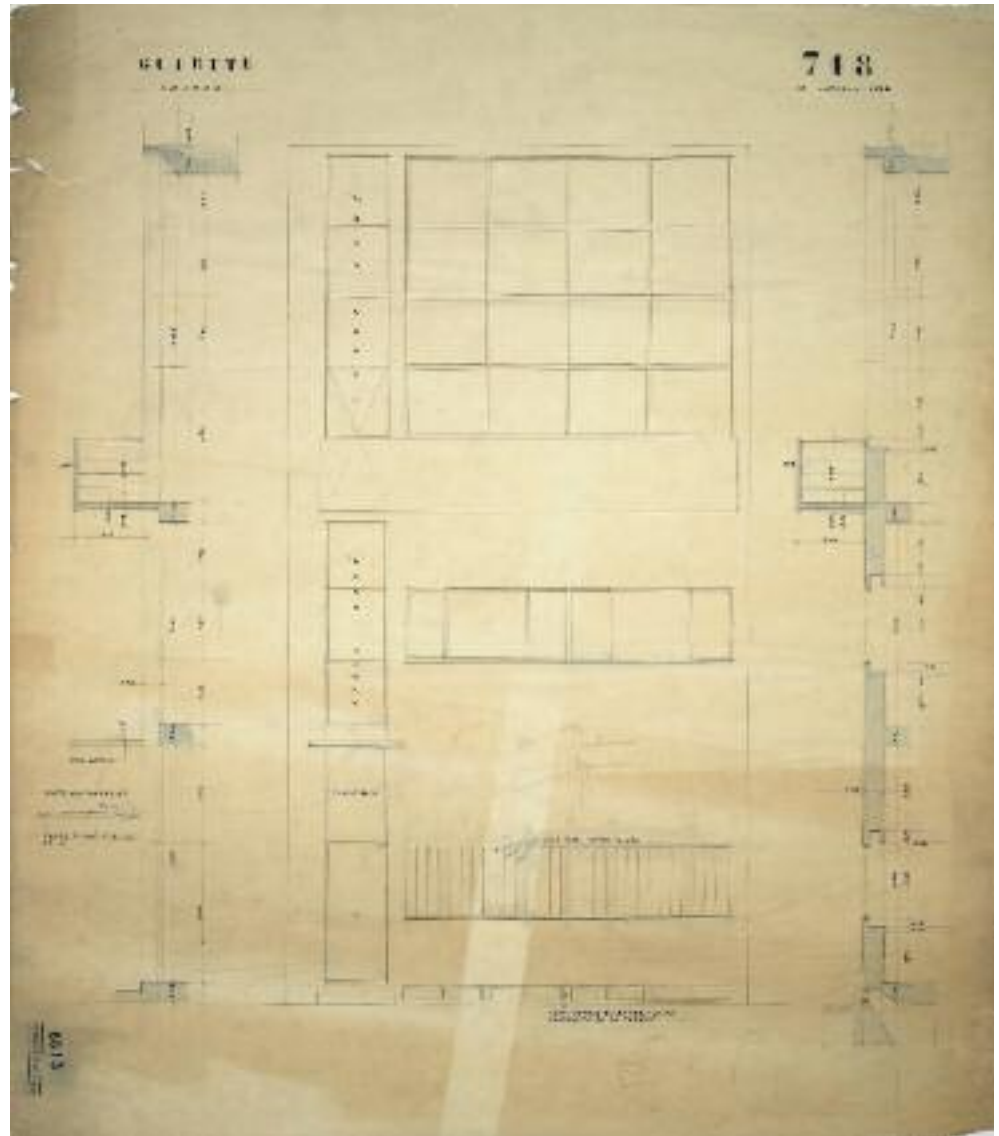


Maison Guiette. La salle à manger, la cuisine et la salle-de-bains. Les cloisons courbes sont très nombreuses dans les réalisations de Le Corbusier. Elles sont souvent associées de manière organique aux pièces d'eau et à l'hygiène du corps : salles de bains, salles d'eau, toilettes. Elles épousent les formes courbes des baignoires, bidets et lavabos. Ph. Kris Vandevorst, octobre 2014.



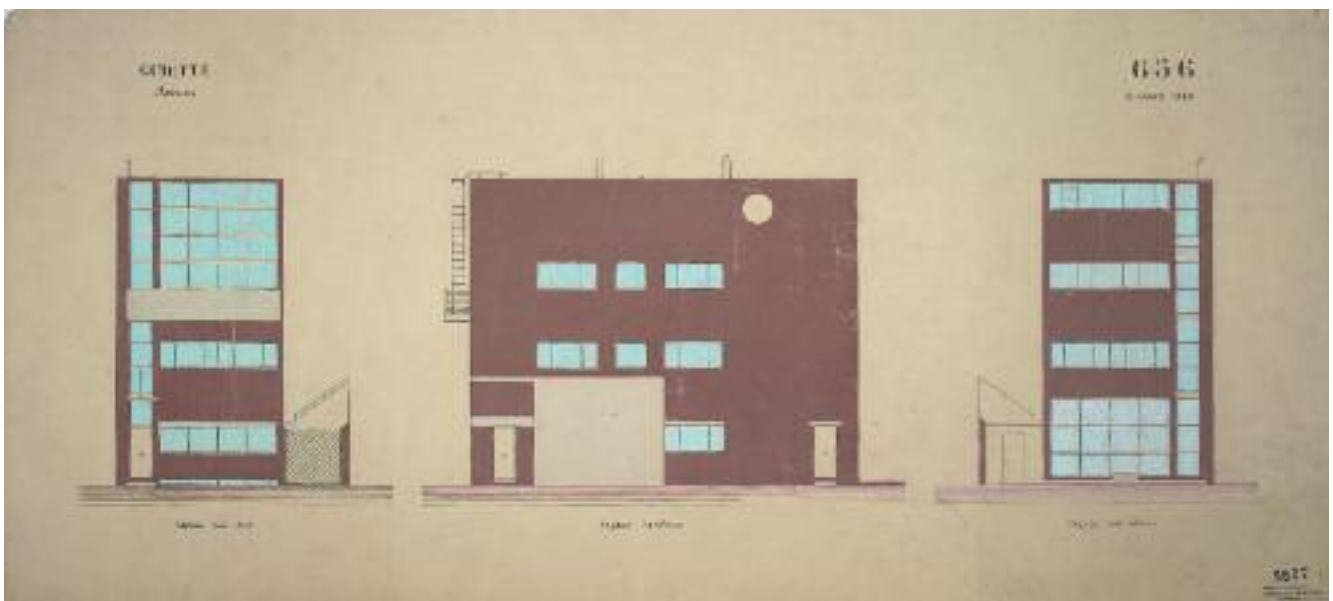


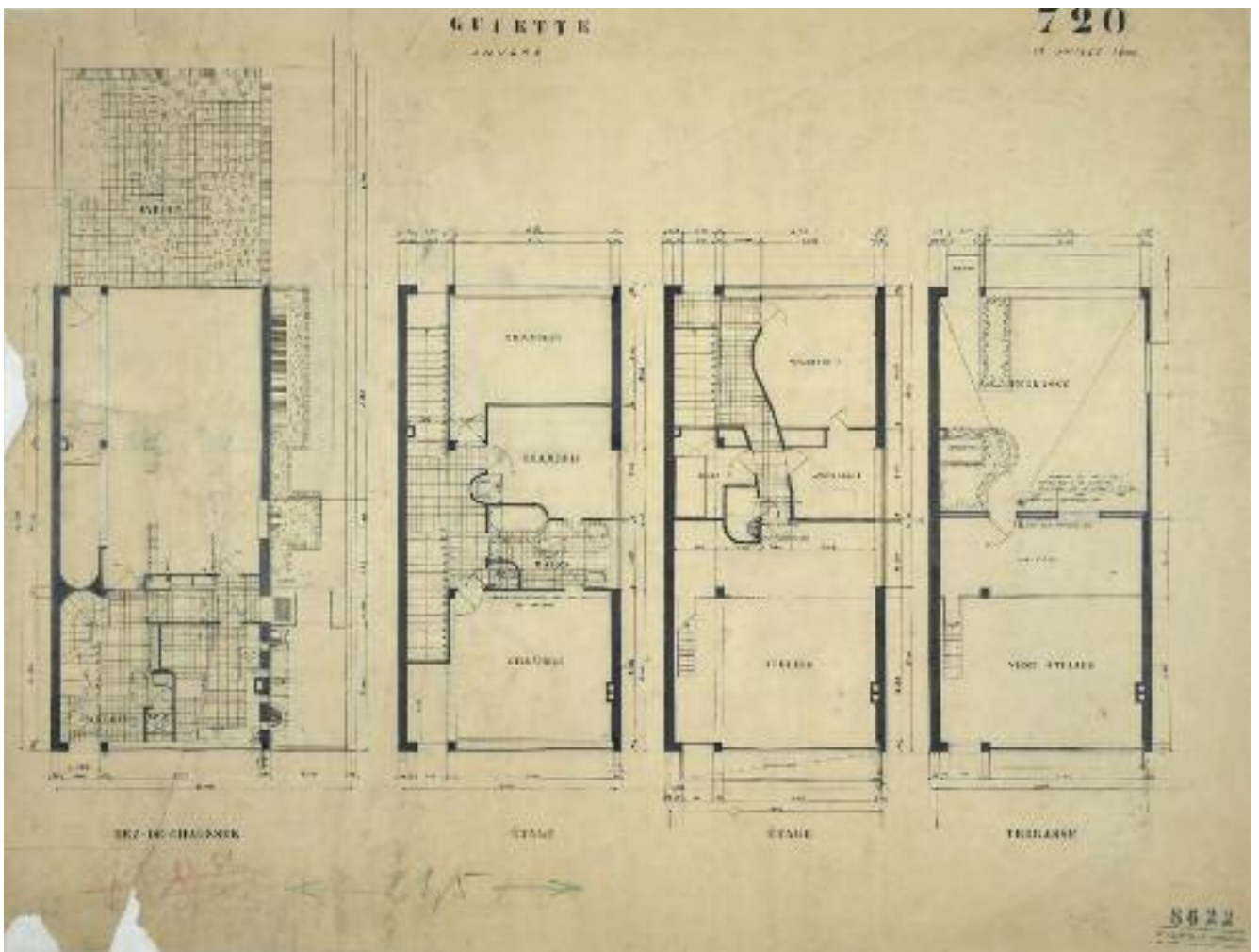
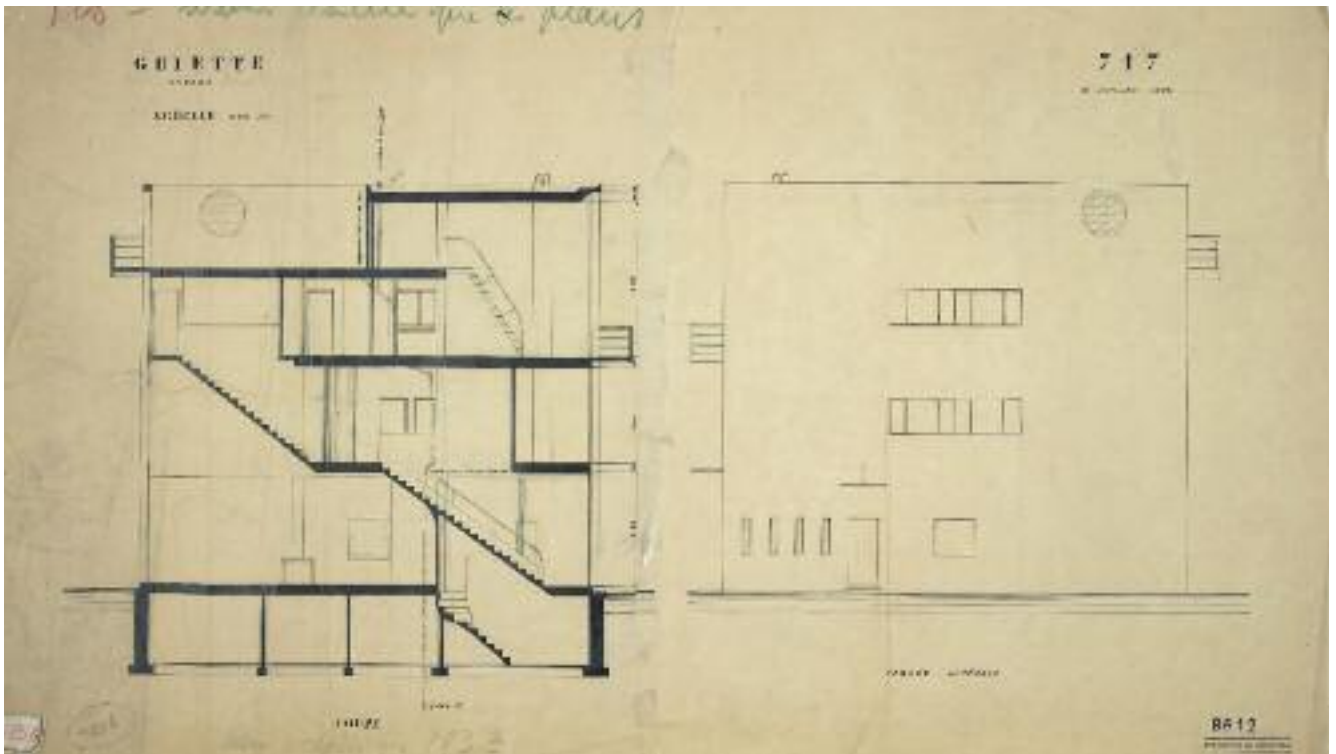
Vue de la façade à l'origine.
Archive FLC



Maison Guiette.
Elévation de la façade principale.
FLC 8613.

Maison Guiette.
Etude de mise en couleurs
– non réalisée – des façades.
LC 636 du 10 mars 1926.
FLC 8607.





Maison Guiette. Coupe longitudinale et façade latérale. LC 717 du 13 juillet 1926. FLC 8612.
 Maison Guiette. Plan des quatre niveaux. LC 720 du 13 juillet 1926. FLC 8622.

Maisons de la Weissenhof-Siedlung – Stuttgart, Allemagne, 1927



Maisons de la Weissenhof-Siedlung, Stuttgart.
En haut : les Maisons jumelées ; en bas : la Maison individuelle, application exacte du modèle Citrohan.
Ph. Cemal Emden, 2013.





Les Maisons jumelées où sont appliqués très clairement les Cinq points d'une architecture nouvelle : pilotis, toits-jardins, plan libre, fenêtre en longueur, façade libre.

Ph. Cemal Emden, 2013.



Maisons jumelées : vues anciennes. La restauration de 2006 a permis de remettre l'un des deux logements dans son état d'origine et de dédier le second à un centre d'interprétation. Archives FLC



Maisons de la Weissenhof-Siedlung, Stuttgart.

Maisons jumelées : vues du toit-terrasse jardin, et d'une chambre où le mobilier intégré et modulable sert à la construction de l'espace intérieur au même titre que la couleur. Ph. Cemal Emdel, 2013.





Maisons jumelées : vues anciennes. La restauration de 2006 a permis de remettre l'un des deux logements dans son état d'origine et de dédier le second à un centre d'interprétation. Archives FLC

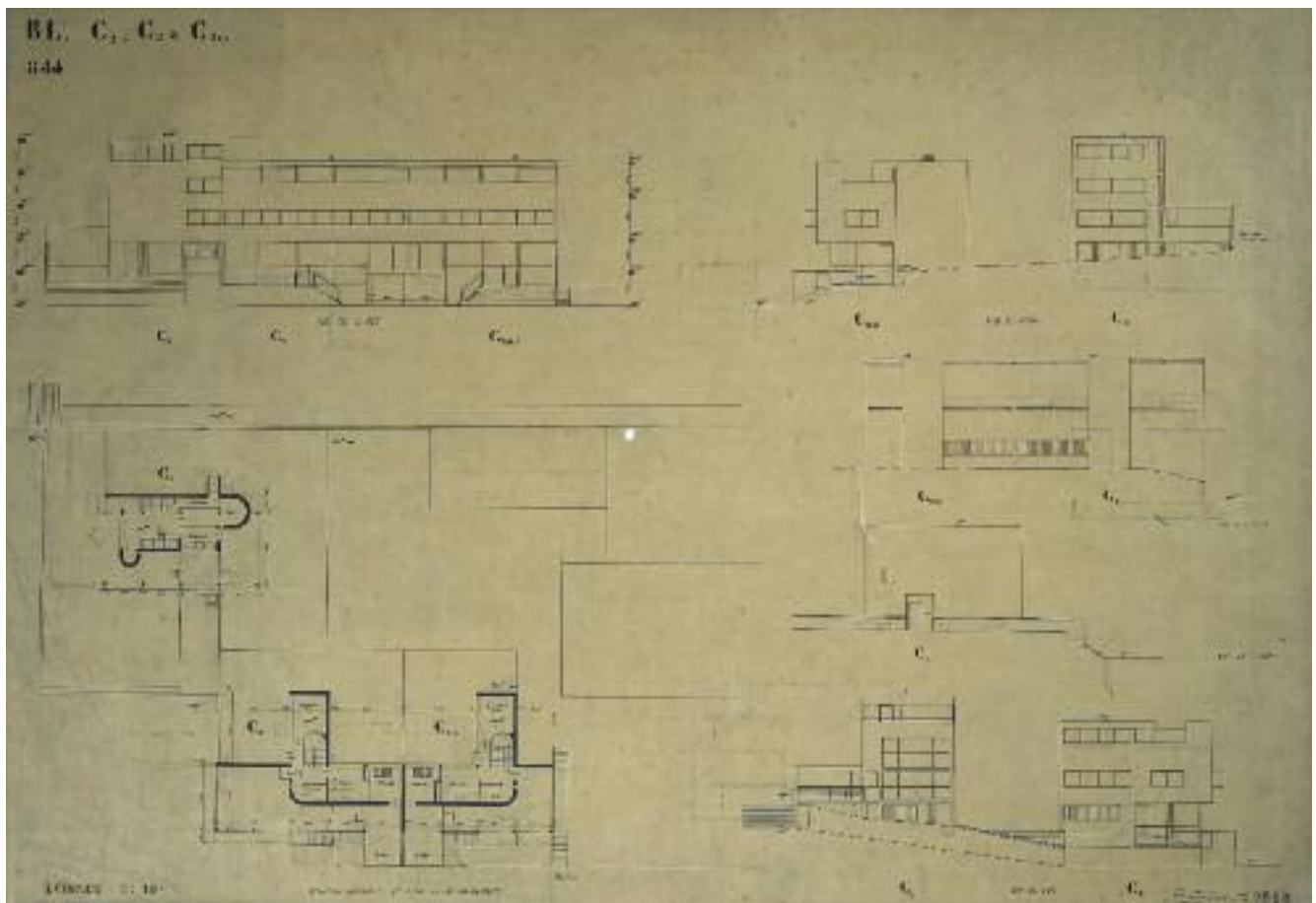


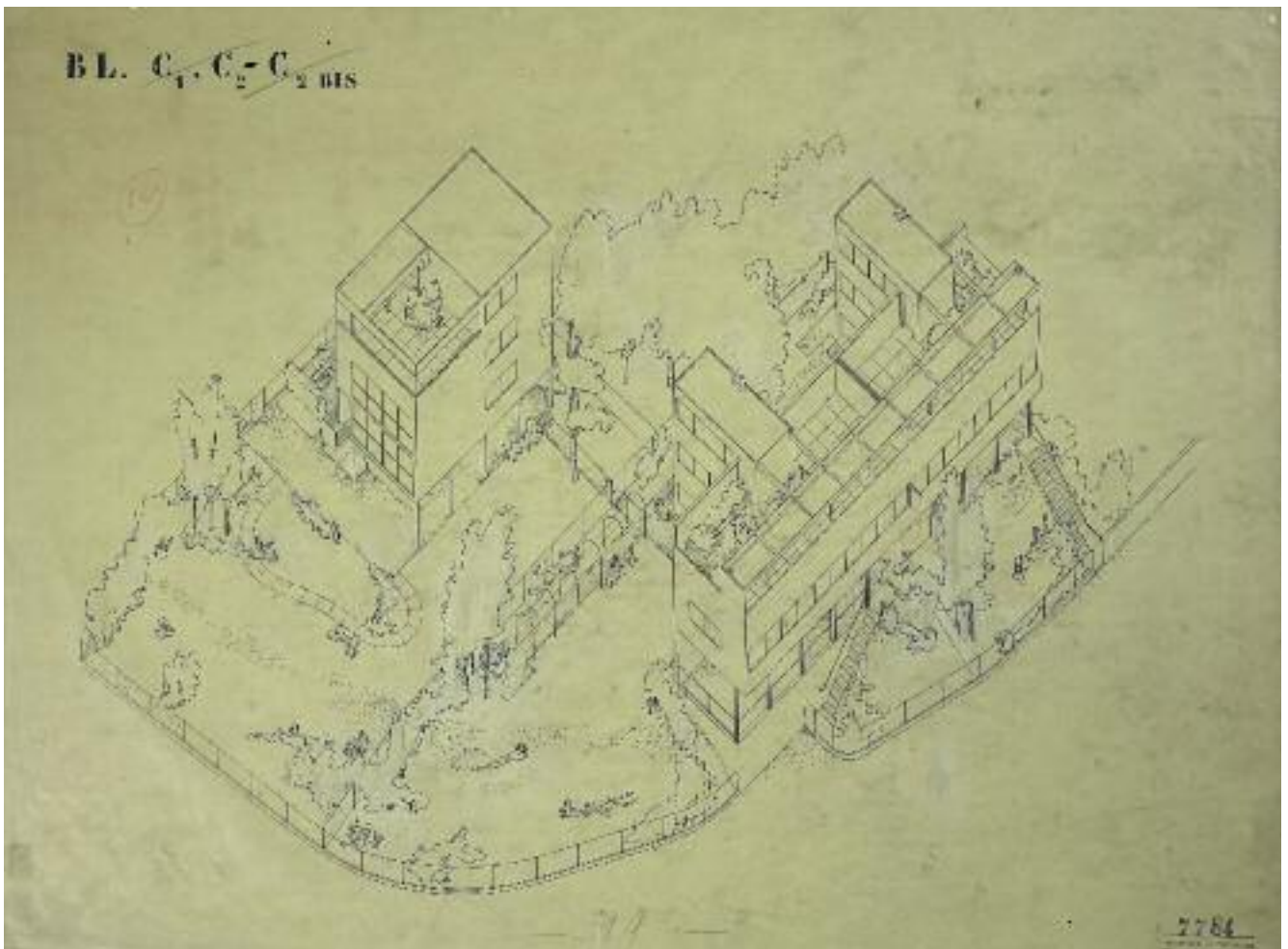
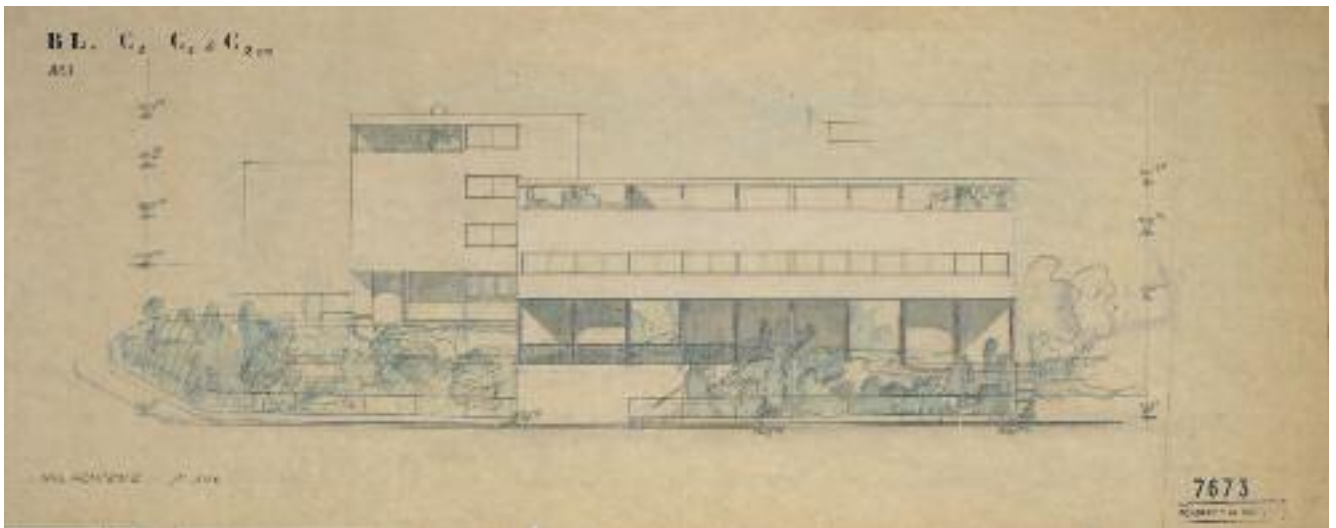
Vue des deux maisons au moment de l'inauguration de la Cité en 1927. Au premier plan la maison individuelle type CITROHAN. Archives FLC

Maison CITROHAN,
FLC 20710



Maisons de la
Weissenhof-Siedlung.
Planche de présen-
tation : plan et éléva-
tions des deux
maisons. FLC 7650.





Maisons de la Weissenhof-Siedlung. En haut : élévation des façades est, FLC 7673. En bas : vue en perspective axonométrique, FLC 7784.



Villa Savoye, façade sud. Le principe de la pureté de la forme primaire atteint ici son expression la plus accomplie avec la répétition des façades identiques. Ph. Cemal Emden, 2014.



Villa Savoye. À l'intérieur du prisme pur, le plan s'articule en U autour d'un terrasse-jardin. Ph. Cemal Emden , 2014.





Loge du jardinier de la Villa Savoye.
Vues de la loge du jardinier située à l'entrée de la propriété. Elle est l'exacte application des plans de la maison minimum proposée par Le Corbusier et Pierre Jeanneret au congrès des CIAM à Francfort en 1929.
En haut : Ph. Cemal Emden, 2014.
En bas photo de l'état d'origine : Ph. Giedion





Villa Savoye, première étage. Au fil de l'escalier hélicoïdal et de la rampe qui traverse la maison de bas en haut comme des organes autonomes se développe l'idée de la promenade architecturale. Ph. Cemal Emden, 2014.

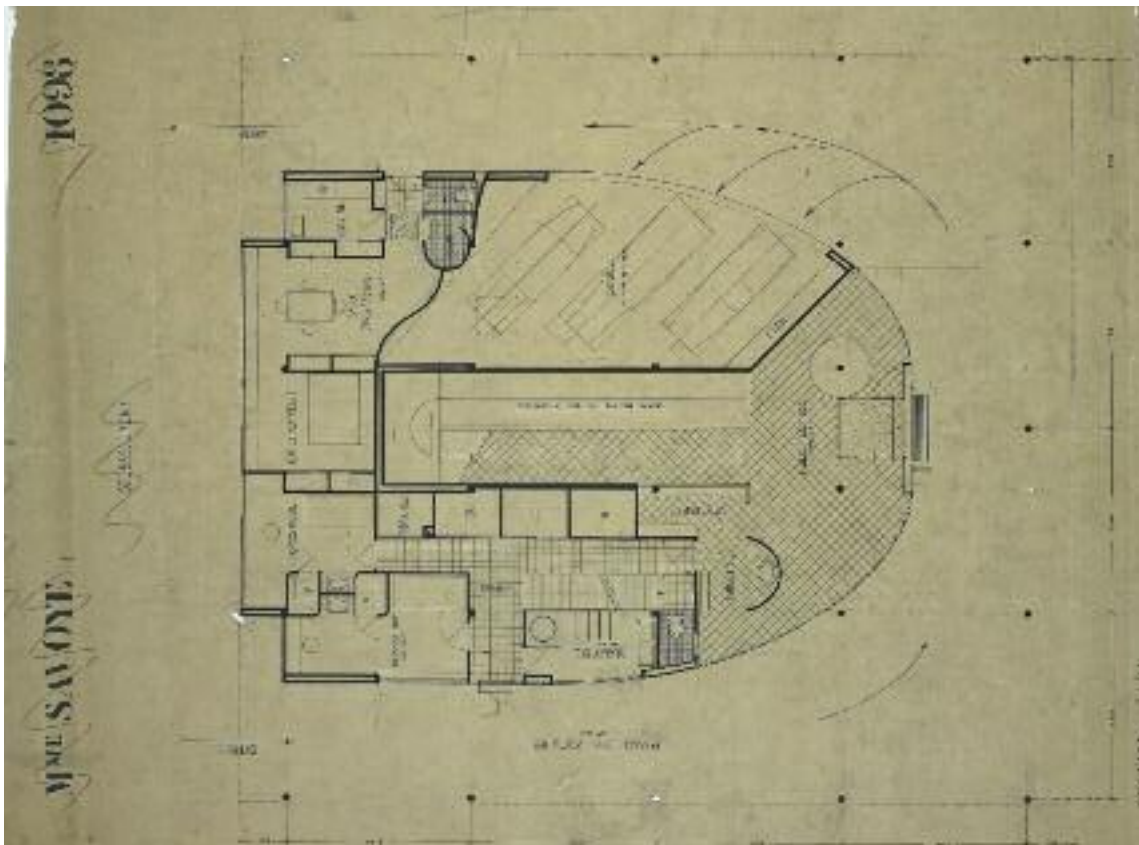


Villa Savoye. La salle de bain communique directement avec la chambre des parents illustrant ainsi pleinement l'idée de la continuité spatiale et du plan libre recherchée par Le Corbusier. Ph. Cemal Emden, 2014.

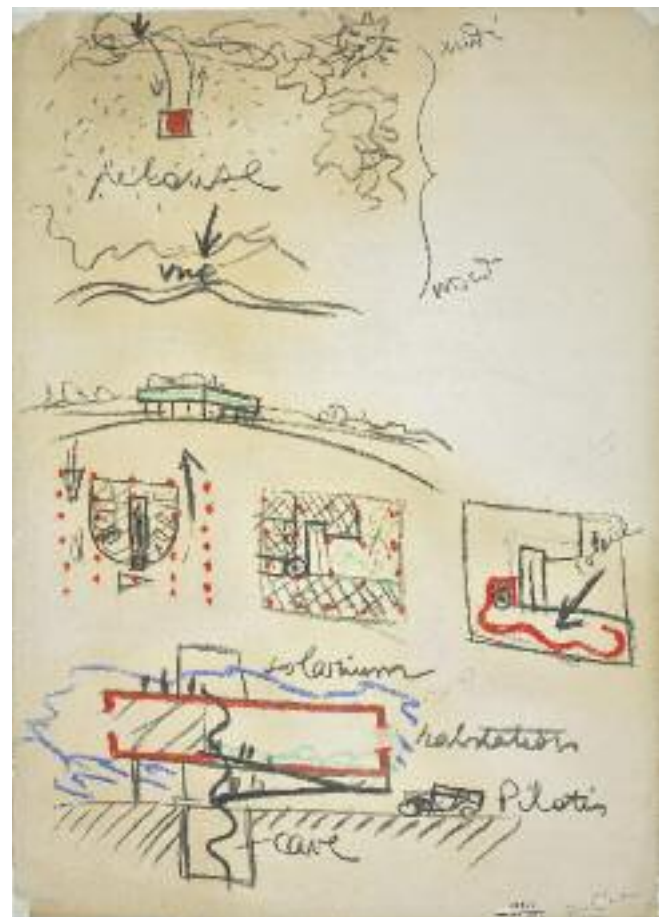
Photographies de **S. Giedion** du chantier de la Villa Savoye, janvier 1930, et à la fin du chantier en avril-mai 1930 l'une des seules vues connues des intérieurs de la loge du jardinier montrant la paroi coulissante pour séparer les espaces de vie de la cuisine.

Ph. S. Giedion, Gta Archiv/ETH Zurich, succession Sigfried Giedion.





Villa Savoye.
Plan du rez-de-chaussée
avec le parcours de
la voiture.
FLC 19414.



Villa Savoye. Planches de conférences mettant en parallèle la petite maison du Lac Léman (1923), la mosquée verte de Brousse et la villa Savoye. Ces deux planches, publiées en 1930 dans *Précisions sur un état présent de l'architecture et de l'urbanisme*, illustraient la conférence du 11 octobre 1929 donnée en Argentine sous le titre « Le plan de la maison moderne ».

Immeuble Clarté – Genève, Suisse, 1930



Immeuble Clarté, Genève.

Au sein d'une structure métallique, l'immeuble offre un emboîtement de logements modernes en duplex et traversants, entièrement vitrés en façade. Il propose à ses habitants un nouveau mode de vie.

Haut : Ph. J.J. De Chambrier, 2010.

Bas : Ph. Cemal Emden, 2011.



Immeuble Clarté, Genève.

Vues d'un séjour et de la façade de verre où alternent verre dépoli transparent et verre armé translucide. A travers le mur de verre, l'homme moderne jouit, selon Le Corbusier des trois joies essentielles : l'air, la lumière et la vue.

Droite : Ph. J.J. De Chambrier, 2010.

Bas : Ph. E. Perroud, 2009.



Immeuble Clarté, Genève.
Vue ancienne de la façade de verre.
Archives FLC

Immeuble Clarté. Au rez-de-chaussée, quelques boutiques illustrent la dimension urbaine et l'équilibre entre services et logements que les architectes souhaitent associer à l'habitat moderne. Ph. Cemal Emden, 2011.

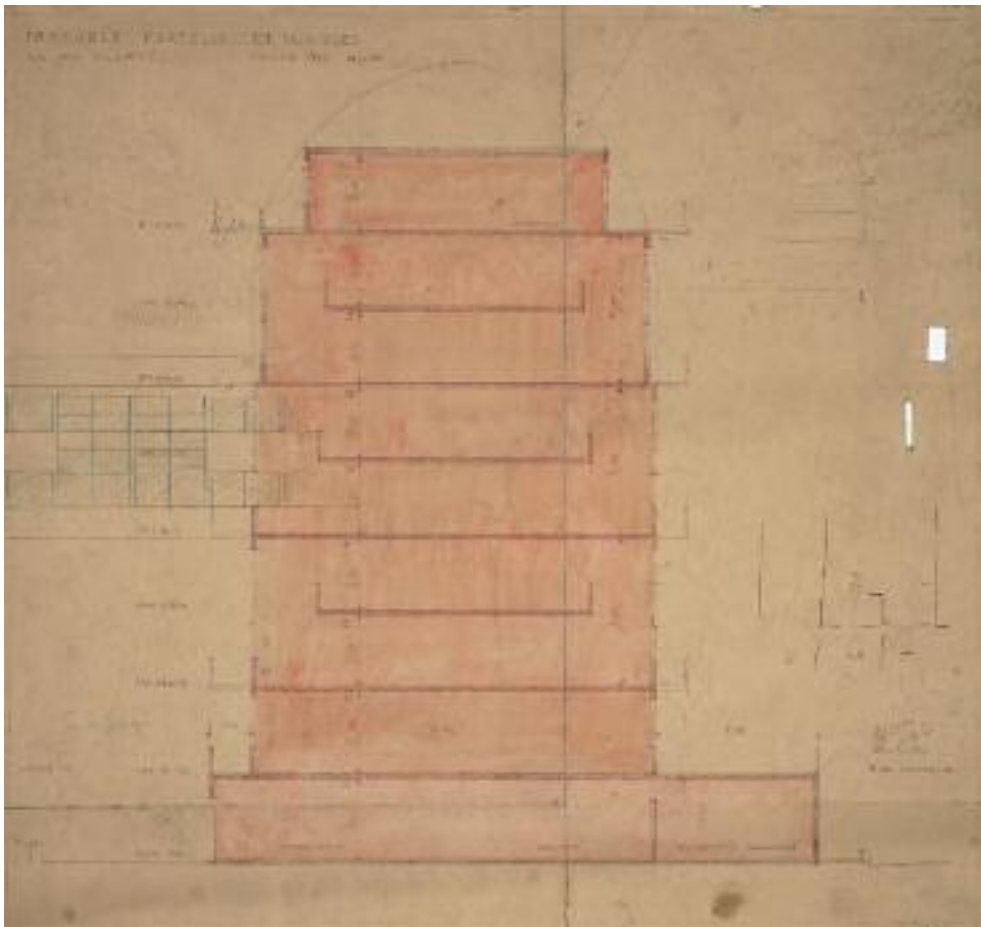


Immeuble Clarté, Genève.
Vue ancienne des balcons filants
qui jouent également le rôle de
brise-soleil. Archives FLC

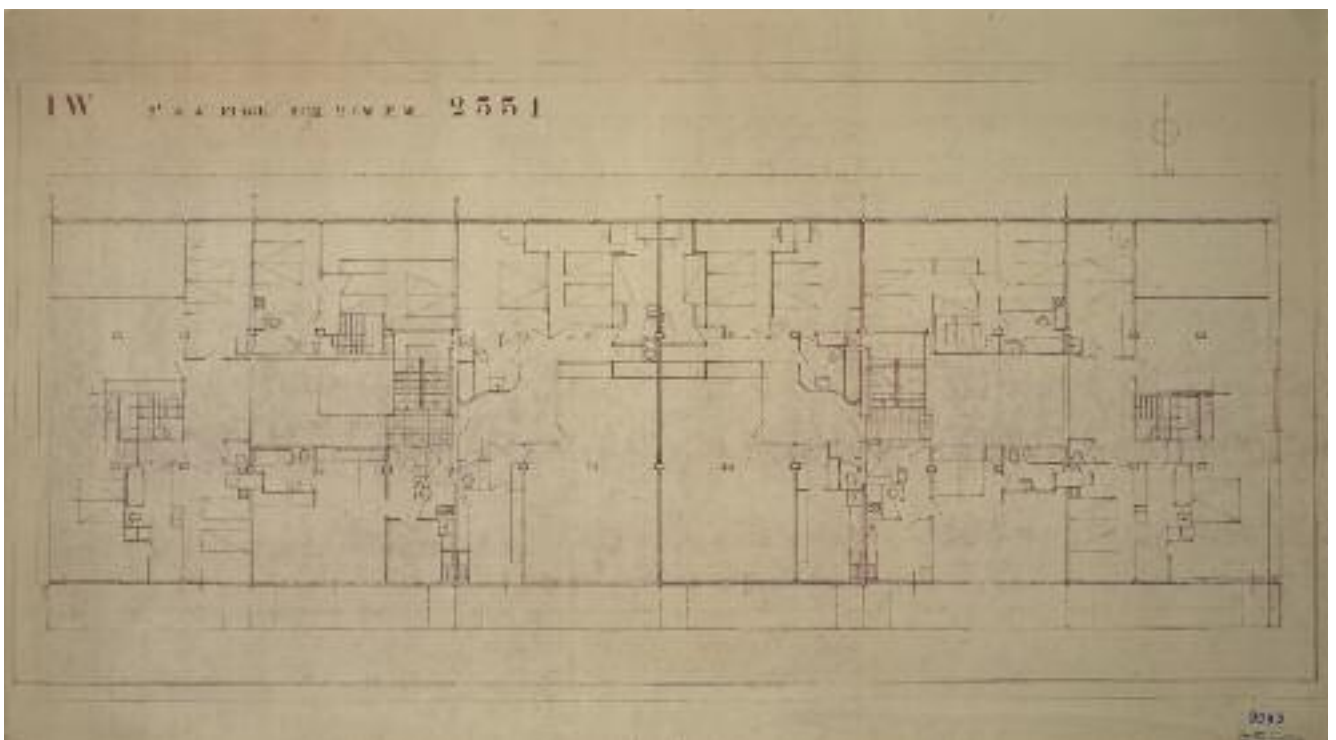


Immeuble Clarté. Vue ancienne du mur pignon, et axonométrie de l'ensemble de l'édifice avec les commerces au rez-de-chaussée. FLC 9196.





Immeuble Clarté.
 Coupe illustrant parfaitement
 le caractère traversant des
 appartements en duplex.
 FLC 9204.
 Plan partiel des appartements
 types au 2^e et 4^e étages.
 FLC 9095.



Immeuble locatif à la Porte Molitor – Boulogne-Billancourt, France, 1931



Brochure publicitaire pour la vente des appartements.
Archives FLC



Immeuble locatif à la Porte Molitor, vues récentes et anciennes de la façade ouvrant sur Boulogne-Billancourt.
Ph. Olivier Martin-Gambier, 2012.



Immeuble locatif à la Porte Molitor, Boulogne-Billancourt. Façade principale, entièrement en verre, ouverte sur la ville de Paris.
Ph. Cemal Emden, 2014.

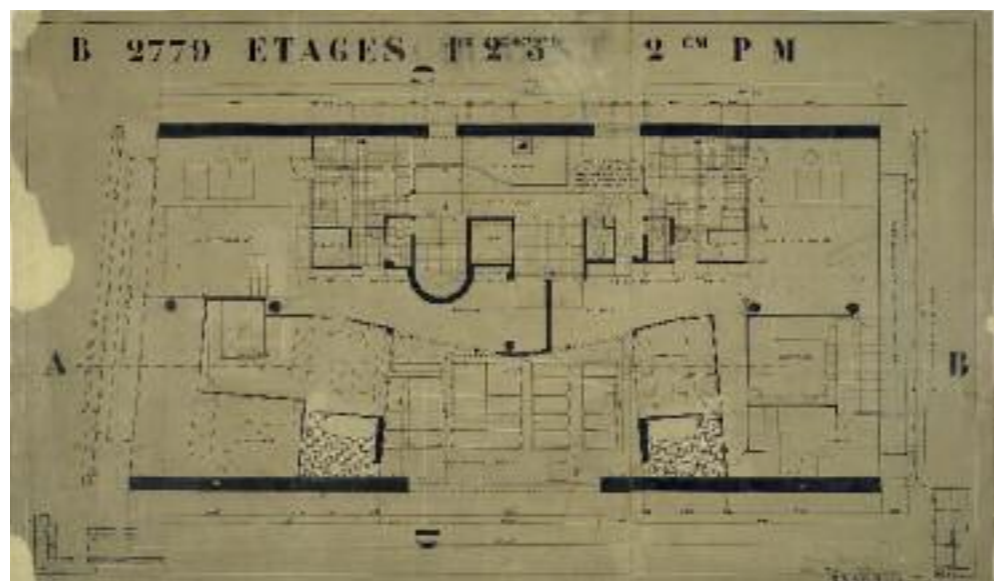
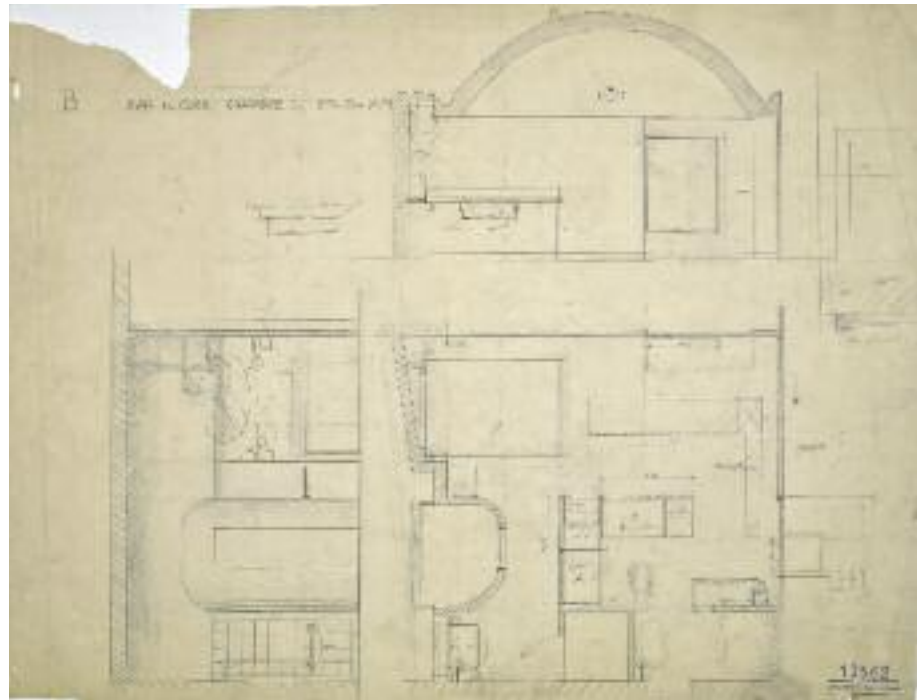


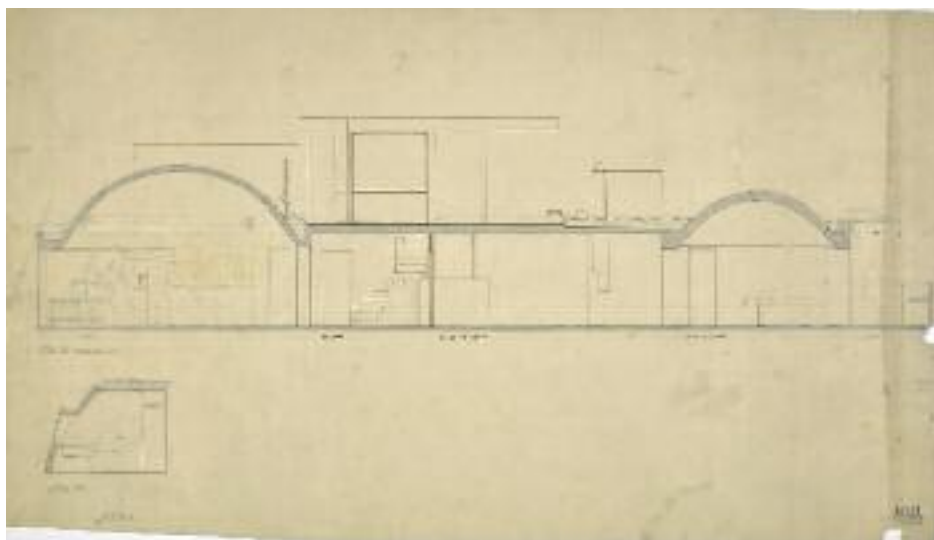
Immeuble locatif à la Porte Molitor, appartement-atelier de Le Corbusier, situé au 7^e étage : hall d'entrée et escalier menant au dernier niveau avec la chambre d'amis et la terrasse. Ph. Olivier Martin-Gambier, 2012.



Immeuble locatif à la Porte Molitor, Boulogne-Billancourt, 1931. Vue ancienne de la chambre à coucher de Le Corbusier. Archives FLC

Immeuble locatif à la Porte Molitor.
De haut en bas.
Projet d'aménagement et mobilier.
FLC 13562.
Plan du 7^e étage correspondant
à l'appartement de Le Corbusier.
Plan type des appartements
du 1^{er}, 2^e et 3^e étage. FLC 13368.





Immeuble locatif à la Porte Molitor. Coupe longitudinale sur les 7^e et 8^e étages (appartement de Le Corbusier et toit-terrasse). FLC 13526.



« Les arts primitifs dans la maison d'aujourd'hui », 1935, exposition avec le galeriste Louis Carré. FLC L2(10)83

Unité d'habitation – Marseille, France, 1945



Unité d'habitation, Marseille. Monumentalité affirmée, effets de béton brut de décoffrage, polychromie franche : la Cité radieuse est un chef d'œuvre précoce et fondateur du courant brutaliste. Ph. Cemal Emden, 2013.



Unité d'habitation, Marseille. Escalier de secours extérieur et d'accès à la rue commerçante de l'édifice. Ph. Cemal Emdel, 2013.



Unité d'habitation, Marseille, 1945.
 La séquence d'entrée dans l'immeuble est théâtralisée et mise en scène au long d'une succession d'espaces architecturés comme dans un grand hôtel.
 Ph. Cemal Emden, 2013.



L'Unité d'habitation de Marseille peu après son achèvement en 1952 : sur le toit traité tel une Acropole moderne et laïque, Le Corbusier dispose un fronton de théâtre, un gymnase, une école et sa cour de récréation qui s'adressent au corps, à l'esprit et à la culture de l'homme moderne. Archives FLC



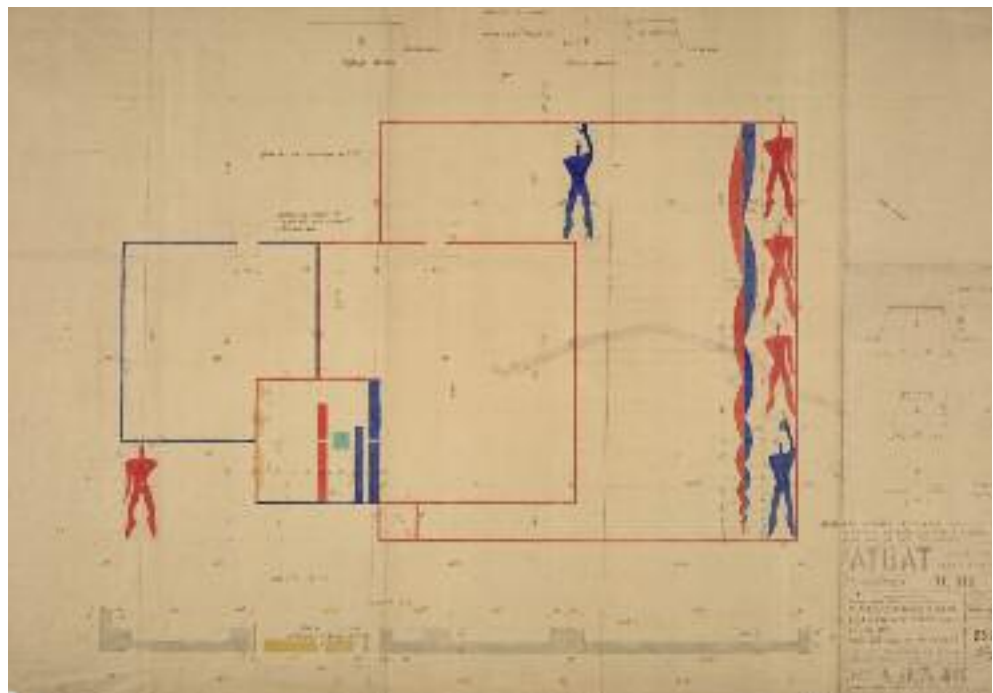
Unité d'habitation, Marseille. L'avent majestueux de l'immeuble (Ph. Cemal Emden, 2013.), une famille en situation dans la loggia qui prolonge le séjour (archives FLC), et la cuisine équipée et pensée selon les règles de l'ergonomie et du fonctionnalisme (Ph. Bénédicte Gandini, 2013).



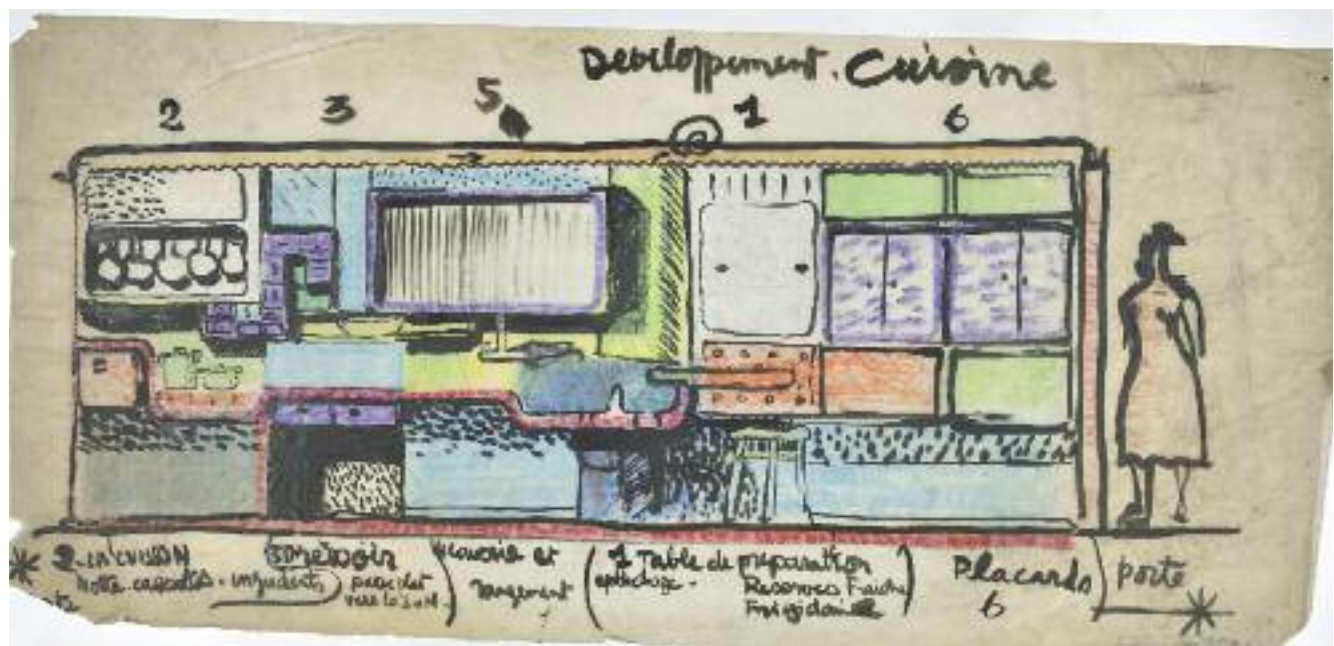
Unité d'habitation, Marseille, 1945.
Les enfants de la maternelle sur le toit de l'Unité d'habitation au milieu des années cinquante.
Archives FLC



Unité d'habitation de Marseille.
Etude pour la représentation du Modulor en façade. FLC 25217.



Etude d'aménagement de la cuisine.
FLC 20564.



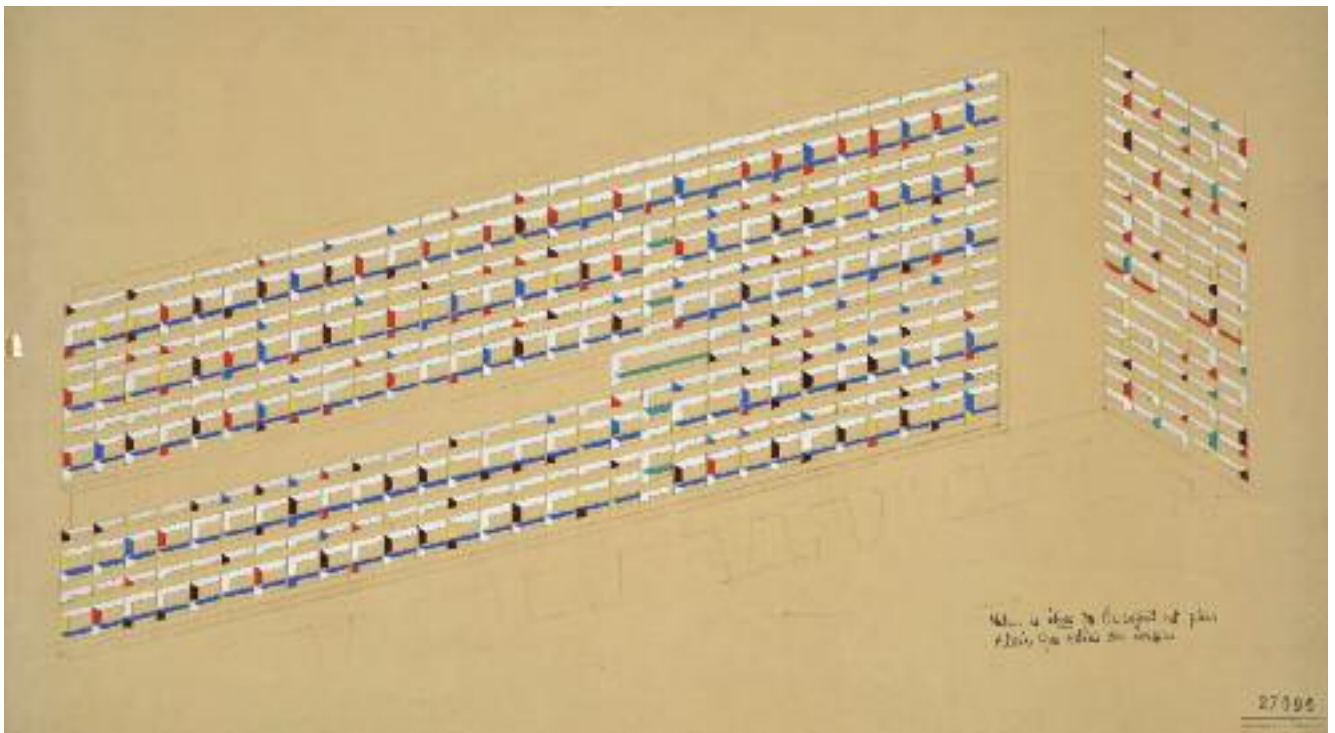
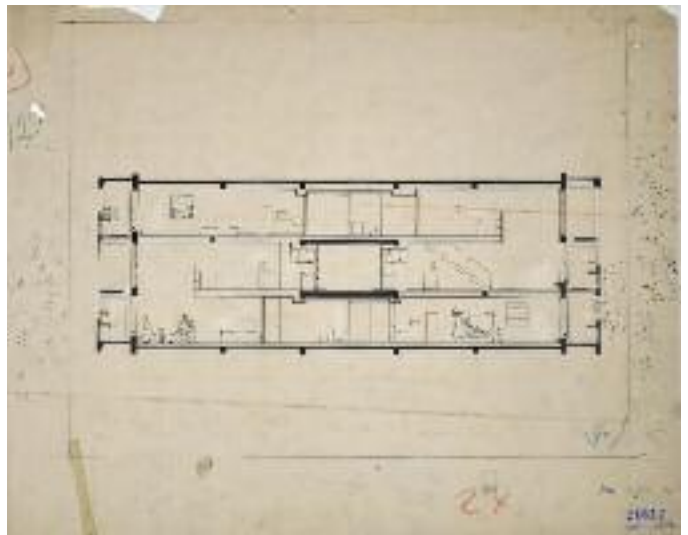
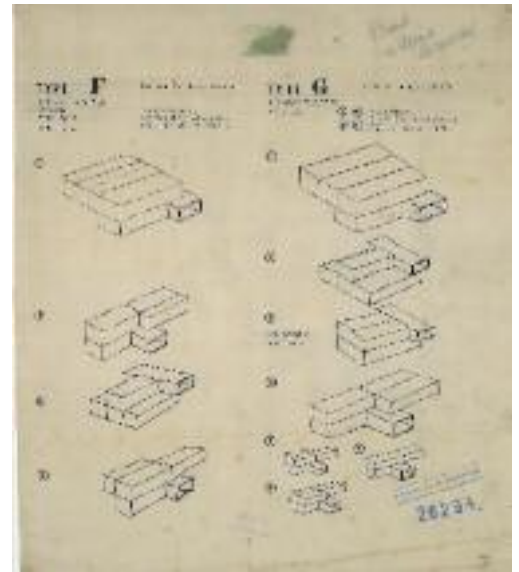
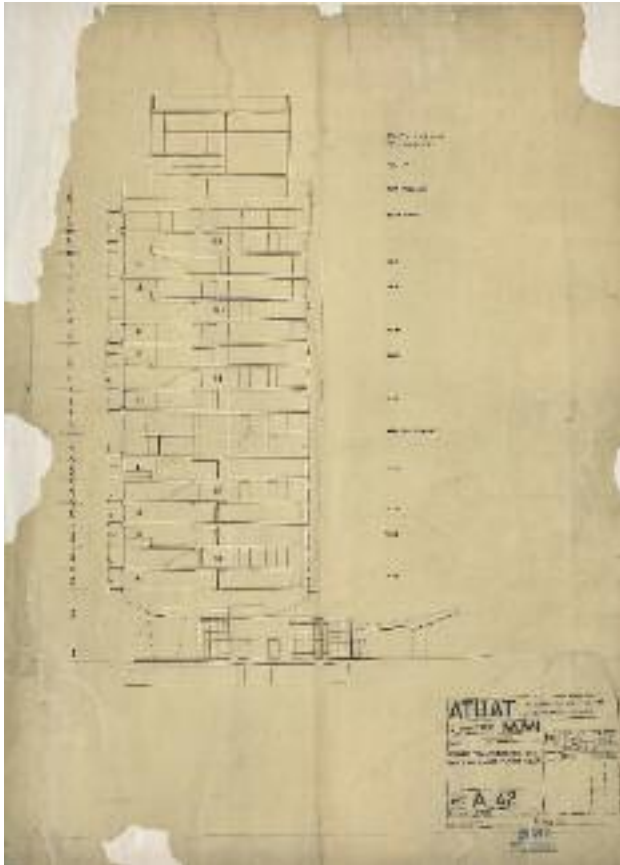
De gauche à droite et de haut en bas.

Coupe sur l'unité montrant le principe d'encastrement des appartements traversants et en duplex, au-dessus ou en dessous des rues intérieures. FLC 25367.

Schémas de combinaisons des cellules types permettant la conception d'appartement de tailles différentes. FLC 26294.

Coupe de principe sur deux appartements : l'un « montant » où l'entrée est située au niveau inférieur du duplex ; le second « descendant » où l'entrée est située à l'étage du duplex au niveau des chambres. FLC 26827.

Etude en axonométrie pour la mise en couleur des loggias. FLC 27099.



Manufacture à Saint-Dié – Saint-Dié-des-Vosges, France, 1946



Manufacture à Saint-Dié, Saint-Dié-des-Vosges. Mise en couleur dans les ateliers de confection largement éclairés par un mur de verre protégé par un brise-soleil. Ph. Olivier Martin-Gambier, 2005.



Manufacture à Saint-Dié, Saint-Dié-des-Vosges. Façade principale de l'usine. Le brise-soleil que Le Corbusier met au point au début des années trente trouve ici sa première expression en Europe. Ph. Olivier Martin-Gambier, 2005.

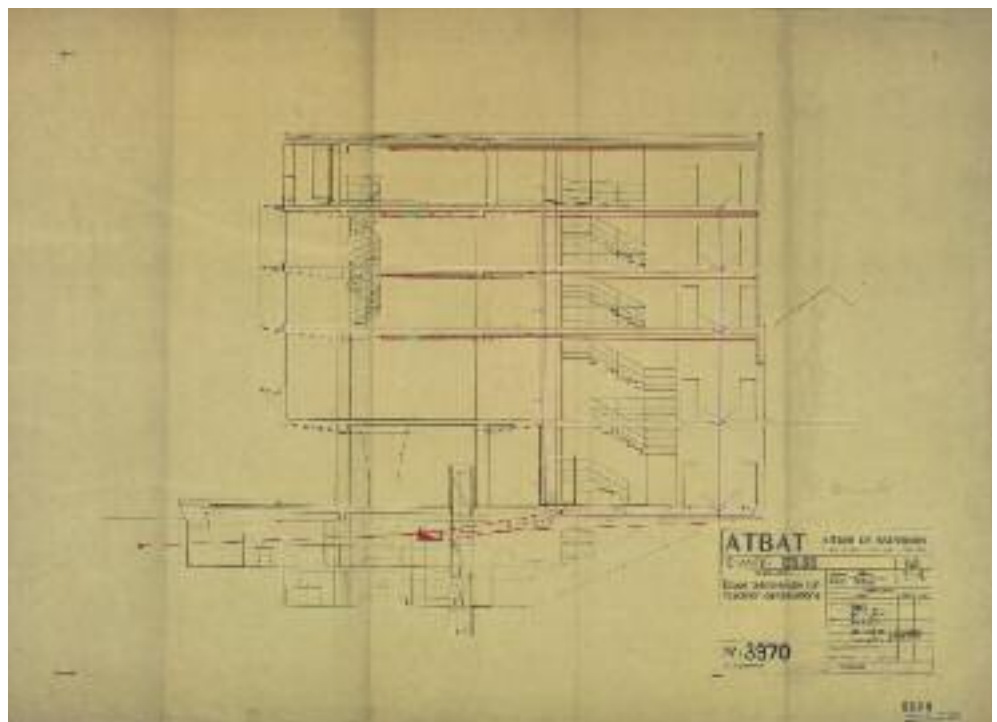
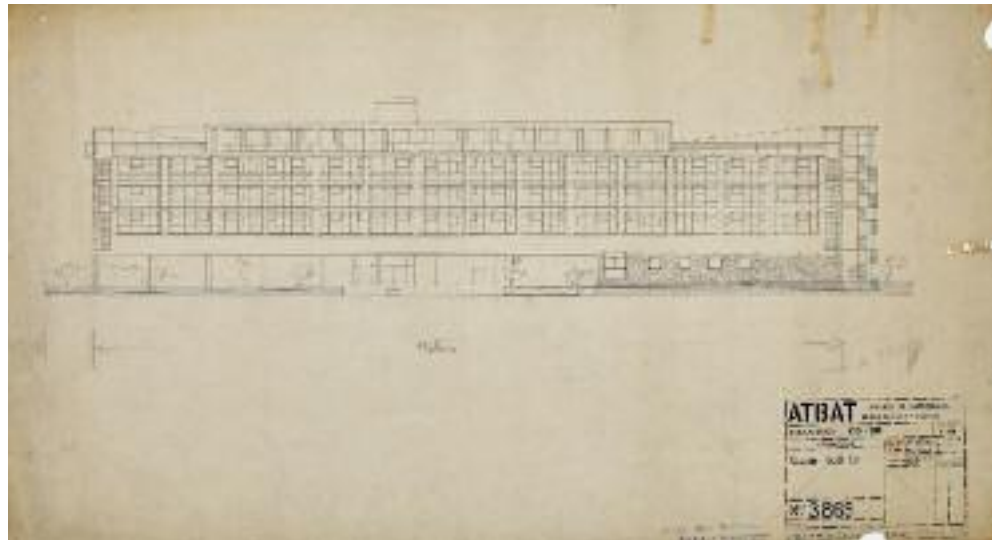


De haut en bas et de gauche à droite : détail des voiles en béton du brise-soleil. Façade principale. Les bureaux de la direction sur le toit de la manufacture. Ph. Olivier Martin-Gambier, 2005.

Vue ancienne de la manufacture qui atteste du haut degré d'authenticité et d'intégrité de l'édifice qui a gardé sa fonction d'origine et demeure aujourd'hui dans la famille du commanditaire. Archives FLC



Manufacture à Saint-Dié,
Saint-Dié des Vosges.
Vue des bureaux de la direction sur
le toit-terrasse,
Ph. Olivier martin-Gambier, 2005.
Elévation façade sud-est sur la rue,
et coupe transversale.
FLC 9450, FLC 9508.



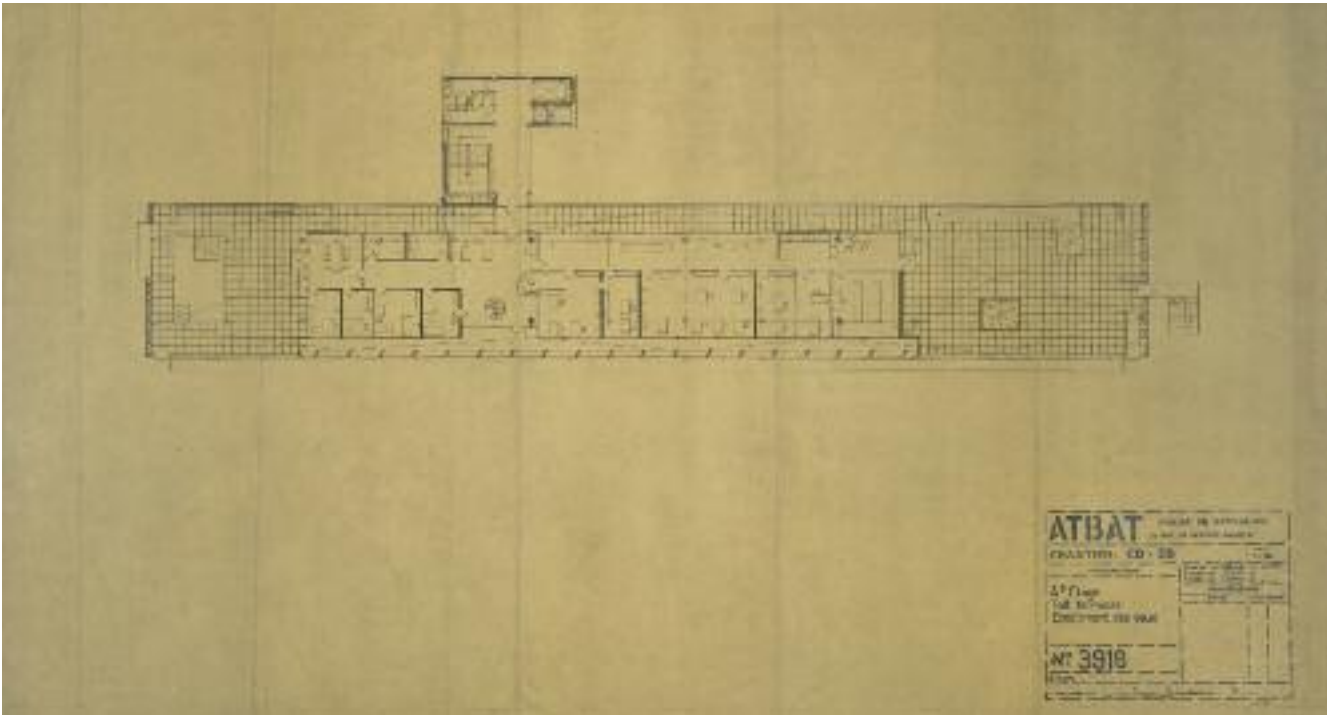


Manufacture à Saint-Dié, Saint-Dié des Vosges.
De haut en bas et de gauche à droite.

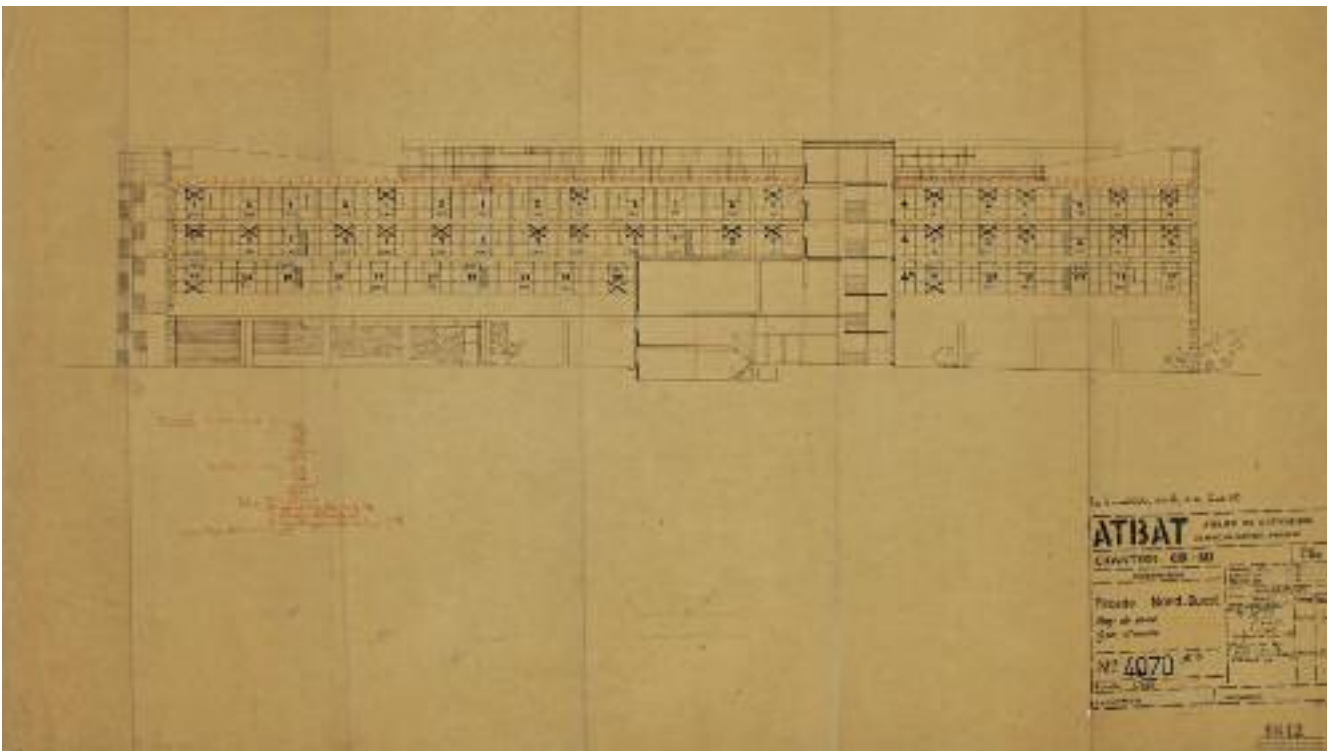
Détail du brise-soleil de la façade,
Ph. Olivier Martin-Gambier, 2005.

Plan du dernier niveau : bureaux de la direction et
terrasses. FLC 9461.

Élévation de la façade nord-ouest et coupe sur le bloc
des circulations verticales. FLC 9612.



ATBAT PROJET DE RECONSTRUCTION
D'UN BÂTIMENT INDUSTRIEL
CANTON DE ST-DIÉ
N° 3919



ATBAT PROJET DE RECONSTRUCTION
D'UN BÂTIMENT INDUSTRIEL
CANTON DE ST-DIÉ
N° 4070

Maison du Docteur Curutchet – La Plata, Argentine, 1949



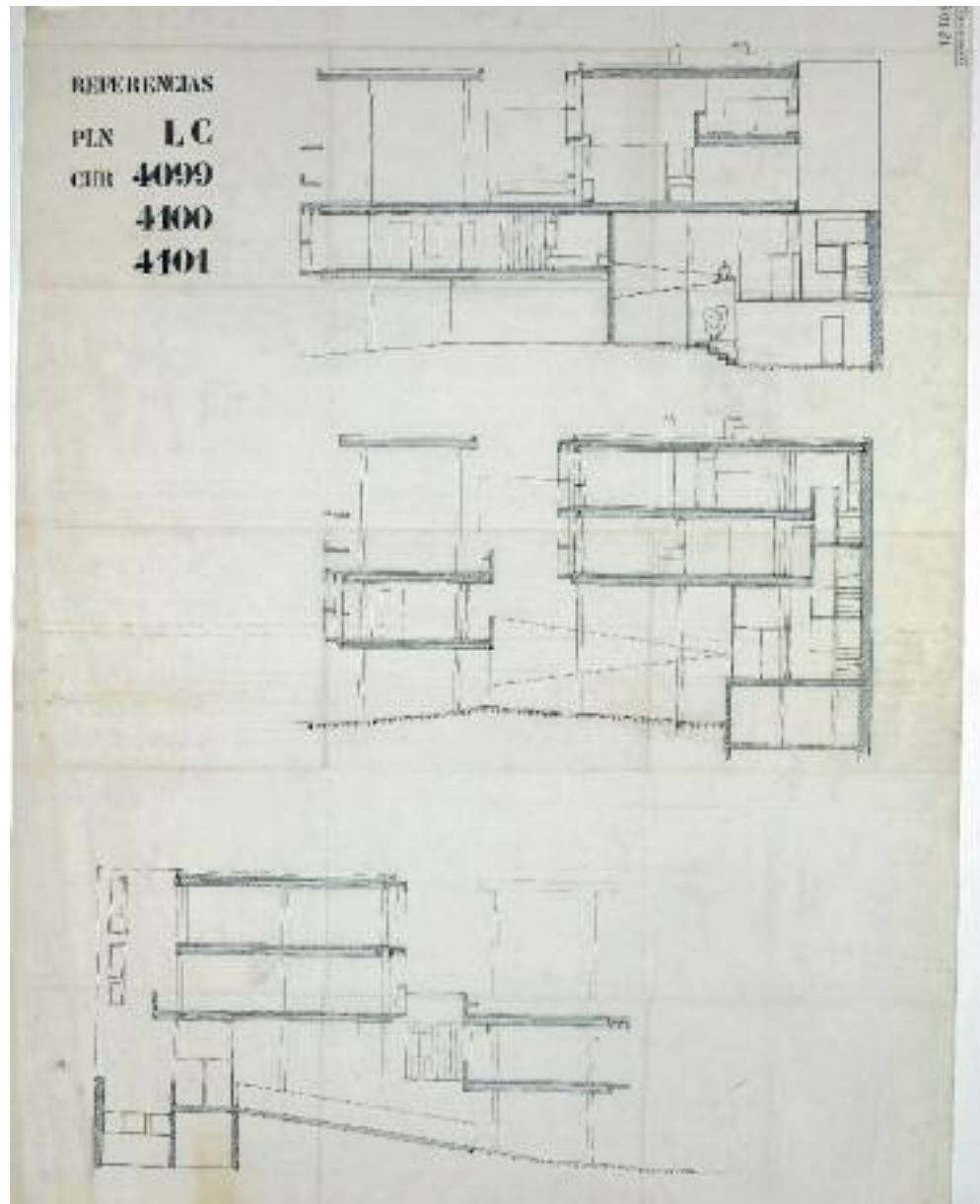
Toute la maison décline des solutions originales pour créer une relation exceptionnellement riche entre intérieur et extérieur : pilotis, rampe, jardin intégré à la construction, brise-soleil, terrasse en partie couverte, vastes baies vitrées. L'ensemble réinterprète les canons puristes des années vingt en les adaptant aux conditions locales de l'Argentine. Ph. Olivier Martin-Gambier, 2005.



Maison du Docteur Curutchet, La Plata. Vue partielle de la façade du deuxième et du troisième niveau sur la terrasse, en arrière de la façade sur rue. Ph. Olivier Martin-Gambier, 2009.

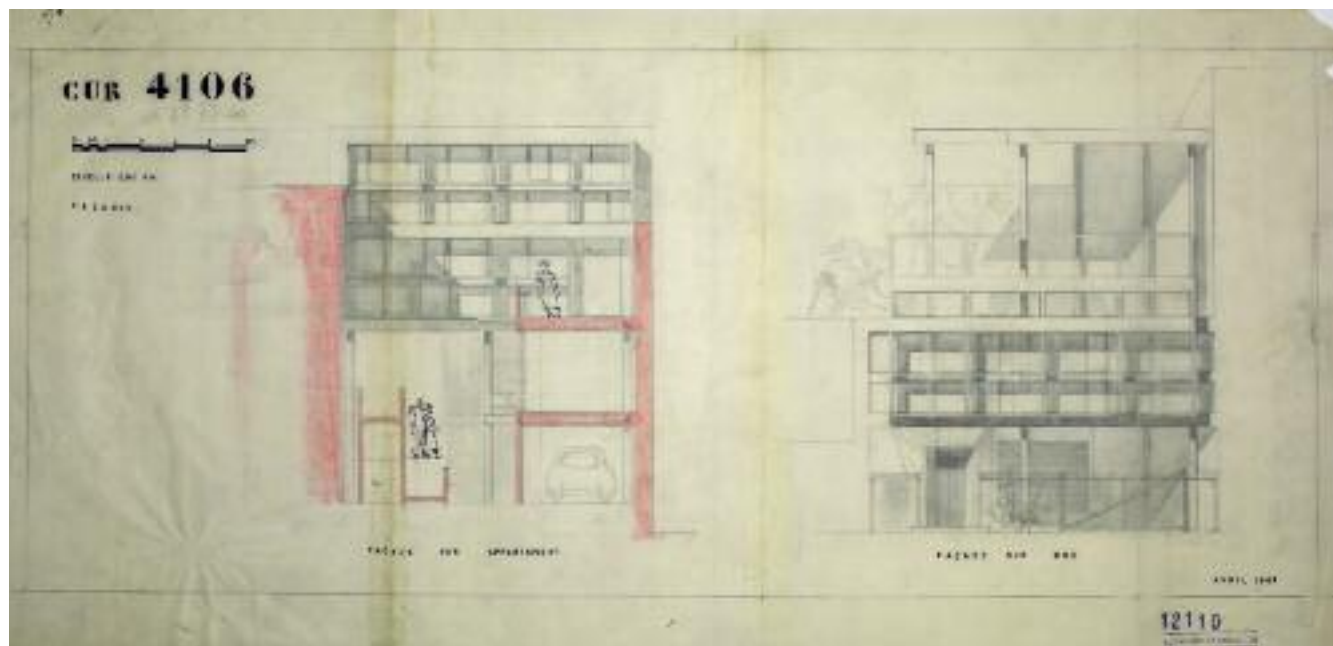


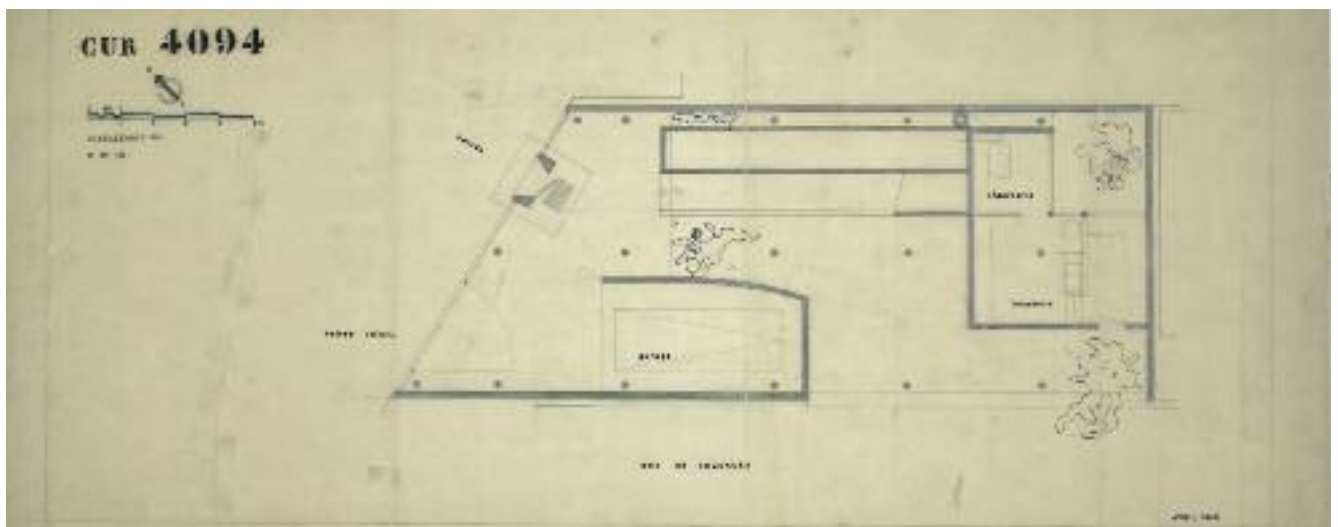
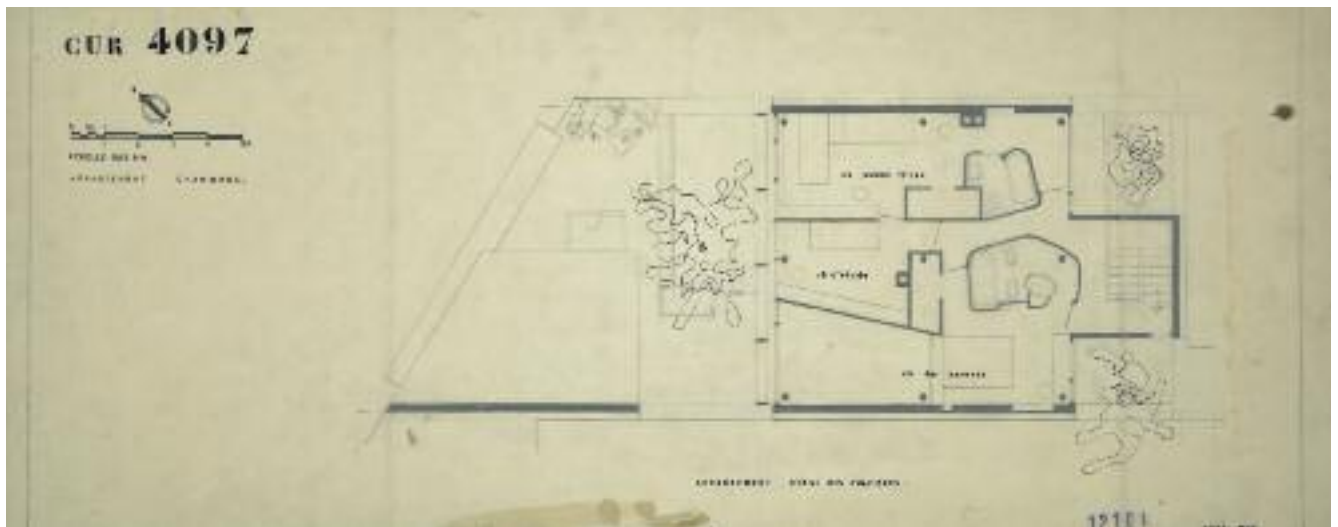
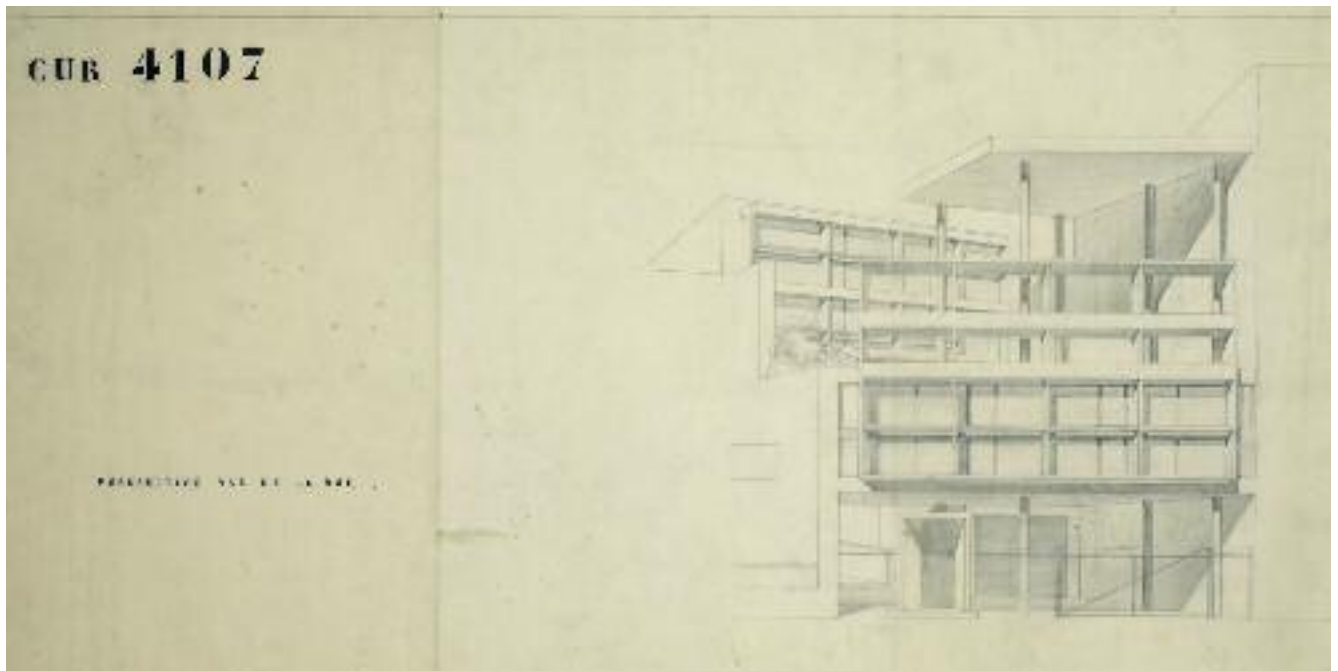
Toute la maison décline des solutions originales pour créer une relation exceptionnellement riche entre intérieur et extérieur : pilotis, rampe, jardin intégré à la construction, brise-soleil, terrasse en partie couverte, vastes baies vitrées. L'ensemble réinterprète les canons puristes des années vingt en les adaptant aux conditions locales de l'Argentine. Ph. Olivier Martin-Gambier, 2005. Ph NB : archives FLC.



Maison du Docteur Curutchet,
La Plata.
Coupes sur la maison : les coupes
mettent en évidence la complexité
spatiale de la maison découpée en
deux blocs reliés par une rampe et
une terrasse le long desquels se
développent les qualités de la
promenade architecturale.
FLC 12105.

Maison du Docteur Curutchet,
La Plata.
Le prisme de base des maisons
puristes des années vingt est ici
déconstruit en plusieurs blocs. Les
brise-soleil assurent la continuité
et la cohérence visuelle de
l'ensemble.
FLC 12110.





Maison du Docteur Curutchet, La Plata. De haut en bas.

Perspective : comme la coupe, la perspective permet d'apprécier la profondeur de la composition, ses désaxements, et sa dimension sculpturale. FLC 12111.

Plans du niveau des chambres et du rez-de-chaussée : le plan libre confine ici à l'exercice de style. Dans la grille de l'ossature, les différents éléments sont disposés comme des cellules vivantes et autonomes. FLC 12101 et 12098.

Chapelle Notre-Dame-du-Haut – Ronchamp, France, 1950



Chapelle Notre-Dame-du-Haut, Ronchamp. Façades nord et est de la chapelle.

En façade orientale, Le Corbusier dispose une chaire et un autel pour les cérémonies du pèlerinage en l'honneur de la Vierge Marie au mois de septembre. Ph. Cemal Emden, 2013.



Chapelle Notre-Dame-du-Haut, détail de la façade de l'entrée principale au sud illustrant la dimension sculpturale de la composition volumétrique de la chapelle. Ph. Cemal Emden, 2013.



Chapelle Notre-Dame-du-Haut, Ronchamp. Les formes rectilignes de la maison des pèlerins – au premier plan – se combinent avec les courbes sculpturales de la toiture de la chapelle. Ph. Cemal Emden, 2013.

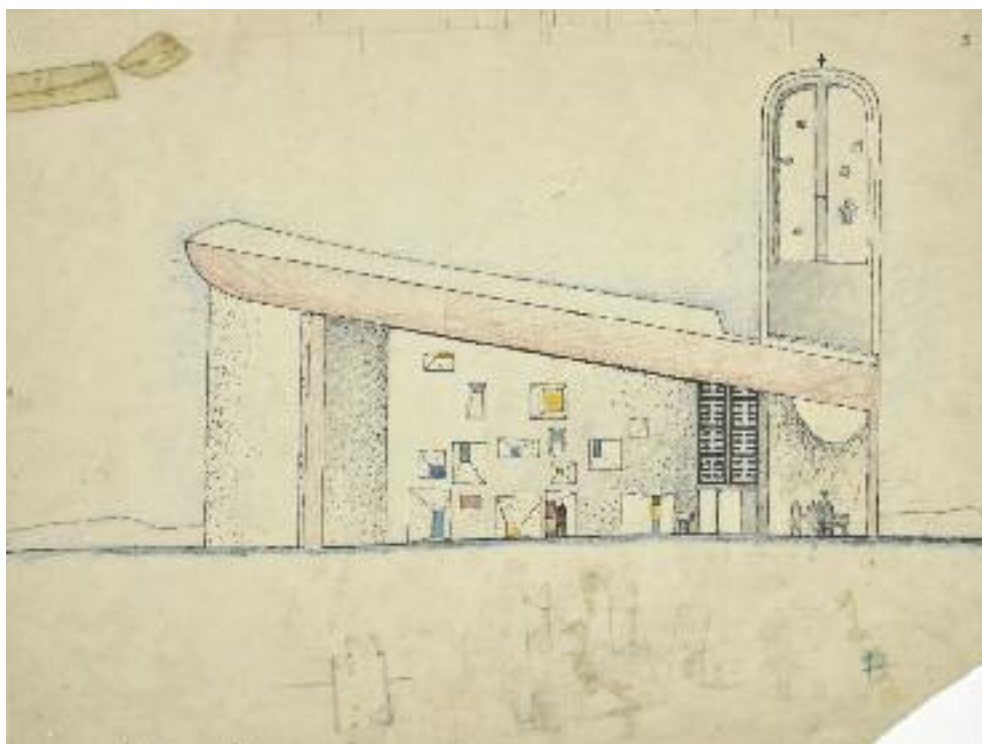
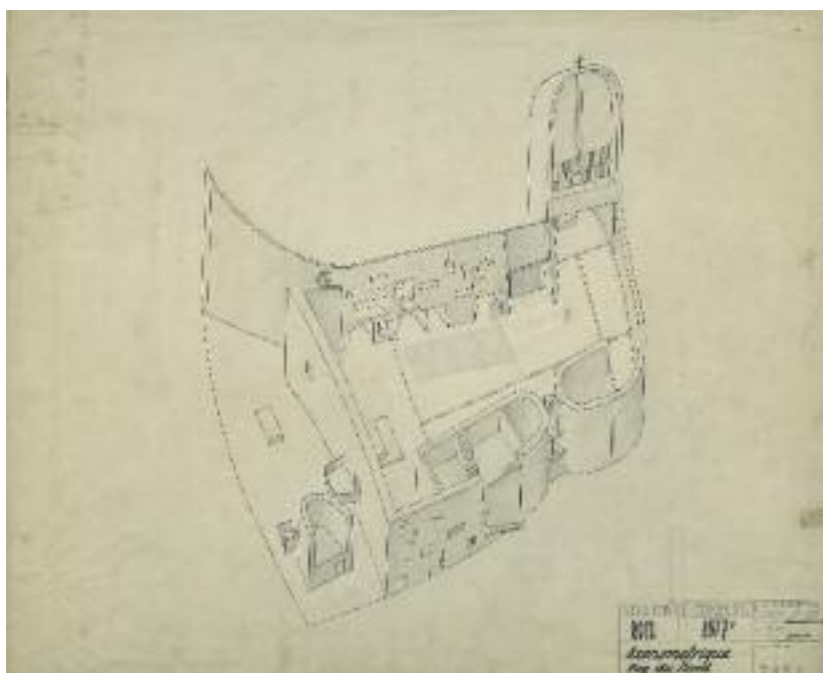


De haut en bas
À l'intérieur de la chapelle l'espace complexe se transforme au fil de la course du soleil qui filtre à travers les claustras colorés de la façade sud et à travers le liseré de lumière ménagé sous la coque de la toiture. Un autel est aménagé dans chacune des trois chapelles secondaires surmontées d'une tour d'où descend un filet de lumière zénithale.

Ph. Cemal Emden, 2013.



De haut en bas :
 Chapelle Notre-Dame-du-Haut,
 Ronchamp.
 Premiers croquis d'intention réalisés
 en mai 1950 lors de la première
 visite sur le site (FLC_CA_E18_2
 et FLC_CA_D17_13).
 Coupe axonométrique de la
 chapelle. FLC 7191.
 Élévation de la façade sud,
 FLC 7371.





Ci-dessus : Chapelle Notre-Dame-du-Haut, 1950.
Les niches du claustra du mur sud sont fermées de verres peints par Le Corbusier. Maquette structurelle de principe en fil de fer habillé de papier (maquette originale). Archives FLC

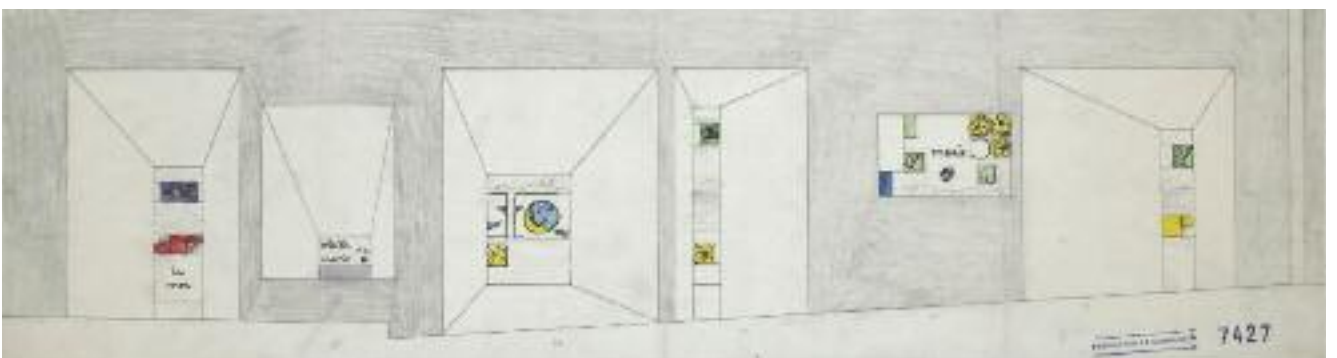


Ci-dessus : vue du chantier montrant l'ossature de béton et le remplissage exécuté avec les pierres de l'ancienne chapelle détruite lors des combats de la Seconde Guerre mondiale. Les murs ont ensuite été recouverts d'un enduit rugueux projeté au canon à ciment. Archives FLC

Ci-dessous : cérémonie religieuse lors du pèlerinage dédié à la Vierge Marie à la Chapelle Notre-Dame-du-Haut, Ronchamp. Ph. Lucien Hervé.



Ci-dessous : élévation partielle des claustras du mur sud. FLC 7427.



Cabanon de Le Corbusier – Roquebrune-Cap-Martin, France, 1951



Cabanon de Le Corbusier, Roquebrune-Cap-Martin. Haut : vue du Cabanon, en dosses de pins, en direction de la guinguette, l'Étoile de mer.
Bas : vue de l'intérieur du Cabanon, entièrement dessiné au Modulor : espace de vie ergonomique conçu comme l'aboutissement des recherches sur la notion d'espace minimal et comme œuvre d'art total. Ph. Olivier Martin-Gambier, 2005.



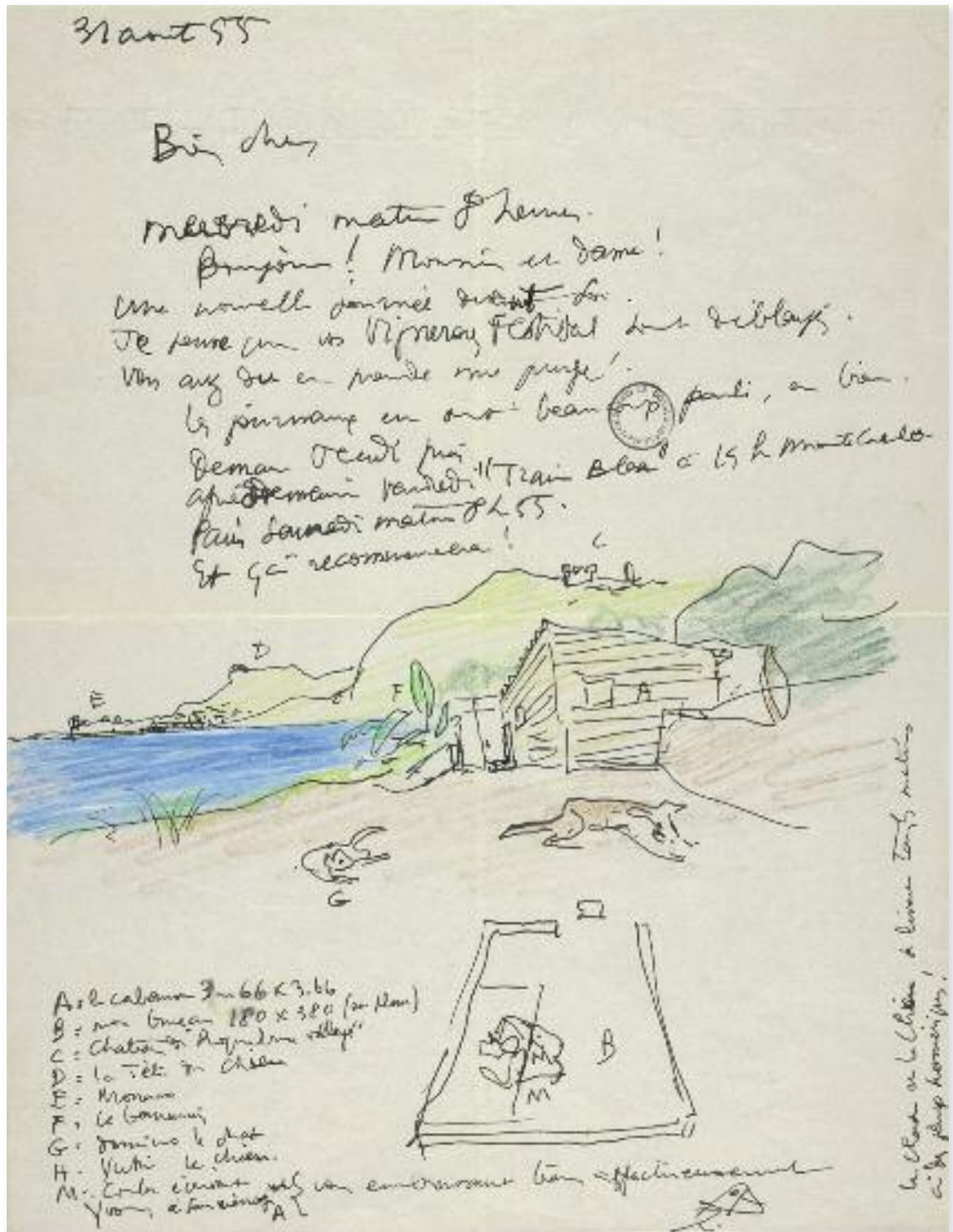
Cabanon de Le Corbusier, Roquebrune-Cap-Martin.
 A l'extrémité est du site où Le Corbusier passe ses vacances estivales après la Seconde Guerre mondiale, l'architecte installe une cabane de chantier qui lui sert de bureau et d'atelier face à la mer.
 Ph. Olivier Martin-Gambier, 2005.



Cabanon de Le Corbusier, dans l'encadrement de la fenêtre : deux peintures de Le Corbusier qui se substituent à la vue sur la méditerranée lorsque les volets sont fermés. Une restauration en conservation de ces peintures sur bois est programmée en 2015. Ph. Olivier Martin-Gambier, 2005.



Cabanon de Le Corbusier, panneau mural peint en 1952 (et remanié en 1956) sur le mur mitoyen avec l'Étoile de mer. Le mobilier spartiate du Cabanon est dessiné par l'architecte. Ph. Olivier Martin-Gambier, 2005.



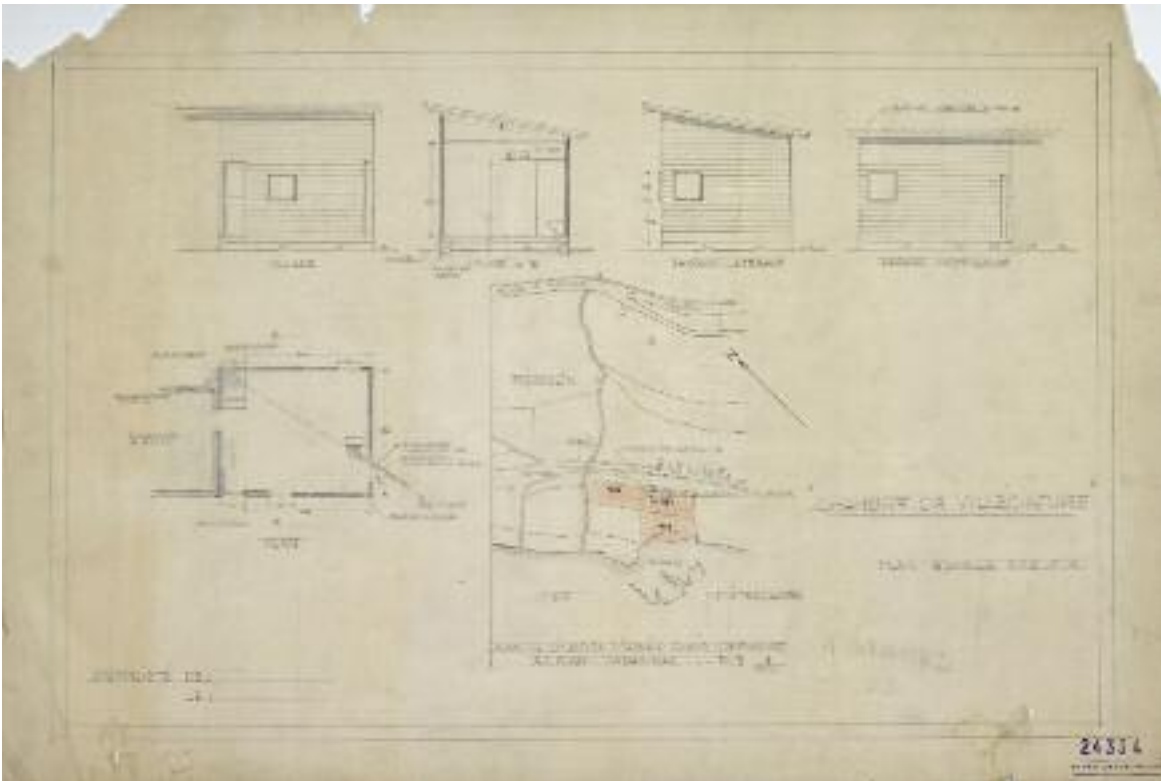
Lettre de Le Corbusier à sa famille, écrite au Cabanon. FLC R2(2)130.

31 août 1955

Bien chers
 mercredi matin 8 heures.
 Bonjour ! Monsieur et dame !
 Une nouvelle journée devant soi.
 Je pense que vos Vignerons Festival sont déblayés.
 Vous avez dû en prendre une purge !
 Les journaux en ont beaucoup parlé, en bien.
 Demain jeudi puis
 après demain vendredi "Train Bleu" à 19h à Monte Carlo
 Paris samedi matin 8h55.
 Et ça recommencera !

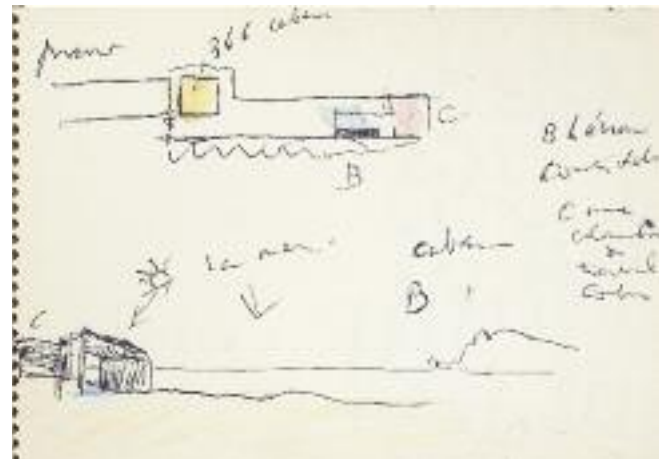
A = le cabanon 3m66x3.66
 B = mon bureau 180x380 (en plan)
 C = Chateau de "Roquebrune village"
 D = la Tête du chien
 E = Monaco
 F = le bananier
 G = Domino le chat
 H = Yuki le chien
 M = Corbu écrivant et
 Yvonne à son ménage
 vous embrassant bien affectueusement
 A

le chat et le chien se livrent tous les matins à des jeux homériques



Plan de situation, plan coupe et élévations sommaires du Cabanon. FLC 24334.

Études pour le Cabanon extraites des carnets de croquis de Le Corbusier (FLC_CA_E22_46 ; FLC_CA_F26_41 ; FLC_CA_E22_48 ; FLC_CA_P61_34)



Complexe du Capitole – Chandigarh, Inde, 1952



Complexe du Capitole, Chandigarh. Façade principale, sur l'esplanade, de la Haute-Cour de justice. Ph. Cemal Emden, 2012.



Complexe du Capitole, Chandigarh. La Haute-Cour de justice : vues de détails de la conception sculpturale et monumentale de la rampe et du brise-soleil de la grande salle. Ph. Cemal Emden, 2012.



Complexe du Capitole, Chandigarh. Vue de détail des pilotis géants de la salle des pas perdus de la Haute cour de justice. Au loin, on aperçoit le Palais de l'assemblée et en arrière-plan le Secrétariat. Ph. Cemal Emden, 2012.



Complexe du Capitole, Chandigarh. Rampe monumentale de la Haute- Cour de justice, détail. Ph. Bénédicte Gandini, 2012.



Complexe du Capitole, Chandigarh. Palais de l'Assemblée. Portail monumental émaillé dessiné par Le Corbusier. Ph. Bénédicte Gandini, 2014.

Complexe du Capitole, Chandigarh. Secrétariat. Détail de la façade. La totalité de la façade est conçue comme une sculpture abstraite. Le Corbusier trouve la juste échelle pour composer avec les dimensions monumentales du site du Complexe du Capitole.

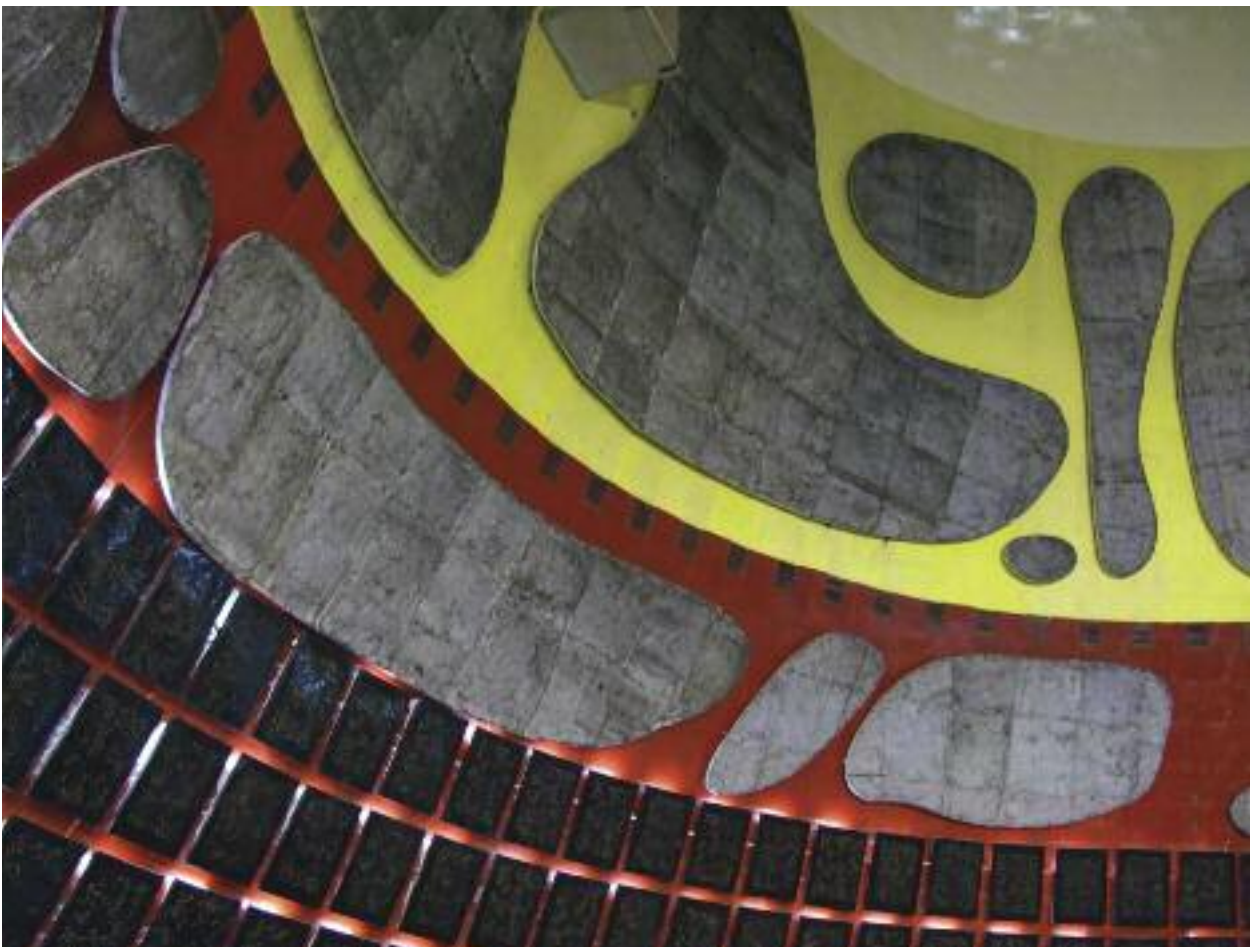


Complexe du Capitole, Chandigarh. Haute-Cour de justice : la rampe monumentale située au fond de la salle des pas perdus et l'aile en retour sur la façade arrière. Ph. Cemal Emden, 2012.



Complexe du Capitole. Le monument de la main ouverte est conçu par Le Corbusier et réalisé fidèlement après son décès en 1965. Ph. Cemal Emden, 2012.

Complexe du Capitole, Chandigarh. Haute-Cour de justice : composition sculpturale et monumentale du brise-soleil de la façade sur l'esplanade. Ph. Cemal Emden, 2012.



Intérieur du Palais de l'Assemblée. Ph. Michel Richard, 2007.



Complexe du Capitole, Chandigarh. Palais de l'Assemblée : détail de la couverture retournée qui surplombe l'entrée principale réservée aux cérémonies officielles. La forme de cette couverture fut par la suite souvent imitée dans des bâtiments publics dans le monde entier. Ph. Bénédicte Gandini, 2014.



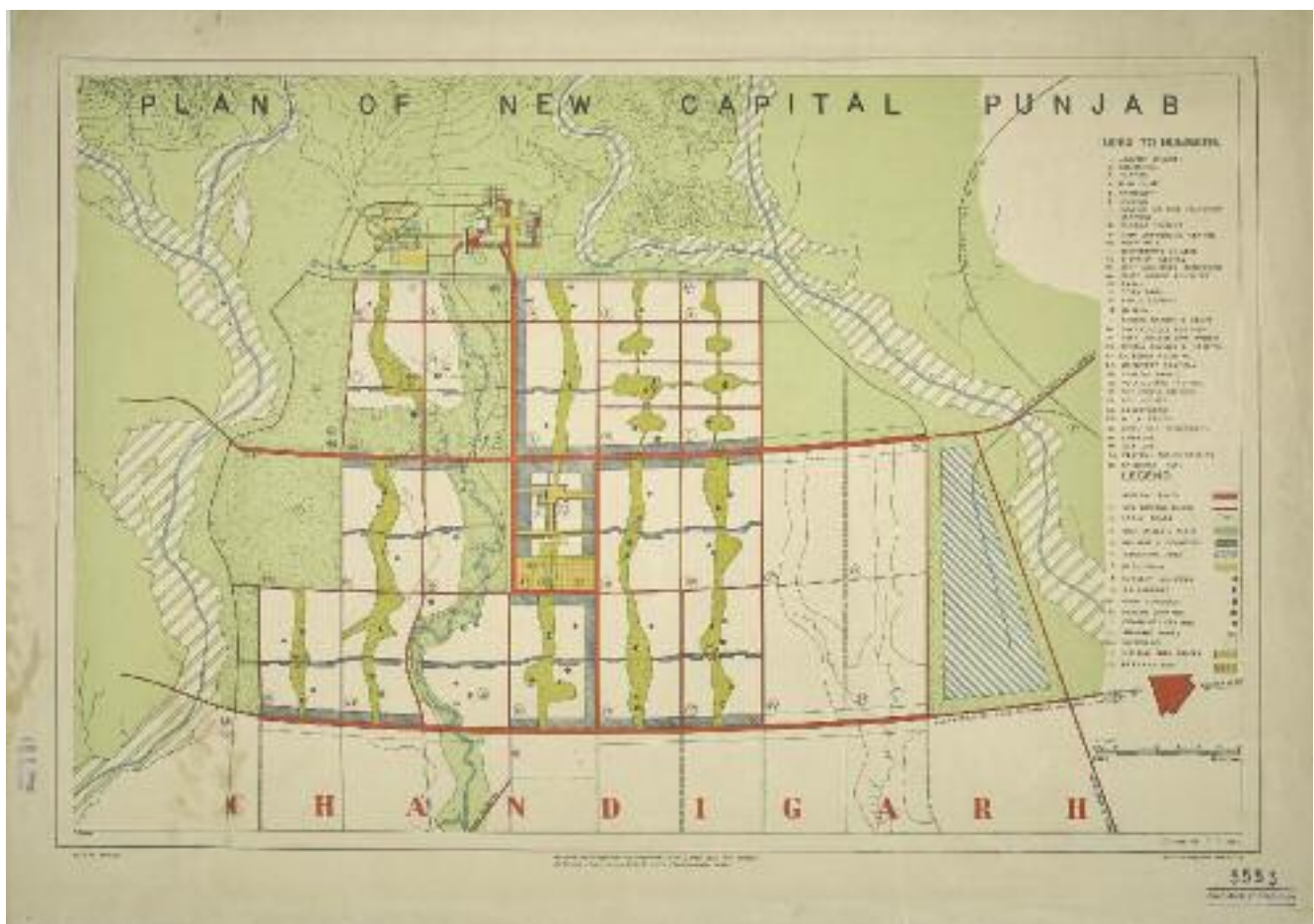
Complexe du Capitole, Chandigarh. Palais de l'Assemblée. Façade principale. Sous cette version moderne du péristyle se trouve la porte monumentale décorée par Le Corbusier. Ph. Bénédicte Gandini, 2014.

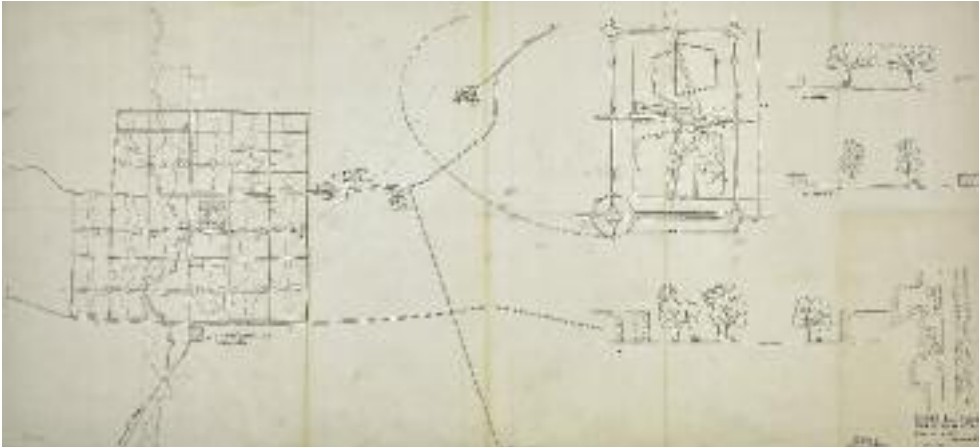
Complexe du Capitole,
Chandigarh.

Ci-contre :
Plan de masse du capitol,
FLC 05151.

Ci-dessous :
Profil en long sur l'ensemble du
site du complexe du capitol ; de
gauche à droite la silhouette : du
Secrétariat, du Palais de l'assem-
blée, du Palais du gouverneur (non
réalisé), de la Main ouverte, et de
la Haute-Cour de justice.

FLC 29052A, FLC 05160.





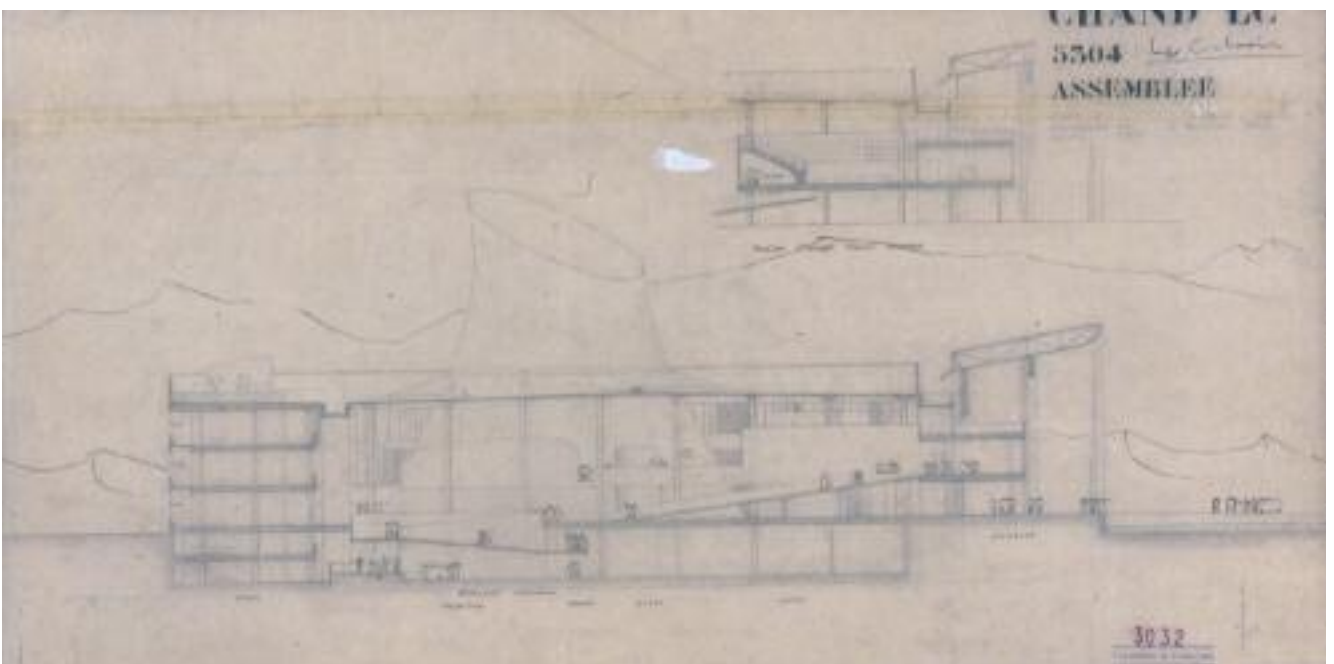
Plan schématique de l'ensemble de Chandigarh ; d'un secteur et du principe de plantation le long des voies de circulation. FLC 5201.



Ci-dessus : étude/collage pour la porte émaillée monumentale du Palais de l'Assemblée.
FLC_D_6016.

Ci-contre : étude et dessin pour une tapisserie de la Haute-Cour.
FLC_D_6066-R

Ci-dessous : coupe sur le Palais de l'Assemblée. FLC 3032.



Couvent Sainte-Marie-de-La-Tourette – Éveux, France, 1953



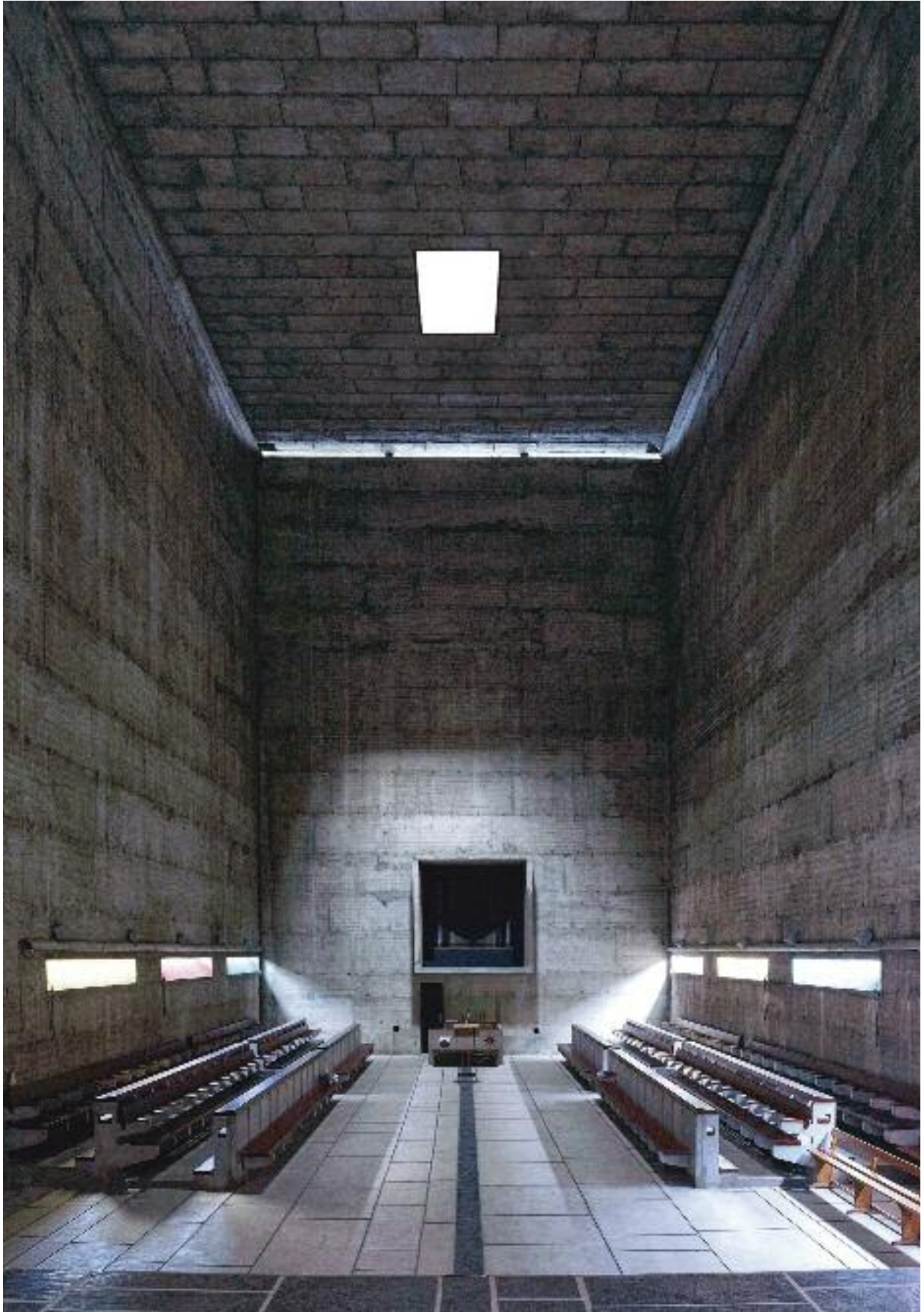
Couvent Sainte-Marie-de-la-Tourette, Éveux. Vue de la façade sud du Couvent (Ph. Cemal Emden) et vue aérienne : au nord le bloc compact de l'église, à l'est l'aile d'entrée, à l'ouest l'aile du réfectoire et des salles communes. Les cellules sont réparties sur trois côtés : à l'est, au sud et à l'ouest. Archives FLC



Couvent Sainte-Marie-de-la-Tourette.
 Détail de l'aile est où apparaissent
 les formes courbes de la loge du
 portier.
 Ph. Cemal Emden, 2013.



Dans la cour intérieure, détail de la galerie en forme de croix qui se substitue au déambulatoire. Les branches, baptisées grand ou petit « conduits » sont éclairées par des pans ondulatoires mis au point par Iannis Xénakis. Ph. Cemal Emden, 2013.



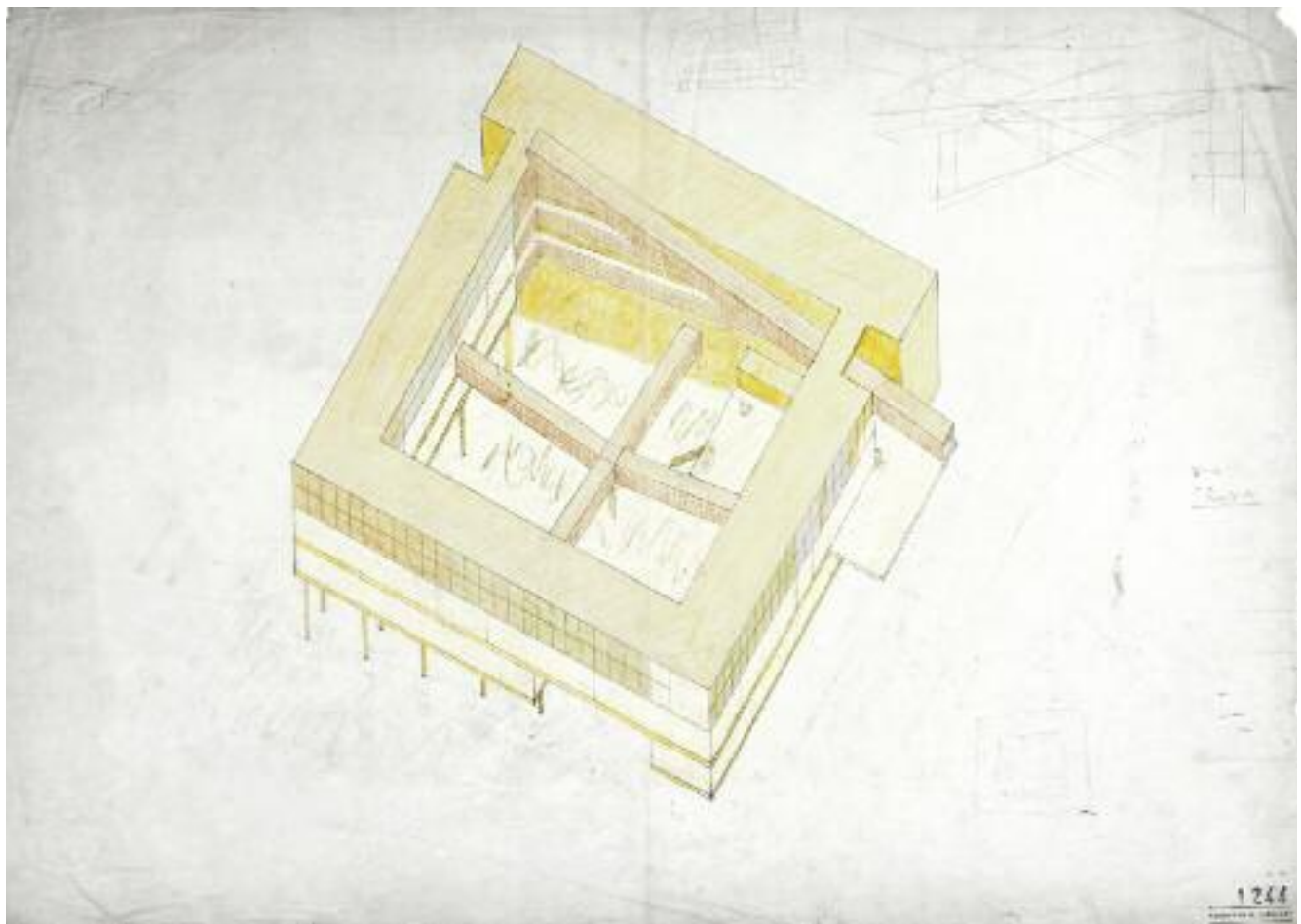
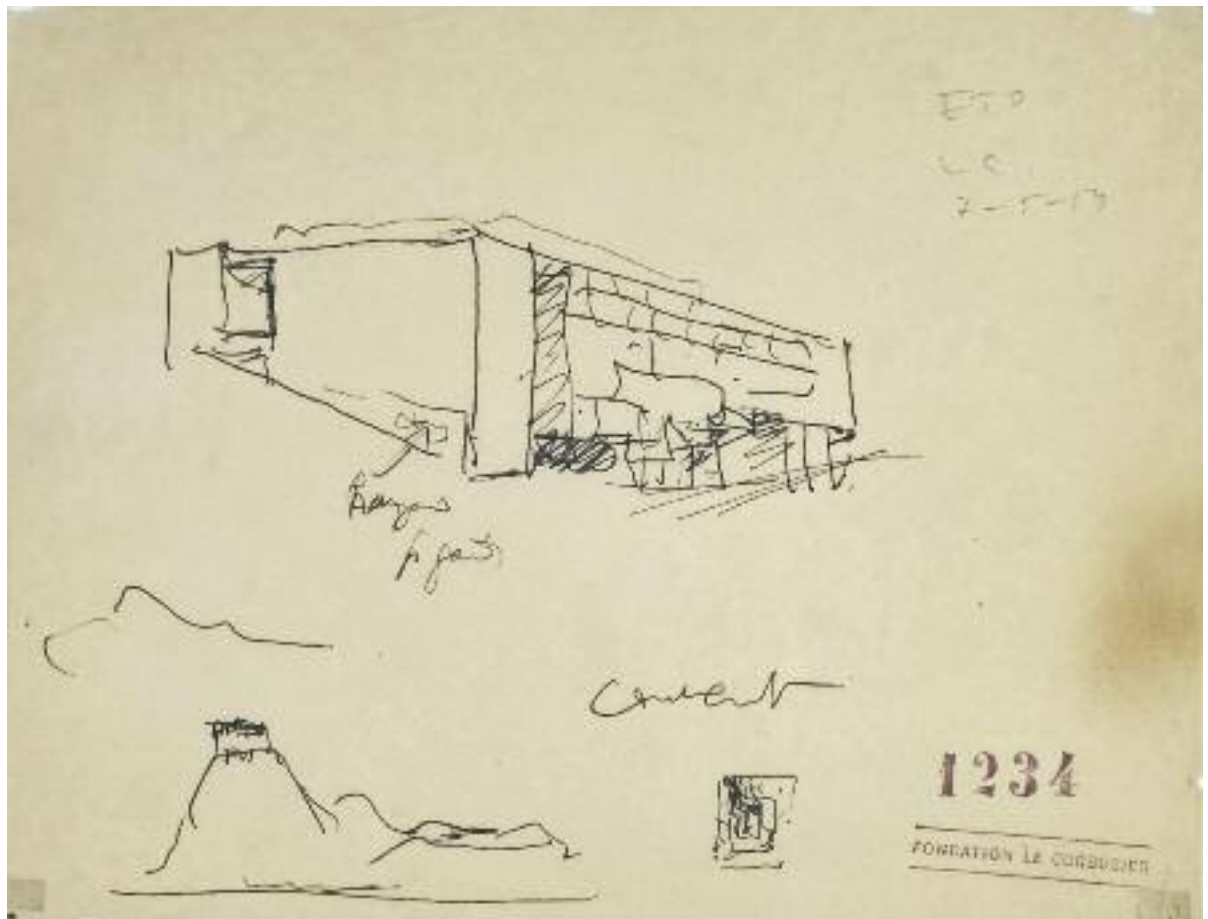
L'église du Couvent : vue intérieure. Ph. Cemal Emden, 2013.

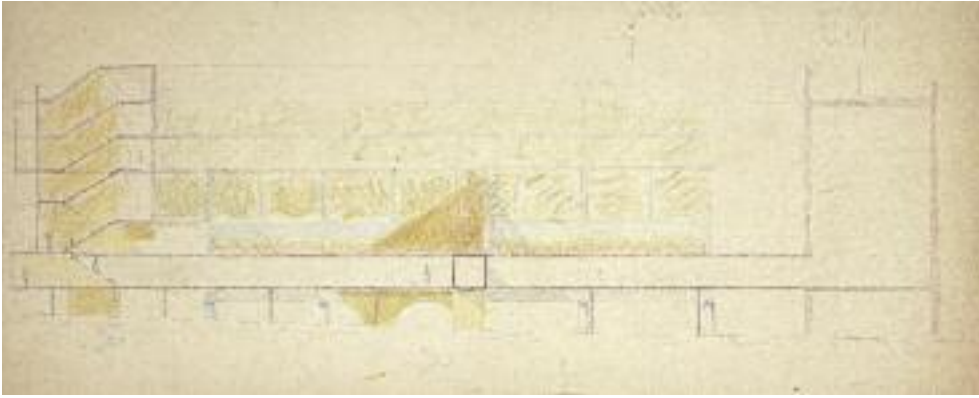


L'église du Couvent : le pignon est et les autels de la chapelle latérale au nord éclairés par des canons à lumière. Ph. Cemal Emden, 2013.

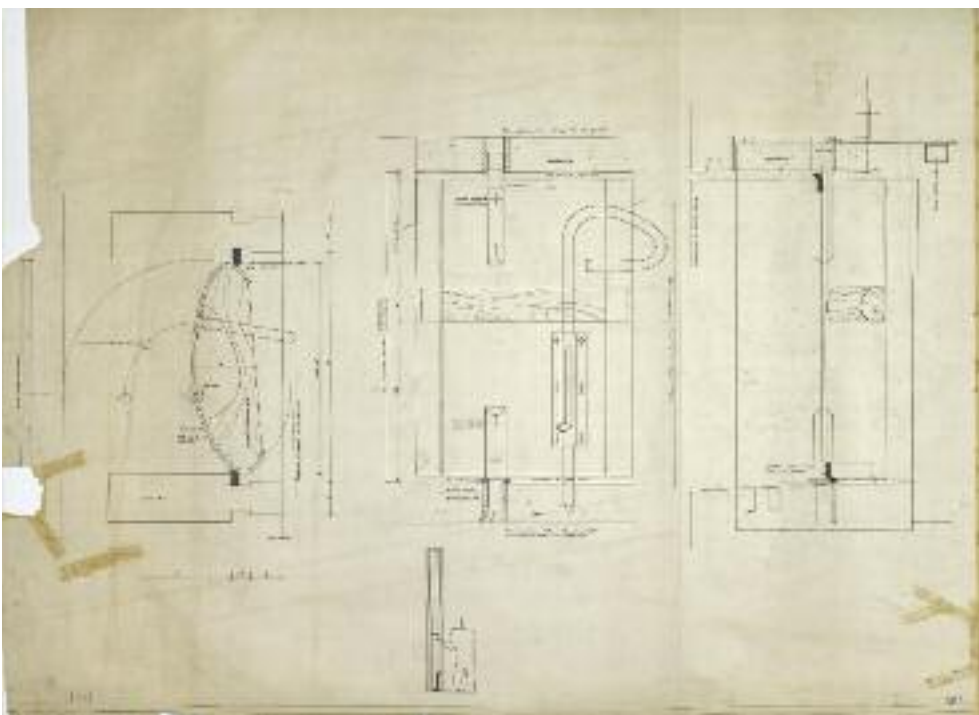
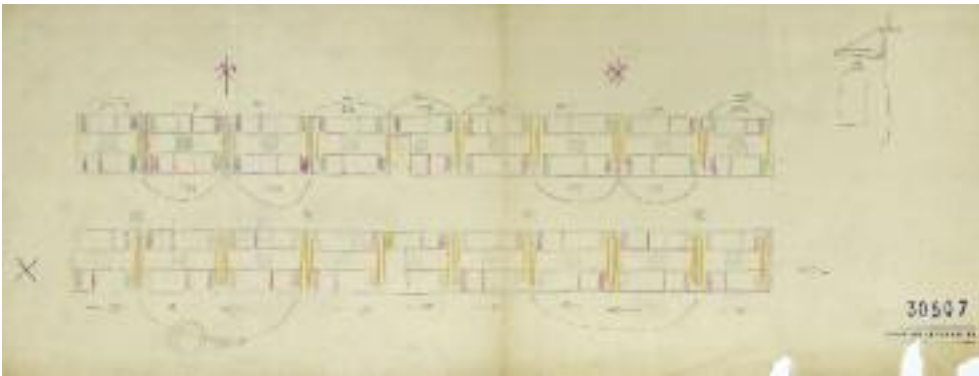


Vue partielle des façades ouest et sud. Les pilotis en forme de voiles permettent d'absorber la déclivité du site et de rétablir une assiette horizontale. Archives FLC





De haut en bas.
Couvent Sainte-Marie-de-la-Tourette.
Coupe et études des façades
(des cellules, brise-soleil, pans de
verre ondulatoires...)
FLC 1312, FLC 30507, FLC 31593.
En bas : détails des ouvrants des
pans ondulatoires. FLC 1011.



Page ci-contre, de haut en bas.
Couvent Sainte-Marie-de-la-Tourette, Éveux. Croquis initial de mai
1954 pour le Couvent, le petit
croquis évoque les monastères
des Mont Athos que Le Corbusier
visita lors de son voyage en 1911.
FLC 1234.
Couvent Sainte-Marie-de-la-Tourette, Éveux. Projet intermédiaire
dans lequel Le Corbusier explore la
possibilité d'une rampe permettant
de monter directement sur le toit et
d'une déambulation ininterrompue.
Cette solution fut abandonnée.
FLC 1244.

Musée National des Beaux-Arts de l'Occident –Tokyo, Japon, 1955



Musée National des Beaux-Arts de l'Occident Taito-Ku, Tokyo. Façade principale de l'entrée du musée, récente (2007) et ancienne, qui montre le haut degré d'authenticité et d'intégrité de l'édifice.



Vue intérieure du musée. Ph. Cemal Emden, 2014.



Musée National des Beaux-Arts de l'Occident. Façade principale et son parvis.



Vue intérieure du musée. Ph. Cemal Emden, 2014.

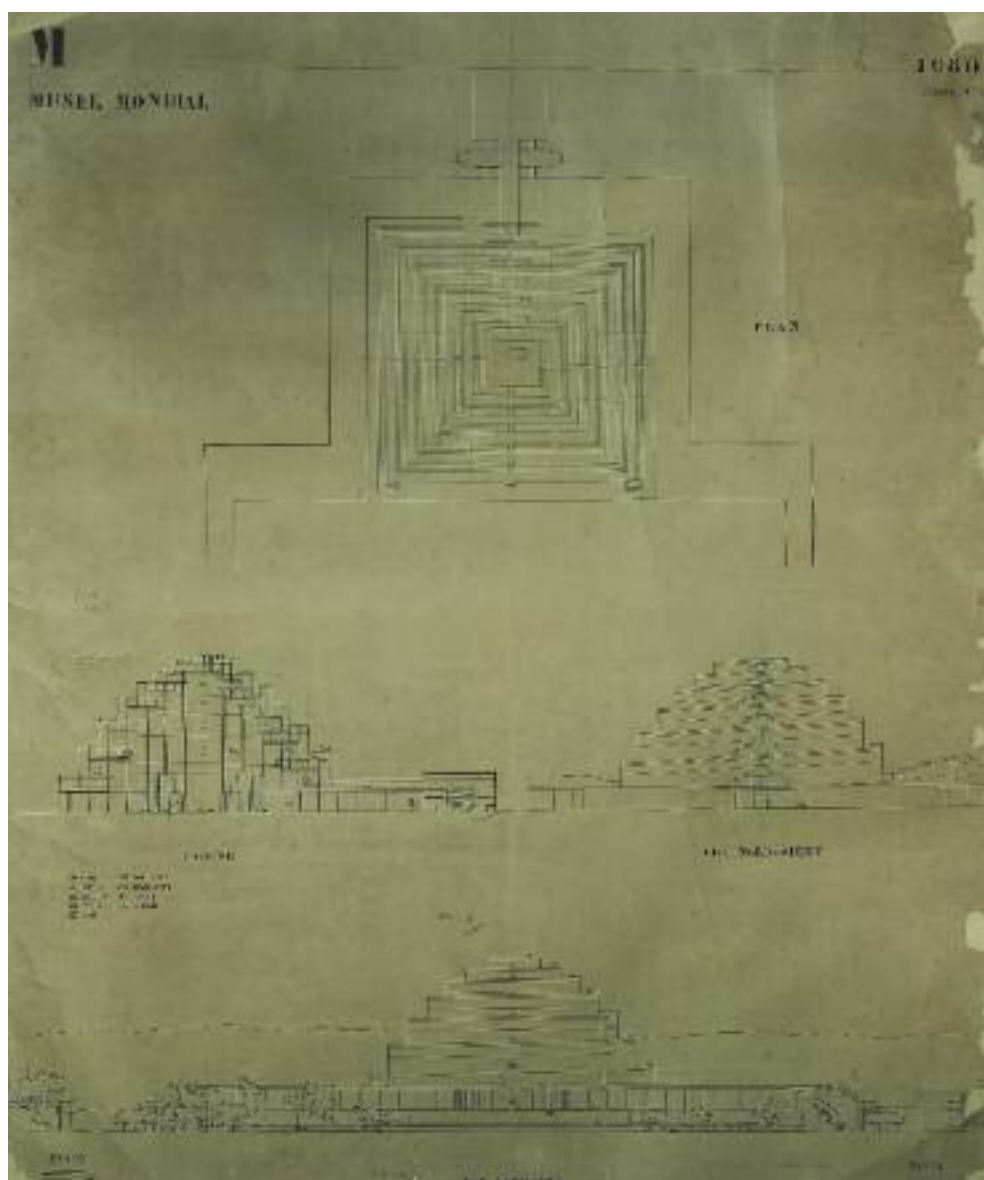
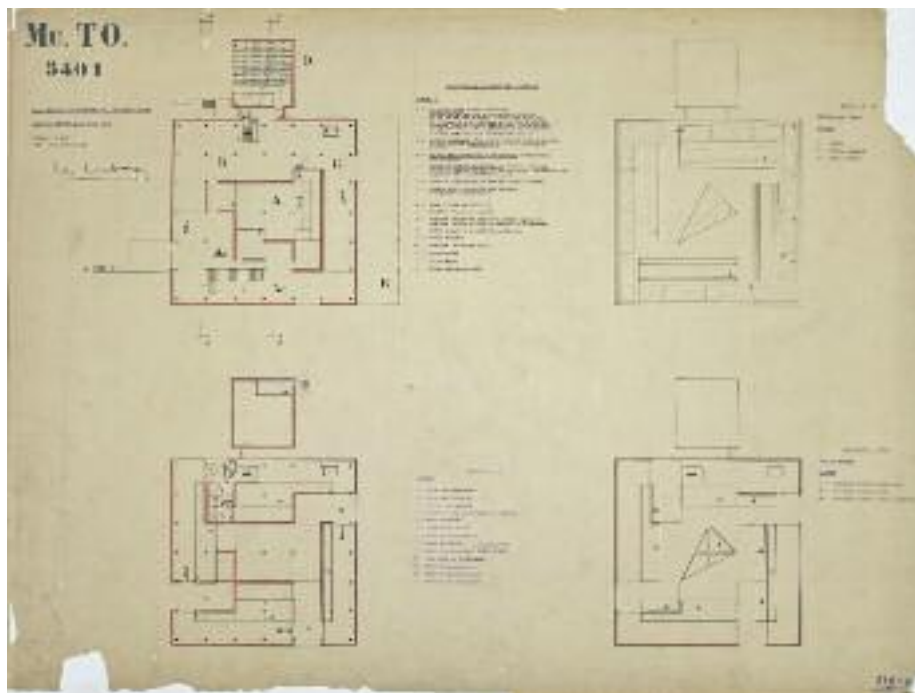


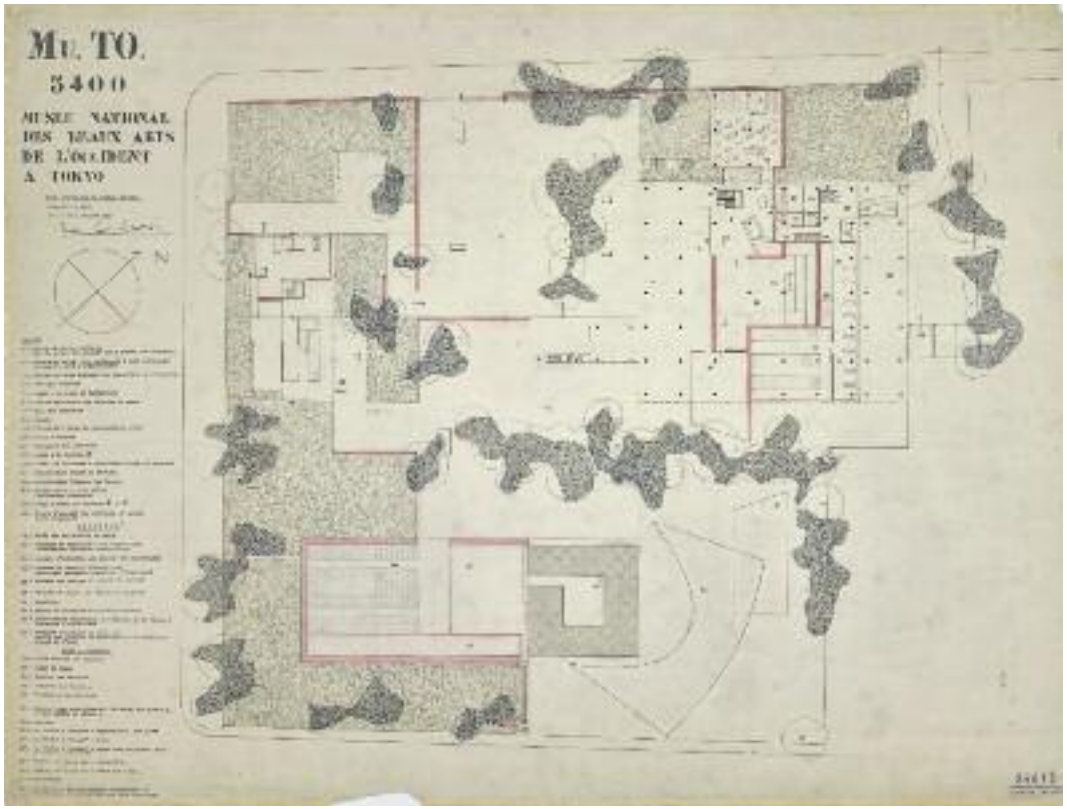
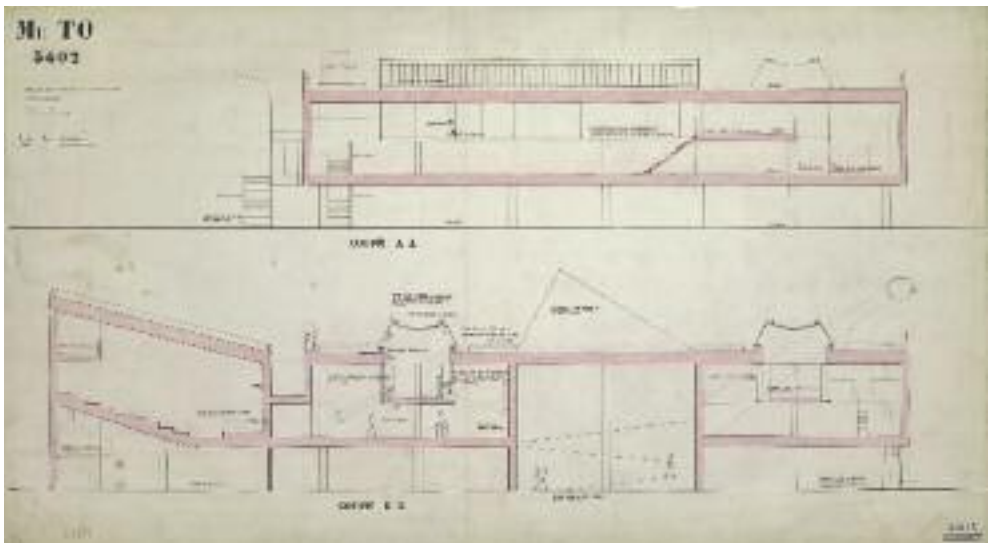
Musée National des Beaux-Arts de l'Occident, Taito-Ku, Tokyo.
Dérivé du principe du Musée à croissance illimitée, le parcours s'articule à partir d'une salle centrale éclairée zénithalement autour de laquelle tournent en spirale les autres salles d'exposition.
Ph. Cemal Emden, 2014.



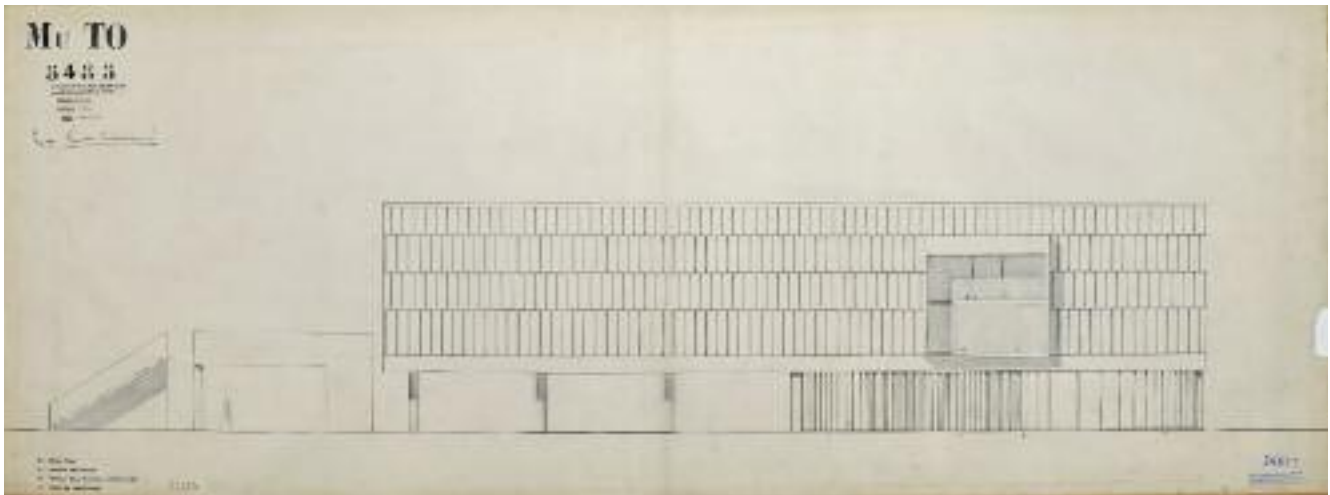
Vue intérieure du musée. Ph. Cemal Emden, 2014.

Planche de plans du Musée National des Beaux-Arts de l'Occident et planche du Musée mondial de Genève (1929), projet non réalisé de Musée à croissance illimitée. FLC 24616 et FLC 24510.





Musée National des Beaux-Arts de l'Occident.
De haut en bas :
Coupes transversale et longitudinale. FLC 24617.
Plan de masse : initialement, le projet prévoyait des équipements complémentaires comme un théâtre baptisé « La boîte à miracles ». FLC 24615.
Elévation principale du musée. FLC 24623.



Maison de la Culture de Firminy – Firminy, France, 1955



Maison de la Culture de Firminy. Façade est à pans ondulatoires et façade pignon agrémentée d'un bas-relief. Ph. Olivier Martin-Gambier, 2008.



Vue aérienne du site de Firminy-Vert, le nouveau quartier d'habitation voulu par le maire, Eugène Claudius-Petit, ancien Ministre de la reconstruction de 1948 à 1953. Le nouveau quartier conçu par des émules de Le Corbusier et du Mouvement Moderne est surplombé par une Unité d'habitation réalisée à titre posthume. Dans la cuvette du site, inscrit dans une voie en anneau, le Centre de récréation du corps et de l'esprit, voulu par le maire et Le Corbusier comme le complément indispensable aux logements. C'est là qu'est implantée la Maison de la Culture, réalisée à proximité d'un stade et d'une église – œuvres posthumes de Le Corbusier – et d'une piscine, œuvre d'André Wogenscky. L'ensemble illustre l'article 2 de la Charte d'Athènes dédié à l'équilibre entre l'individuel – les logements – et le collectif – les services.



Maison de la Culture de Firminy, détail de la façade. Ph. Olivier Martin-Gambier, 2008.



Maison de la Culture de Firminy. Façade ouest. L'effet produit par l'inclinaison de la façade est amplifié par la falaise qu'elle surplombe. La courbe de la toiture épouse exactement celle des câbles d'acier qui la supportent. Ph. Olivier Martin-Gambier, 2008.



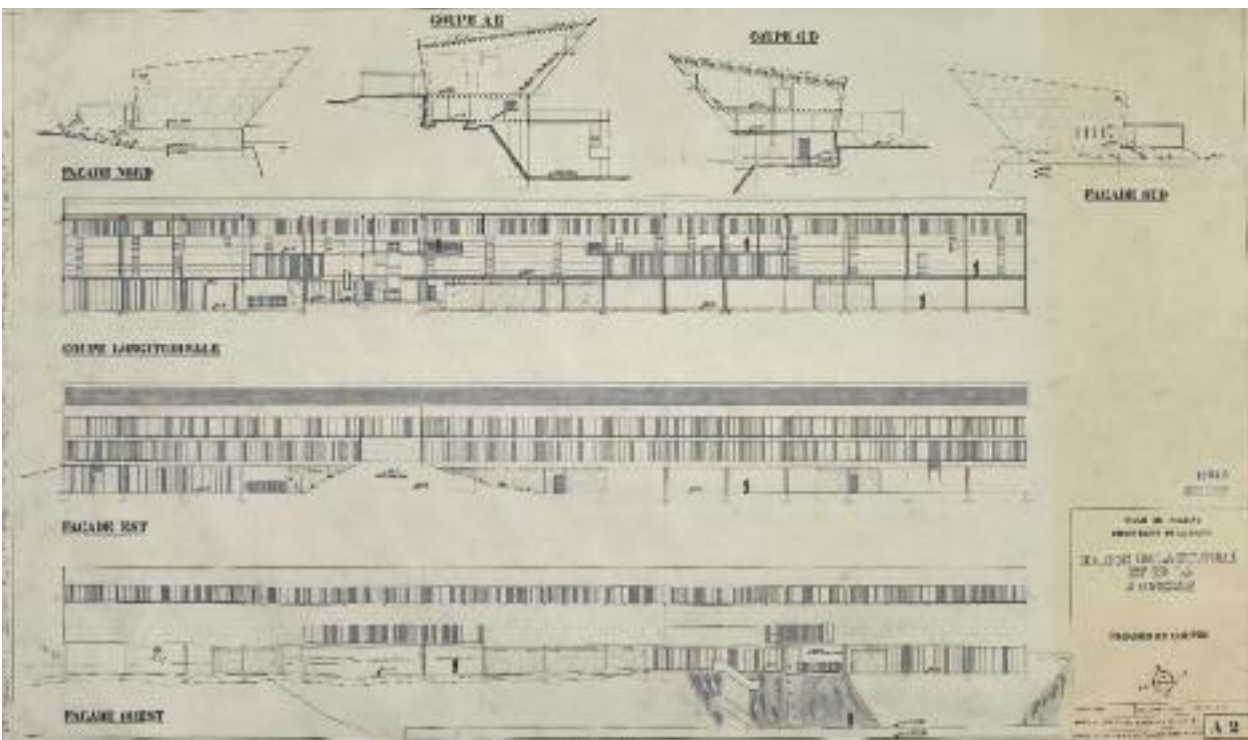
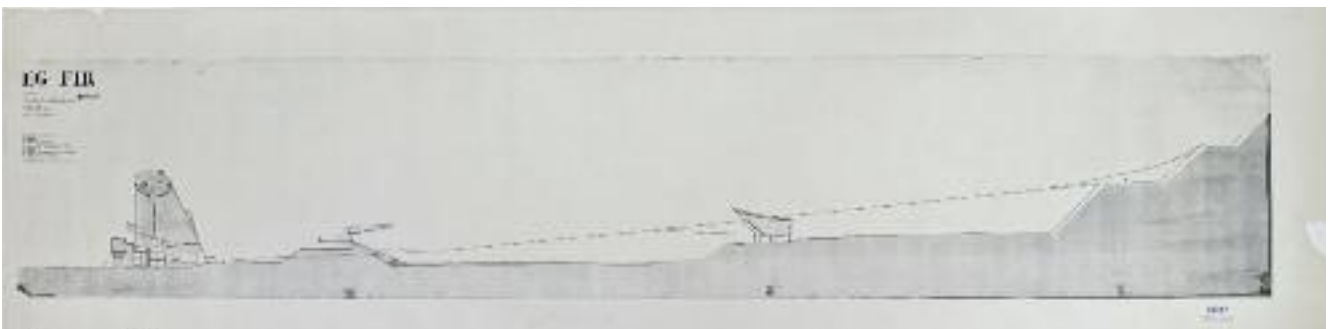
Maison de la Culture de Firminy. Façade ouest : la Maison de la Culture domine l'ancienne carrière où est implanté le stade. Deux escaliers monumentaux relient le petit foyer à un théâtre en plein air dont les gradins sont creusés dans la pente du terrain. Ph. Olivier Martin-Gambier, 2008.



Maison de la Culture de Firminy. L'espace ouvert sur deux niveaux du foyer. La cheminée en métal est dessinée par le décorateur Pierre Gariche sur la base d'indications sommaires laissées par le Corbusier. La salle de spectacle se situe à l'étage. Les portes colorées donnent sur les anciennes loges d'artiste. Ph. Olivier Martin-Gambier, 2008.



Maison de la Culture de Firminy. De haut en bas : Rue intérieure du premier étage de la maison. Le mobilier original est de Pierre Guariche. Le sas d'entrée vitré situé en haut de la rampe extérieure d'accès. Ph. Olivier Martin-Gambier, 2008.



Maison de la Culture de Firminy. De haut en bas.

Premier projet pour la Maison de la Culture. A l'origine l'édifice était prévu sur le flanc ouest de la carrière au-dessus des tribunes du stade. FLC 16811.

Profil en travers du site : de gauche à droite l'église Saint-Pierre, les tribunes du stade, le terrain de sport, la Maison de la Culture déplacée sur le flanc est de l'ancienne carrière. FLC 32237.

Planche de l'avant-dernier projet de la Maison de la Culture : les coupes montrent encore un toit incliné mais plat sur poutres qui sera finalement remplacé par une toiture courbe sur câbles d'acier beaucoup plus sculpturale. FLC 16847.

CHAPTER III



Justification for Inscription



Visite de Picasso sur le chantier de l'Unité d'habitation de Marseille, en 1951. FLC L4(2)67.

III – 1(a) / Brief Outline

a (i) Factual Description

The Architectural Work of Le Corbusier was designed and built between a pioneering period in the birth of the Modern Movement – the early 1920s – and the mid 1960s, when this architecture had begun to be challenged, having passed from avant-garde status to that of a globally dominant architectural style. *The Architectural Work of Le Corbusier* reflects the history of the Modern Movement through half a century. It demonstrates a radical break with the styles, design methods, technologies, and construction practices of previous centuries.

The Architectural Work of Le Corbusier is a Serial Property, as defined by Article 137 of the guidelines of the World Heritage Convention.

It comprises 17 component parts, distributed among seven countries on three continents: Germany, Argentina, Belgium, France, India, Japan and Switzerland. The Property has been part of a globalized geographical zone since 1972, a unique situation, which illustrates the profound transformation of contemporary architecture and the architectural profession in the twentieth century. The constituent parts of *The Architectural Work of Le Corbusier* belong to the same historico-cultural group, that of the Modern Movement.

Identification Number	Chronological list of the component parts			
1	1923	<i>Maisons La Roche et Jeanneret, Paris</i>	Île-de-France	France
2	1923	<i>Petite villa au bord du lac Léman, Corseaux</i>	Vaud	Switzerland
3	1924	<i>Cité Frugès, Pessac</i>	Aquitaine	France
4	1926	<i>Maison Guiette, Anvers</i>	Flanders	Belgium
5	1927	<i>Maisons de la Weissenhof-Siedlung, Stuttgart</i>	Baden-Wurtemberg	Germany
6	1928	<i>Villa Savoye et loge du jardinier, Poissy</i>	Île-de-France	France
7	1930	<i>Immeuble Clarté</i>	Geneva	Switzerland
8	1931	<i>Immeuble locatif à la Porte Molitor, Boulogne-Billancourt</i>	Île-de-France	France
9	1945	<i>Unité d'habitation, Marseille</i>	Provence-Alpes-Côte d'Azur	France
10	1946	<i>Manufacture à Saint-Dié, Saint-Dié-des-Vosges</i>	Lorraine	France
11	1949	<i>Maison du Docteur Curutchet, La Plata</i>	Province of Buenos-Aires	Argentina
12	1950	<i>Chapelle Notre-Dame-du-Haut, Ronchamp</i>	Franche-Comté	France
13	1951	<i>Cabanon de Le Corbusier, Roquebrune-Cap-Martin</i>	Provence-Alpes-Côte d'Azur	France
14	1952	<i>Complexe du Capitole, Chandigarh</i>	Punjab	India
15	1953	<i>Couvent Sainte-Marie-de-la-Tourette, Évèux</i>	Rhône-Alpes	France
16	1955	<i>Musée National des Beaux-Arts de l'Occident, Taito-Ku</i>	Tokyo	Japan
17	1955	<i>Maison de la Culture de Firminy, Firminy</i>	Rhône-Alpes	France

a (ii) Summary of qualities

The Architectural Work of Le Corbusier is directly associated with the revolution in ideas involving forms, spaces and technologies that transformed the architecture of the 20th century. It thus meets criterion (ii), namely to “exhibit an important interchange of human values over a span of time or within a cultural area of the world, on developments in architecture...” It also meets criterion (vi) in providing “an outstanding example [...] of an architectural group [...] illustrating a [...] significant period in human history”, in this case, the Modern Movement.

The attributes that convey the OUV of the Property illustrate these two criteria and attest to the outstanding responses made by *The Architectural Work of Le Corbusier* to the fundamental issues of society in the 20th century, issues that formed the basis of the Modern Movement.

These attributes are:

➔ Generate a unique forum of ideas on a global level

The Architectural Work of Le Corbusier, published and disseminated worldwide, was a medium for exchanges and a debate of ideas on a global scale, relayed by the architect’s numerous publications translated worldwide. *The Architectural Work of Le Corbusier* crystallized some of the major concepts of modern architecture for the first time or even, in some cases, on a global level: a new architectural language, the free plan, free façade and roof terrace, the concept of space/time, the industrialization and standardization of building, the democratization of architecture.

➔ Invent a new aesthetic and a new architectural language

The Architectural Work of Le Corbusier is made up of built projects that laid the foundations of architectural Purism and Brutalism, two major aesthetic components of the Modern Movement. The proposed Property equally makes a fundamental contribution to the break with the historicist tradition. The Property displays constant sculptural inventiveness, presaging the beginnings of sculptural architecture.

➔ Modernize architectural techniques

The industrialization and standardization of building techniques are tools serving to reduce costs and cater to the needs of the many. “Industry must take possession of building,” said Le Corbusier. *The Architectural Work of Le Corbusier* illustrates this proposition and attests to a strategy of research and constant experimentation with materials - including concrete and glass -, standardization of both the shell and the finishing, and the industrialization of building techniques. Finally, it includes several standard type programmes designed to be mass-produced.

➔ Meet the social and human needs of modern man

The Utopianism of the Modern Movement consisted in imagining that it is possible to tend the ills of society simply through the virtues of quality architecture. The Moderns placed man at the heart of their concerns and endeavoured to provide for him a new lifestyle based on the balance between respect for individual freedom and the services the community could offer him. *The Architectural Work of Le Corbusier* gave new and radical answers to the essential questions posed by housing, work, and the regeneration of body and mind.

III – 1 (b) / Criteria on which the nomination is proposed (and justification of the Property according to these criteria)

1] Criterion (ii)

The Architectural Work of Le Corbusier exhibits an unprecedented interchange of human values and a remarkable debate of ideas, on a worldwide scale lasting half a century, on the birth and development of the Modern Movement. Faced with a world dominated by academicism, *The Architectural Work of Le Corbusier* revolutionized architecture by demonstrating, in an exceptional and pioneering manner, the invention of a new architectural language that made a break with the past. *The Architectural Work of Le Corbusier* marks the birth of three major trends in modern architecture: Purism, Brutalism and sculptural architecture. The global influence reached by *The Architectural Work of Le Corbusier* on four continents is a new phenomenon in the history of architecture and demonstrates its unprecedented impact. The influence of the buildings comprising this series is all the more powerful as *The Architectural Work of Le Corbusier* was further propagated by the architect's many writings, immediately disseminated and translated throughout the world. This unique complementarity between the built work and the publications made Le Corbusier the main spokesman for the new architecture and *The Architectural Work of Le Corbusier* a subject of endless observation, analysis and commentary as well as a worldwide source of either inspiration or constant opposition.

2] Criterion (vi)

The Architectural Work of Le Corbusier is directly and materially associated with the ideas of the Modern Movement, of which the theories and works possessed outstanding universal significance in the twentieth century. The Property proposed represented a "New Spirit" and tended towards a synthesis of the arts that was at a crossroads between architecture, painting and sculpture. *The Architectural Work of Le Corbusier* is an outstanding contribution to the solutions that the Modern Movement sought to apply to the major challenges of the twentieth century:

- invent a new architectural language;
- modernize architectural techniques;
- respond to the social and human needs of modern man.

The Architectural Work of Le Corbusier materializes Le Corbusier's ideas, powerfully relayed by the International Congress of Modern Architecture (CIAM) from 1928. The contribution made by *The Architectural Work of Le Corbusier* to these major challenges of the twentieth century is not merely the result of an exemplary achievement at a given moment, but the outstanding sum of built and written proposals steadfastly disseminated worldwide through half a century.

3] Attributes of Value and justification of the Property according to these criteria

The Architectural Work of Le Corbusier is directly associated with the revolution of ideas involving forms, spaces and technologies that occasioned an upheaval in the architecture of the 20th century. The attributes that convey the OUV of the Property address fundamental issues in architecture but more broadly in society as a whole in the twentieth century.

→ Generate a unique forum of ideas on a global level

The Architectural Work of The Corbusier was a medium for exchanges and a debate of ideas on a global scale, relayed by the architect's numerous publications translated worldwide. The unique complementarity of the built work and the theoretical work represents a major influence in the development of ideas on modern architecture and its human and social dimension. Several built works in this series have gained the status of icons of the Modern Movement. Others attest to the exceptional influence of the works of Le Corbusier throughout the world and to the internationalization of the Modern Movement on all continents. Most of the built works in *The Architectural Work of Le Corbusier* crystallized some of the major concepts of modern architecture for the first time or even, in some cases, on a global level.



Villa Savoye à Poissy, France.
 Vue depuis le séjour vers la
 terrasse et la rampe menant au
 solarium. Espace ouvert où se
 développe la promenade
 architecturale.
 Ph. Cemal Emden, 2014.

➔ Invent a new aesthetic and a new architectural language

The Architectural Work of Le Corbusier contributed exceptionally to the invention of a new aesthetic and a new architectural language that broke with all forms of academicism. In terms of the visual arts, his work was innovative in its invention of Purism, Brutalism and sculptural architecture, in its invention and application of the “five points for a new architecture,” and in its use of colour and light as materials in their own right.

It was also innovative in terms of space, through its total deconstruction of traditional partitioned space, which was replaced by an open, fluid space in which the revolutionary concept of space-time was materialized.

➔ Modernize architectural techniques

Innovation and research are at the heart of *The Architectural Work of Le Corbusier*; these include not only the formal and spatial innovations already mentioned, but also technical innovation. *The Architectural Work of Le Corbusier* meets the challenges of standardization, and of the modelling and industrialization of building work. Not all solutions are successful, but most of the components of the series testify to exceptional ambition in these fields. These include the use of shotcrete, pre-stressed concrete, arc welding, cable roofs, glass facades, techniques that anticipate “bio-conditioning”, the prefabrication of finishing work and experimentation with artificial materials.

The Architectural Work of Le Corbusier also comprises typological standards that are unique on a global level; they are derived from research for the Radiant City and the Athens Charter. If they have not all been copied, they have been, and still are, an exceptional source of inspiration for architects worldwide.

➔ Meet the social and human needs of modern man


















The Architectural Work of Le Corbusier met the challenges posed by housing and comfort for modern man in terms of the search for balance and harmony between the individual and collective needs of society. *The Architectural Work of Le Corbusier* invented new lifestyles derived from the machine revolution. Not only living spaces, work spaces and recreational spaces, but also sacred spaces were fundamentally transformed.

The Architectural Work of The Corbusier is an authentic entity displaying an inventiveness and an intellectual and artistic coherence that are rare and remarkable in the history of modern architecture. It illustrates in an exceptional manner the Utopian aspirations of the Modern Movement towards improving the human condition, solely through the virtues of a new and universal architecture.

4] Contribution of each component part to the justification of the inscription according to these criteria

Each component of *The Architectural Work of Le Corbusier* gives evidence of exceptional creativity and contributes to the justification of the Property on the basis of several attributes of value coming under one or both of the chosen criteria. Here, the essential contribution of each component has been summarised in one sentence only. The full set of attributes on which the selection of buildings has been based is given in table form on the following pages.

Summary of the main contribution of each component to the justification of the Property

1		<i>Maisons La Roche et Jeanneret</i> (Paris, France, 1923) The first architectural expression of Purism. (Criterion ii, attribute A)
2		<i>Petite villa au bord du lac Léman</i> (Corseaux, Suisse, 1923) The archetype of <i>Minimum Housing</i>. (Criterion ii, attribute A)
3		<i>Cité Frugès</i> (Pessac, France, 1924) The prototype of standardized city in the 20ties, an unmatched challenge for that period. (Criterion vi, attribute D)
4		<i>Maison Guiette</i> (Liège, Belgique-Région flamande, 1926) Referring to the Pavillon de l'Esprit Nouveau, LC's first commission abroad. It symbolizes the early recognition of Le Corbusier in Europe. (Criterion ii, attribute A)
5		<i>Maisons de la Weissenhof-Siedlung</i> (Stuttgart, Allemagne, 1927) Exceptional models of standard housing for masses, they caused a worldwide shock due to the international success of the fair. (Criterion vi, attribute D)
6		<i>Villa Savoye et loge du jardinier</i> (Poissy, France, 1928) The absolute icon of Modern Movement. Was immediately acknowledged as such. (Criterion ii, attribute A)
7		<i>Immeuble Clarté</i> (Genève, Suisse, 1930) Derived from the prototype of <i>Villas-apartment-block</i>, the prototype of prefabricated selected modern housing. (Criterion ii, attribute A)
8		<i>Immeuble locatif à la Porte Molitor</i> (Boulogne-Billancourt, France, 1931) The first apartment block with glazed façades. (Criterion vi, attribute C)
9		<i>Unité d'habitation de Marseille</i> (Marseille, France, 1945) Founding work of architectural Brutalism, a major experiment of a new way of housing based on the balance between individual and collective needs. (Criterion ii, attribute A)
10		<i>Manufacture à Saint-Dié</i> (Saint-Dié des Vosges, France, 1946) Born from the standards of the Radiant City and the <i>Charte d'Athènes</i>, the Green Factory prototype which basically changes the labour conditions. (Criterion ii, attribute A)
11		<i>Maison du Docteur Curutchet</i> (La Plata, Argentine, 1949) Expresses LC's work influence on a worldwide dimension and proves the extension of the Modern Movement after the Second World War. (Criterion ii, attribute A)
12		<i>Chapelle Notre-Dame-du-Haut de Ronchamp</i> (Ronchamp, France, 1950) The iconic work for sacred architecture, a revolution in Christian architecture of the XXth Century. (Criterion ii, attribute A)
13		<i>Cabanon de Le Corbusier</i> (Roquebrune Cap-Martin, France, 1951) Altogether a total art masterpiece and the archetype of the minimum cell based on an absolute ergonomic and functionalist system. (Criterion ii, attribute A)
14		<i>Complexe du Capitole de Chandigarh</i> (Chandigarh, Inde, 1952) Masterpiece of monumental and sculptural architecture celebrating the independence of a nation open to liberty and modernity. (Criterion ii, attribute A)
15		<i>Couvent Sainte-Marie-de-la-Tourette</i> (Eveux, France, 1953) A unique synthesis of the attainments of the Modern Movement, a combination of purist lines, brutalist surfaces and of exceptional constructive solutions. (Criterion ii, attribute A)
16		<i>Musée National des Beaux-Arts de l'Occident</i> (Tokyo, Japon, 1955) Prototype of the <i>Unlimited development Museum</i>, a demonstration of the early reception of LC's work in Japan and of the universality of the Modern Movement. (Criterion ii, attribute A)
17		<i>Maison de la Culture de Firminy</i> (Firminy, France, 1955) An innovating program based on the concepts of the Radiant City and the <i>Charte d'Athènes</i>, anticipation of modern sculptural forms in architecture. (Criterion ii, attribute A)

Outstanding Universal Value, criteria and attributes

Name of the Property:

The Architectural Work of Le Corbusier – an Outstanding Contribution to the Modern Movement.

COMPONENT PARTS OF THE SERIAL NOMINATION In chronological order	CRITERION ii “How the buildings collectively had an exceptional global influence”			CRITERION vi “How the buildings reflect ideas”		
	Important interchange of human values over a span of time: Le Corbusier introduced new architectural and urban concepts which influenced the architectural discourse of the 20 th Century worldwide. The transnational serial nomination is a built manifest of these new approaches and architectural concepts.			Intellectually or tangibly, Le Corbusier’s work is strongly connected to the Modern Movement.		
	Attribute A An exceptional interchange of ideas in a global context. Global influence in the development of architecture, planning and their social concepts.			Attribute B Inventing a new aesthetic approach and a new architectural language, including the use of light, colour and space.		
	Outstanding global Influence as a “masterpiece”	Strong influence and relation with a part of the world	Crystallization of ideas that had an exceptional global influence: prototype	Plastic innovation	Five Points of a New Architecture	Spatial innovation
1 – Maisons La Roche et Jeanneret, Paris, France, 1923		Worldwide influence, due to publications	The first expression of <i>Purism</i> in architecture	First use of purist polychrome in the interior and the exterior	First use of the <i>Five Points</i> before being published	Introduction of the concept of <i>Promenade architecturale</i>
2 – Petite villa au bord du lac Léman, Corseaux, Suisse, 1923			The archetype of the ‘minimal house’			Ergonomic and functionalist conception of space
3 – Cité Frugès Pessac, France, 1924	Worker’s houses designed as works of art		Attempt at Taylorism and industrialisation	Use of purist polychrome at an urban level		Spatial innovations in minimal spaces
4 – Maison Guiette Anvers, Belgique, 1926		Le Corbusier’s first commission abroad, based on the <i>Pavillon de L’Esprit Nouveau</i>		Purism: sculptural approach of space		Promenade architecturale, or 4 th dimension of space
5 – Maisons de la Weissenhof-Siedlung, Stuttgart, Allemagne, 1927	Iconic images of a new residential architecture	Located in the Weissenhof-Siedlung in Stuttgart, where the confrontation between modernity and tradition culminates, observed by the whole world	First application of the theoretical model of the <i>Maison Citrohan</i>		First publication of the <i>Five points</i>	Flexible and modular spaces
6 – Villa Savoye et loge du jardinier, Poissy, France, 1928	The absolute Icon of Modern Movement		Manifesto, based on the <i>Five points</i>	Masterpiece of Purism. Sculptural design of the roof-terrace	Principles of the <i>Five points</i> applied at an extremely high level	Ramps, <i>architectural promenade</i> , solar roof-terrace

CRITERION vi*"How the buildings reflect ideas"*

Intellectually or tangibly, Le Corbusier's work is strongly connected to the Modern Movement.

COMPONENT PARTS OF THE SERIAL NOMINATION	Attribute C Taking up the challenges of replicability: standardization, modelling and industrialization.			Attribute D Answering the question of housing for modern man through ensuring a balance between the individual and the community, aiming at better spaces for a better common life in society.			
	Testing of technology and prefabrication	Research on typological standards	Modulor	New living concepts	Minimum housing	Large-scale housing	<i>Athens Charter</i>
1 – Maisons La Roche et Jeanneret, Paris, France, 1923	System with concrete beams & columns	Research on standard furniture		House of an art collector: open-space			
2 – Petite villa au bord du lac Léman, Corseaux, Suisse, 1923	Horizontal windows (<i>fenêtre en longueur</i>)	Experiments in standards for a one-bay 'minimal house'		One-bay single-family house. Integration of the landscape through horizontal windows	Research on the maximal space for a minimal surface		
3 – Cité Frugès Pessac, France, 1924	Free design of façade. Standardisation of the sub trade. Use of the cement gun			Prototype of the standardised city in the 1920's	Typological variations on the basis of a module	Research on minimal housing at a larger scale	
4 – Maison Guiette Anvers, Belgique, 1926		Individual house inspired by the principles of the <i>Machine à habiter</i> of the <i>Maison Citrohan</i> -model		Typology of the house-workshop, open at several levels			
5 – Maisons de la Weissenhof-Siedlung, Stuttgart, Allemagne, 1927	Clear application of the <i>Dom-ino</i> scheme	Participant in the experimental residential quarter (Werkbund)		Modular house (day/night)	<i>Citrohan</i> model	Exceptional models of standardised housing	
6 – Villa Savoye et loge du jardinier, Poissy, France, 1928				Open plan	Gardener's lodge: unique example of the CIAM 1929 minimal house		

Outstanding Universal Value, criteria and attributes

Name of the Property:

The Architectural Work of Le Corbusier – an Outstanding Contribution to the Modern Movement.

COMPONENT PARTS OF THE SERIAL NOMINATION In chronological order	CRITERION ii “How the buildings collectively had an exceptional global influence”			CRITERION vi “How the buildings reflect ideas”		
	Important interchange of human values over a span of time: Le Corbusier introduced new architectural and urban concepts which influenced the architectural discourse of the 20 th Century worldwide. The transnational serial nomination is a built manifest of these new approaches and architectural concepts.			Intellectually or tangibly, Le Corbusier’s work is strongly connected to the Modern Movement.		
	Attribute A An exceptional interchange of ideas in a global context. Global influence in the development of architecture, planning and their social concepts.			Attribute B Inventing a new aesthetic approach and a new architectural language, including the use of light, colour and space.		
	Outstanding global Influence as a “masterpiece”	Strong influence and relation with a part of the world	Crystallization of ideas that had an exceptional global influence: prototype	Plastic innovation	Five Points of a New Architecture	Spatial innovation
7 – Immeuble Clarté Genève, Suisse, 1930			The prototype of selected modern housing, derived from the typology of the high-rise urban villa			Façade-to-façade duplex apartments
8 – Immeuble locatif à la Porte Molitor, Boulogne-Billancourt, France, 1931			Crystallization of the glazed apartment building			Open plan in the context of an apartment building
9 – Unité d’habitation de Marseille, France, 1945	A major experiment of a new way of housing based on the balance between individual and collective needs		Iconic example of the balance between the individual and the collective	One of the earliest examples of brutalist architecture		Façade-to-façade duplex apartments stacked around the transversal internal street
10 – Manufacture à Saint-Dié, France, 1946			The prototype of the <i>Green factory</i>	One of the earliest examples of brutalist architecture		
11 – Maison du docteur Curutchet, La Plata, Argentine, 1949		Evidence of the international expansion of modern architecture after the 2 nd World War			Redefinition of the <i>Five points</i>	Architectural promenade, creating an exceptional succession of perspectives and a dynamic vision of space
12 – Chapelle Notre-Dame-du-Haut Ronchamp, France, 1950	Icon of sacred Christian architecture			Model of architecture/ sculpture		

CRITERION vi*"How the buildings reflect ideas"*

Intellectually or tangibly, Le Corbusier's work is strongly connected to the Modern Movement.

COMPONENT PARTS OF THE SERIAL NOMINATION	Attribute C Taking up the challenges of replicability: standardization, modelling and industrialization.			Attribute D Answering the question of housing for modern man through ensuring a balance between the individual and the community, aiming at better spaces for a better common life in society.			
	Testing of technology and prefabrication	Research on typological standards	Modulor	New living concepts	Minimum housing	Large-scale housing	<i>Athens Charter</i>
7 – Immeuble Clarté Genève, Suisse, 1930	Steel frame, assembled by metal arc welding	Typology of the high-rise urban villa		Duplex apartments in a collective building		Model for middle-class apartment building with collective services	
8 – Immeuble locatif à la Porte Molitor, Boulogne-Billancourt, France, 1931	The first apartment building in the world with fully glazed façades			New concept of apartment building with glazed façade; offering the essential pleasures: air, light, sun and views			Standard-type residential apartment building of the <i>Radiant City</i> and the <i>Athens Charter</i>
9 – Unité d'habitation de Marseille, France, 1945	Double concrete and steel frame	Prototype of the <i>Unité d'habitation</i>	Designed and built based on the Modulor	Integrated furniture and collective services		Collective services	Standard-type apartment building in line with the <i>Athens Charter</i>
10 – Manufacture à Saint-Dié, France, 1946	First application in Europe of the brise-soleil			Model of the <i>Green factory</i> , improving labour conditions			Standard-type building in line with the <i>Athens Charter</i>
11 – Maison du docteur Curutchet, La Plata, Argentine, 1949	Innovating systems of ventilation and natural lighting		Use of the Modulor in the whole house				
12 – Chapelle Notre-Dame-du-Haut Ronchamp, France, 1950	Light double-shell roof in concrete			New relationship between the body and the sacred			

Outstanding Universal Value, criteria and attributes

Name of the Property:

The Architectural Work of Le Corbusier – an Outstanding Contribution to the Modern Movement.

COMPONENT PARTS OF THE SERIAL NOMINATION In chronological order	CRITÈRE ii « <i>Comment la série, prise dans son ensemble, a une influence exceptionnelle</i> »			CRITERION vi “ <i>How the buildings reflect ideas</i> ”		
	Echange exceptionnel d'idées et de valeurs humaines sur une large période de temps : Le Corbusier introduit de nouveaux concepts architecturaux et urbains qui influencent la création architecturale mondiale pendant le XX ^e siècle. La série transnationale représente le manifeste construit de ces nouvelles orientations et de ces nouveaux concepts architecturaux.			Intellectually or tangibly, Le Corbusier's work is strongly connected to the Modern Movement.		
	Attribute A An exceptional interchange of ideas in a global context. Global influence in the development of architecture, planning and their social concepts.			Attribute B Inventing a new aesthetic approach and a new architectural language, including the use of light, colour and space.		
	Outstanding global Influence as a “masterpiece”	Strong influence and relation with a part of the world	Crystallization of ideas that had an exceptional global influence: prototype	Plastic innovation	Five Points of a New Architecture	Spatial innovation
13 – Cabanon, Roquebrune-Cap-Martin, France, 1951	Total work of art and archetype of the minimum cell		Crystallization of the idea of the minimum cell	Application of the concept of Synthesis of the arts		Functional and ergonomic approach of the minimum space
14 – Complexe du Capitole de Chandigarh, Inde, 1952	Masterpiece of monumental and sculptural architecture, celebrating the newfound independence of a nation	Determining influence in the Indian subcontinent, where its symbolizes the entry into modernity	Prototype of the modern civic centre, crystallizing 25 years of research	Masterpiece of sculptural architecture at the scale of the site		Exceptional spatial urban design, at the scale of the site
15 – Couvent Sainte-Marie-de-la-Tourette, Evieux, France, 1953	Synthesis of the Modern Movement		Crystallization of the concept of balance between the individual and the collective in housing	Brutalist building: aesthetics of raw concrete	Redefinition of the <i>Five points</i>	Exceptional use of light as an instrument to construct space
16 – Musée national des Beaux-Arts de l'Occident, Tokyo, Japon, 1955		Testimony to the longstanding reception of the architectural work of Le Corbusier in Japan, and of the globalization of the Modern Movement	Prototype of the <i>Museum of Unlimited Growth</i>			New concepts for museum spaces
17 – Maison de la Culture, Firminy, France, 1955			An innovating programme based on the concepts of the <i>Radiant City</i> and the <i>Athens Charter</i>	An anticipation of modern sculptural shapes and architecture		Complex internal spaces due to the curved lines of the roof and the inclined walls

Main contribution

Secondary attribute

Other attribute

CRITERION vi

"How the buildings reflect ideas"

Intellectually or tangibly, Le Corbusier's work is strongly connected to the Modern Movement.

COMPONENT PARTS OF THE SERIAL NOMINATION	Attribute C Taking up the challenges of replicability: standardization, modelling and industrialization.			Attribute D Answering the question of housing for modern man through ensuring a balance between the individual and the community, aiming at better spaces for a better common life in society.			
	Testing of technology and prefabrication	Research on typological standards	Modulor	New living concepts	Minimum housing	Large-scale housing	<i>Athens Charter</i>
13 – Cabanon, Roquebrune-Cap-Martin, France, 1951		Integrated equipment	Entirely based on the Modulor	Research on a standard for a holiday unit	Research on the definition of a minimum cell		
14 – Complexe du Capitole de Chandigarh, Inde, 1952	Early experiments with bioclimatic solutions		Architectural and urban design, based on the Modulor				Most complete application of the principles of the <i>Radiant City</i> and the <i>Athens Charter</i>
15 – Couvent Sainte-Marie-de-la-Tourette, Evieux, France, 1953	Early use of pre-stressed concrete in a residential and sacred building		Entirely designed based on the Modulor				
16 – Musée national des Beaux-Arts de l'Occident, Tokyo, Japon, 1955		Standard for a new typology of museums	Entirely designed based on the Modulor				Standard-type building in line with the <i>Athens Charter</i>
17 – Maison de la Culture, Firminy, France, 1955	Innovative roof-structure on steel cables			Spaces providing access to a new democratic approach to art			Standard-type building in line with the <i>Athens Charter</i>

III – 1(c) / Integrity of the Property

The task of selecting the component parts of *The Architectural Work of Le Corbusier* has led to retaining those which, taken together as a group, contribute significantly to the attributes that convey the OUV of the Property. *The Architectural Work of Le Corbusier* provides a unique set of answers to the major questions that preoccupied the Modern Movement for half a century.

Some of these built projects are unique in terms of form; others, in contrast, reveal through their modesty modern architecture's concern with the interests of the greatest number; some are aimed at standardizing architecture; others are works of synthesis or prototypes. The diversity and heterogeneity of the series cannot be interpreted as a weakness, as these qualities are an integral part of the architectural revolution of the 20th century. This orientated creation on an international level not only towards the traditional area of large public or private commissions, but also to an architecture for the daily life of modern man. The exceptional nature of this architecture lies precisely in this revolution of values. This is a world heritage entity which is of a radically new type and enshrined in a long-term perspective.

In this respect, with its exceptional level of integrity and authenticity, *The Architectural Work of Le Corbusier* reflects much more effectively the profound changes marking 20th century architectural design than the elitist, aestheticising approach consisting in merely adding together iconic achievements by the key names of 20th century architecture.

1] Integrity of the Property **with regard to the attributes of the OUV**

As demonstrated by the justification of the Property in its current configuration, the seventeen items selected reflect different attributes of value that make the series an outstanding contribution to the Modern Movement:

- **Generate a unique forum of ideas on a global level;**
- **Invent a new architectural language;**
- **Modernize architectural techniques;**
- **Respond to the social and human needs of modern man.**

The global dimension of the development of the Modern Movement, described in 1932 by Henry Russell Hitchcock and Philip Johnson as the International Style, is moreover well represented by the number of States Parties present in this proposed transnational nomination.

The Architectural Work of Le Corbusier does not claim to alone represent the Modern Movement, but it possesses sufficient integrity to embody an outstanding contribution over nearly half a century of its existence.

2] Integrity of the Property **with regard to the other representatives of the Modern Movement**

Can we imagine the setting up of a Transnational Serial Property thematizing the Modern Movement, yet made up of works by several major architects and not the work of a single architect, such as Le Corbusier?

Intellectually the answer is yes, and the work of historians around the world, including the important work carried on since 1990 by DoCoMoMo International, confirms this. Would such a list have a higher degree of integrity than *The Architectural Work of Le Corbusier*? From the heritage point of view the answer is no, for three reasons:

- 1] No heritage claim exists that has been put forward for such a body of buildings by a social group. In contrast, the file *The Architectural Work of Le Corbusier* federates an international association – the Association of Le Corbusier sites – around the Le Corbusier Foundation. This is a group of users, owners, occupants and managers who recognize and identify themselves largely through the selection of the seventeen items in question.

- 2] Without heritage claims, without there being a human group identified with such an entity, and without a resource organization such as the Le Corbusier Foundation, the “excessive fragmentation” of such a Property, made up of works by different architects across the globe, would certainly be incompatible with Article 137 (c) of the Guidelines which requires ensuring “the overall manageability and coherence of the property.”
- 3] Such a list would also tend to favour exclusively achievements that are formally outstanding, thus not allowing integrity to be ensured with regard to the four attributes of value adopted for the OUV declaration.

The Architectural Work of Le Corbusier is a heterogeneous group, but this heterogeneity is a fundamental aspect of modern architecture and does not detract from the work’s integrity. To reduce the series to a few monumental works would be to diminish the identity and integrity of the Property.

III – 1(d) / Authenticity of the Property

The authenticity of the Serial Property *The Architectural Work of Le Corbusier* hinges on its capacity to express its universal value when seen as a group. The series comprises pioneering and forward-thinking solutions to the major challenges of architecture and society, put forward on a global scale through half a century with energy and fortitude. For a period of this length, and on such a historically unparalleled scale, the series is unquestionably of outstanding universal impact. Within the group, each construction makes a powerful and exemplary contribution. Their being brought together in a complementary relationship amounts to an exceptional testimony to the development of the Modern Movement.

All the component parts of the Property are constructions by Le Corbusier, designed and completed during his lifetime in his studio.

At the present time, they all display a high level of internal and external conservation. The forms, distribution, spatial composition, colour and materiality of the works present a high level of fidelity. Moreover, with few exceptions, these constructions have retained their original use, thereby favouring the proper care and maintenance of both the interior spaces and the facades. Many have recently undergone restoration campaigns based on extensive preliminary studies: these are *Maisons La Roche et Jeanneret*, *Maisons de la Weissenhof-Siedlung*, *Immeuble Clarté*, *Unité d’habitation de Marseille*, *Couvent Sainte-Marie-de-la-Tourette*, *Maison de la Culture de Firminy*. The environment of some elements in the series has changed since their construction but, on most sites, urban and landscape control procedures have been implemented or are under consideration.

1] The authenticity of the Property with regard to the signature

Of the 17 items selected, 9 were realized in association with Pierre Jeanneret (1896-1967), an architect and cousin of Le Corbusier. This partnership covered two periods that were distinct in time and in space: from 1923 to 1940, the two cousins worked together in Paris on all the studio projects; from 1950 to 1965 Le Corbusier and Pierre Jeanneret were again associated, but only for the Chandigarh project in India, where Jeanneret settled until 1965.

Jeanneret’s contribution to these projects was important, but as he himself put it, Le Corbusier remained the sole master of all his work: “Our cooperation was possible because I remained very flexible with Le Corbusier, who saw himself as an absolute master ... / ... my attitude towards him necessarily entailed constant hypocrisy; given his personality, I submitted to his authority as a matter of course.”

Le Corbusier defined his concepts in a process of constant interaction between his theoretical research, his writings and concrete projects. The complementarity between

the two men was total and fruitful during these periods of association. None of the studies published so far, nor the many eye-witness accounts, have ever questioned the preeminence of Le Corbusier over his cousin in designing projects. While it is appropriate to associate the two names during the periods when the two men collaborated, the authorship of the works selected and therefore the degree of authenticity in terms of the signature cannot be questioned.

Le Corbusier had almost 300 associates representing 35 different nationalities from Europe, North America, South America, and Asia. The aura and authority to which Pierre Jeanneret admitted bowing down were no less forceful for these young associates, who sometimes came from far away to work in the rue de Sèvres studio, most of them with trainee status and little hope of substantial remuneration. The Chilean Guillermo Jullian de la Fuente has described Le Corbusier's definition of everyone's role: "I am here to give you guidelines on creating things. You are old enough to take any useful initiatives within the ideas given to you by me, or that you have helped to discover." These associates had a certain creative freedom when working on projects, but this was within the framework set by Le Corbusier and always under his control. This was definitively attested by André Wogenscky, who was the head of his agency from 1936 to 1956: "Nothing was to be created, only developed. Le Corbusier was the sole designer of everything that came out of the studio."

2] The authenticity of the Property **with regard to the reference documents**

Since authenticity and integrity are measured particularly in the light of documentary records, drawings and original photographs, descriptions and project reports, the Le Corbusier Foundation represents an exceptional tool for the assessment of *The Architectural Work of Le Corbusier*. The authenticity of the entire series has been verified by consulting the 35,000 plans and 500,000 written documents contained in the architect's archives preserved by the Le Corbusier Foundation since its creation in 1968 - drawings, writings, professional correspondence, photographs, etc. All the written and graphic documents have now been scanned.

These substantial archives are supplemented by documents kept on the sites of the components selected for the Property. The numerous studies on the work of Le Corbusier have helped to update and inventory this documentation, as well as to publish accounts of it. The background material available for assessing the authenticity of the entire Property is exceptionally rich.

3] The authenticity of the Property **with regard to functions, forms, plans, techniques, materials**

Of the 17 components comprising the Property, 11 still have their original function. This permanence of use has been conducive to the proper care of the majority of buildings, and to the respect of their authenticity. The other six components selected are works that have been preserved in their original state and given the role of promoting Le Corbusier's work. Three of them belong to the Le Corbusier Foundation, which has scrupulously ensured their authenticity. None of the buildings selected has undergone invasive or irreversible modification.

Finally, following the original restoration campaigns in the sixties, some of which were lacking in thoroughness, the latest surveys have been conducted on the basis of high quality historical and heritage studies that have helped to guarantee the buildings' level of authenticity. This is particularly the case for *Maisons La Roche et Jeanneret*, *Maison Guiette*, the *Maisons de la Weissenhof-Siedlung*, *Immeuble Clarté*, the *Unité d'habitation de Marseille* and the *Petite villa au bord du lac Léman*.

III – 1 (e) / Protection and Management Requirements

1] Protection and Management

All the component parts of the Property were at an early date afforded protection under the national legislation of the countries in which they are situated; an exceptional fact is that some were actually given protection during the architect's lifetime. Some benefit from several levels of protection. The majority of them belong to private owners and have retained their original function, this being in many cases a guarantee of good management. Most have already undergone restoration campaigns under the supervision of the authorities for the protection of Historic Monuments in their respective countries.

Finally, in each country, preparation of the nomination file for *The Architectural Work of Le Corbusier* has led to reinforcement of the level of protection and monitoring of Le Corbusier's works and the drawing up of local management plans. These have been implemented on a partnership basis between owners and the cultural, heritage and planning departments of the local authorities on whose land the works are situated.

2] Protection and Management, Long Term Goals

The task of preparing the nomination file of *The Architectural Work of Le Corbusier* has greatly strengthened links between public and private owners and managers of the constituent parts of the Property, but also with those of buildings not selected. Key players in this continuing process are the Le Corbusier Foundation, the Association of Le Corbusier Sites and the Standing Conference. Since 1968, the date of its creation, the Fondation Le Corbusier, an organization wished for by the architect himself, constitutes not only a well stocked resource centre that is indispensable for the knowledge and management of the Property, but also an efficient network connecting up the various sites containing works by Le Corbusier.

As part of the preparation for this application, the network was considerably reinforced by the creation in 2009 of the International Association of Le Corbusier Sites, comprised of local authorities on whose land are situated the component parts of the Property and whose primary objective has been to facilitate the coordinated implementation of local management plans.

Finally, with a view to better management of the Property, a Standing Conference between the seven States Parties has been set up to ensure efficient management coordination of the different parts making up the series, while at the same time showing all respect for the prerogatives of each country in terms of protection, conservation and heritage management. The work group set up to prepare this nomination in 2003 prefigured the Standing Conference.

Paris, le 25 Octobre 1962

Monsieur André MALRAUX
Ministre d'Etat
Chargé des Affaires Culturelles
3, rue de Valois
P A R I S (1er)

Mon cher Ami,

Mille regrets d'être quémendeur, mais l'Unité d'Habitation de Marseille est en plein danger en ce moment-ci devant les vandales de la co-propriété.

2°/ L'immeuble 24 rue Mungesser et Coli est en plein danger devant les vandales de la co-propriété.

Ces deux oeuvres sont, à mon point de vue, importantes. L'Unité d'Habitation de Marseille a été visitée davantage que les châteaux de la Loire et l'immeuble 24 rue Mungesser et Coli est un bâtiment visité par les architectes étrangers et français. Encore quelques semaines et les sauvages auront gagné la partie !

Cher Ami, je vous signale ces choses là sachant que vous avez découvert, le premier, que les architectures mouraient avant les architectes et que quand les architectes mouraient, les maisons étaient depuis longtemps changées, détruites ou remplacées.

Je me permets de vous adresser ce mot personnel par l'intermédiaire de M. Anthonioz.

J'ai remis deux photographies de l'immeuble 24 rue Mungesser et Coli à M. Anthonioz à votre destination.

Veuillez me croire, cher Ami, votre bien dévoué

LE CORBUSIER

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III – 2 / Comparative analysis

Comparative analysis should help to determine whether such a combination of values and attributes is already represented on the World Heritage List, and whether a comparable series may be proposed for inclusion in the future. As a serial nomination, it must also justify the selection of sites.

The comparative analysis of the proposed Property is conducted in three stages:

- 1] A reminder of the place occupied by twentieth century architecture on the World Heritage List and on the Tentative List (as of 1 January 2015);
- 2] A comparative analysis of the Properties proposed in these two lists and of the 20th century architectural heritage in general;
- 3] A comparative analysis of the components selected from the work of Le Corbusier, allowing clarification of the selection process used for the proposed Property.

1] The place of 20th century architecture on the World Heritage List and on the Tentative List (as of 1 January 2015)

In 2015, the World Heritage List includes 35 properties as part of 20th century World Heritage, but almost a third of these are listed for reasons other than their architectural qualities.

Thus, only 22 properties are listed for their outstanding contributions to the development of 20th century architecture and urbanism:

- L'œuvre architecturale d'Antoni Gaudí [LPM 1984 et 2005 i, ii, iv]
- Brasilia [LPM 1986, i, iv]
- Le Bauhaus et ses sites majeurs à Weimar et Dessau [LPM 1994, ii, iv, vi]
- Skogskyrkogården, en Suède, de Gunnar Asplund [LPM 1994, ii, iv]
- L'œuvre architecturale de Domènech i Montaner à Barcelone [LPM 1996, i, ii, iv]
- Le centre historique de Riga [LPM 1997, i, ii]
- Quatre habitations majeures de Victor Horta à Bruxelles [LPM 1999, i, ii, iv]
- La Maison Schröder de Gerrit Rietveld à Utrecht en 1924 [LPM 1999, i, ii, vi]
- La Maison Tugendhat de Mies van der Rohe à Brno [LPM 2000, i, ii, iv]
- La Cité universitaire de Caracas [LPM 2000, i, iv]
- La Ville blanche de Tel Aviv [LPM 2002, ii, iv]
- La Maison atelier de Luis Barragan à Mexico de 1948 [LPM 2003, i, ii]
- Le Centre-ville reconstruit de la ville du Havre par Auguste Perret [LPM 2005, ii, iv]
- La Halle du centenaire de Wrocław [LPM 2006, i, ii, iv] construite par Max Berg
- L'Opéra de Sydney de Jørn Utzon [LPM 2007, i]
- Le Campus central de l'université de Mexico [LPM 2007, i, ii, iv]
- Les Cités de logements sociaux de Berlin, [LPM 2008, ii, iv]
- Le Palais Stoclet, Belgique [LPM 2009, i, ii].
- Usine Fagus, Allemagne [LPM 2011, i, iv].
- Rabat capitale moderne et ville historique : un patrimoine en partage, Maroc [LPM 2012, iii, iv].
- Ville historique de Grand Bassam, Côte d'Ivoire [LPM 2012, iii, iv]
- Usine Van Nelle, Pays Bas [LPM 2014, ii, iv].



Le Ministère de l'Éducation Nationale à Rio.

Le Corbusier et L. Costa, O. Niemeyer, J.-M. Moreira, C. Léao, A. Reidy et E. Vasconcelos : vues des pilotis au rez-de-chaussée et de la façade nord équipée d'un brise-soleil inventé par Le Corbusier.

Le Corbusier est architecte conseil sur l'avant-projet. L'édifice réalisé par l'équipe d'architectes brésiliens sous la direction de L. Costa reste fidèle aux principes apportés par Le Corbusier. L'édifice est aujourd'hui présent sur la liste indicative du Brésil [i, ii, iv, enregistrée en 1996].

Archives FLC

As of June 2015, the 21 proposals involving 20th century architecture on the Indicative Lists are as follows:

- **Bélarus** : Architectural ensemble of Francysk Scaryna avenue in Minsk (1940-1950) [i, enregistrée en 2004]
- **Belgique** : L'œuvre architecturale d'Henry van de Velde [i,ii, enregistrée en 2008]
- **Brésil** : Ensemble architectonique de tourisme et loisir au bord du lac de Pampulha d'Oscar Niemeyer [i, ii, enregistrée en 1996]
- **Brésil** : Palais de la Culture, ancien siège du ministère de l'Éducation et de la Santé, Rio de Janeiro [i, ii, iv, enregistrée en 1996]
- **Colombie** : University City of Bogotá [i, iv, enregistrée en 2012]
- **Colombie** : Virgilio Barco Library [i, enregistrée en 2012]
- **Cuba** : National Schools of Art, Cubanacan [i, ii, iii, iv, v, enregistrée en 2003]
- **Erythrée** : The historic perimeter of Asmara and its Modernist architecture [i, ii, iii, iv, enregistrée en 2005]
- **États-Unis d'Amérique** : Frank Lloyd Wright's buildings [i, ii, enregistrée en 2008]
- **Finlande** : Paimio Hospital (formerly Paimio sanatorium) [i, ii, iv, enregistrée en 2004]
- **Inde** : The Victorian and Art Deco Ensemble of Mumbai [ii, iv, enregistrée en 2012]
- **Italie** : Ivrea industrial City of the 20th Century [ii, iv, vi, enregistrée en 2012]
- **Maroc** : Casablanca, Ville du XX^e siècle, Carrefour d'influences [ii, iv, enregistrée en 2013]
- **Mexique** : Ludwig Mies van der Rohe and Felix Candela industrial buildings [i, ii, iv, enregistrée en 2001]
- **Nouvelle Zélande** : Napier Art Déco historic precinct [ii, iv, vi, enregistrée en 2007]
- **Pays-Bas** : Voormalige Nazorgkolonie en Sanatorium "Zonnestraal" (former Aftercare Colony and "Sunray" Sanatorium) [ii, iv, vi, enregistré en 1995]
- **République tchèque** : Mountain-top and television Transmitter Jested [i, ii, iv, enregistrée en 2007]
- **Royaume Uni de Grande Bretagne et d'Irlande du Nord** : Jodrell Bank Observatory [i, ii, iv, vi, enregistrée en 2012]

2] Comparative analysis of the Property proposed as part of the World Heritage List and Tentative List and of the 20th century architectural heritage

According to Article 137 of the *Operational Guidelines for the implementation of the Heritage Convention*, which specify that a body of works is considered as a series, provided “...it is the series as a whole – and not necessarily the individual parts of it – which are of Outstanding Universal Value”, and having demonstrated in Chapter III (b) 2, also in accordance with Article 137, that each component part should contribute “to the Outstanding Universal Value of the Property as a whole in a substantial, scientific ... way”; this comparative analysis is conducted by considering priority the Property as a whole and not item by item.

This analysis has been established on two levels:

- 1] in terms of the attributes of value of the series;
- 2] in terms of the nature of the series.

➔ Comparative analysis **in terms of the attributes of value of the Property**

1] Generate an outstanding forum of ideas globally

Since the Italian Renaissance, the publication of architectural treatises has helped to sustain architectural production at the same time as providing keys for analysis and understanding.

Thus the fascination exercised by Andrea Palladio [LPM, 1994, 1996, i, ii], is due as much to the universal impact of his writings, for example the *Quattro Libri* (1570), as to the qualities of his works.

Similarly, the Work of Vauban [LPM 2008, i, ii, iv] is inseparable from his military treatises: the *Treatise on Attacking Strongholds* and the *Treatise on Defending Strongholds*, published in 1706.

From the sixteenth to the eighteenth century, architectural treatises were numerous and formed a basis for classical culture, but it was with nineteenth century advances in publishing, a renewal of awareness and the creation of the first architectural journals that architecture became fully involved in fruitful interchanges between theory and practice. Eugene Viollet-Le-Duc in France, Karl Friedrich Schinkel in Germany and Augustus Welby Pugin in England were the leading figures in these developments.

Architectural manifestos and programmes rapidly increased in number with the beginning of the 20th century. Adolf Loos and Frank Lloyd Wright launched this renewal of architectural thought; the former published his essay “Ornament and Crime” in 1908, the latter *Organic Architecture* in 1910, soon followed by the Futurist manifesto (1914), the five different versions of the manifesto of the De Stijl movement (1918-1923), the basic principles of Constructivism (1920) the manifesto of Suprematism (1924), etc. In the early twenties, Bruno Taut, Walter Gropius, Adolf Behne and other German architects and theorists set out the principles of the Neue Baukunst and the Bauhaus teaching program. Ludwig Mies van der Rohe published several major articles, but devoted little time to putting his ideas into writing.

All of these were closely related to avant-garde production. Gerrit Rietveld’s Schröder House in Utrecht in 1924 [LPM 1999 i, ii, vi] is a built image of the De Stijl manifesto. The Tugendhat House in Brno [LPM, 2000 i, ii, iv], a masterpiece of minimalist architecture, deeply echoes the few texts left by Mies van der Rohe like his *Working Theories*, published in 1923, in which he claimed to be aiming at a “maximum of effect with a minimum of means.” Similarly, it is impossible to separate the writings and the teaching of Gropius and his colleagues at the prestigious Bauhaus [LPM 1994 ii, iv, vi]; the difficulty is the same for the architectural work of Henry Van de Velde [i, ii, registered on the Tentative List of Belgium in 2008] inseparable from his writing, his teaching and his memoirs. And lastly, how can we consider the United States proposal – the Frank Lloyd Wright buildings [i, ii, registered in 2008] – without taking the architect’s writings into account, in particular *Organic Architecture* published in 1910?

Unquestionably, it was then Le Corbusier who was already established as the main theoretical contributor and disseminator of this new architectural thinking. More than any other theoretical studies, his major contributions to the avant-garde magazine *L'Esprit Nouveau*, the incisive style and definitive pronouncements of his early books – *Après le Cubisme* (1918), *Vers une architecture* (1923), *L'Art décoratif d'aujourd'hui* (1925), *Urbanisme* (1925), *L'Almanach d'Architecture moderne* (1925), *Précisions sur un état présent de l'architecture et de l'urbanisme* (1929) – all these pose the founding principles of the Modern Movement, both in architectural and urban terms and those of interior design and furniture. With these six initial books published in just a decade, Le Corbusier made a decisive contribution to defining the Modern Movement. He afterwards continued publishing major works, including the *Athens Charter* in 1943.

More than any other work by a twentieth century architect, Le Corbusier spread his ideas in countless articles appearing all over the world, countless lectures on every continent, and nearly fifty books published from 1923 to 1965. He is the only architect in the history of architecture to have published as much.

But the impact of these works would not have been the same if Le Corbusier had merely been a theoretician. Each of these works preceded or drew lessons from his built projects, which immediately became the subject of numerous articles worldwide.



Le Corbusier, *La Charte d'Athènes*, rédigée par les CIAM en 1933, réécrite et publiée par Le Corbusier en 1943.

Maisons la Roche et Jeanneret and *Maison Guiette* materialized the principles of a new architectural language put forward in *Towards an Architecture*, published concurrently (1923); the *Maisons de la Weissenhof-Siedlung* in Stuttgart, *Villa Savoye*, the *Immeuble locatif à la Porte Molitor* and *Maison Curutchet* are the built manifestos of the *Five Points for a New Architecture* published in 1927.

How are we to interpret the *Unité d'habitation de Marseille*, the *Complexe du Capitole de Chandigarh*, or the *Maison de la Culture de Firminy*, without referring to the *Radiant City*, published in 1934 or the *Athens Charter*, in 1943?

Each of the works belonging to *The Architectural Work of Le Corbusier* is thus evidence of a system of thought in action.



Le Corbusier, *La Ville Radieuse*, publiée en 1935.

The works of Le Corbusier, translated and disseminated throughout the world at a very early date, sparked off debate and controversy and maintained a passionate interest in his works. Each component part of the Property had an exceptional impact on the international development of the Modern Movement and this impact often went beyond mere questions of form or material, even when these were apparently modest, as with the *Cité Frugès* in Pessac or *Cabanon de Le Corbusier* at Roquebrune-Cap-Martin.

The proposed Property therefore fully meets criteria (ii) and (vi). It occupies a unique place, both in the history of the Modern Movement in general and among the properties already inscribed or liable to be so, since, with the support of Le Corbusier's own publications, it fully illustrates contemporary debates. Finally, it should be emphasized that the role played by the regular publication of the eight volumes of the *Complete Work* beginning in 1929 and making known the works of Le Corbusier worldwide, was an exceptional and probably unique event in the history of twentieth century architecture. In 1910, Frank Lloyd Wright had widely publicised the first part of his work in the famous Wasmuth edition in Berlin. Perhaps inspired by the example of his American elder, Le Corbusier was the first to understand the importance of giving media coverage to his achievements and his projects. He published them regularly, on average a volume every four to five years. Translated and disseminated around the world, this remarkable tool is a constant source of inspiration for architects. It gives an incomparable echo to his achievements.

The impact on contemporary architecture was all the more strong and lasting in that Le Corbusier was called on to work in many countries outside his native country of Switzerland and his adopted country, France. Several works attest to the unique international dimension already being taken by Le Corbusier's architectural activity. To begin with, *Maison Guiette* built in Antwerp, Belgium, in 1926, showed his growing influence abroad. This influence was then constantly expanded and amplified: in Germany, with the *Maisons de la Weissenhof-Siedlung* in Stuttgart (1927); then in Tunisia, with *Maison Baizeau* in Carthage (1928); in the USSR, with *Centrosoyuz* in Moscow (1929). There was also the Brazilian National Ministry of Education in Rio – he participated on the draft project in 1936 with Lucio Costa, Niemeyer, Moreira, Leao, Reidy and Vasconcelos – or the projects for Algeria that were to have a lasting impact throughout North Africa. By the inter-war period, Le Corbusier had already built or projected in fourteen countries on three continents. After the Second World War, *Maison du Docteur Curutchet* (1949) in Argentina, the *Chandigarh*

Complexe du Capitole (1952), and the *Musée National des Beaux-Arts de l'Occident* in Tokyo (1955) mark the global extent of his unique sphere of influence.

By the late twenties, no work as a whole had yet had such an international impact, or was found in so many countries, other than that in which the architect lived. Before leaving for the United States, Gropius had worked only in Germany and Mies van der Rohe in Germany, Spain and Czechoslovakia. As for Oud, apart from his contribution to the Weissenhof-Siedlung in Stuttgart, all his activity was confined to his native country, the Netherlands. Adolf Loos (d. 1933), born in what was then the Austro-Hungarian Empire, built in Austria and Czechoslovakia, except for one of his last works, *Maison Tzara* in Paris (1926-1927). From now on, *The Architectural Work of Le Corbusier* consisted of works that were all applications of a corpus of theoretical texts, texts that founded the Modern Movement and benefited from immediate international publicity. It thus occupied a special place in the architectural community of the modern avant-garde.

This extraordinary debate of ideas was underpinned by works which in some cases have become undisputed iconic works of the modern movement, while others have had a decisive influence in a given geographical area and still others have crystallized ideas having an exceptional impact as prototypes.

The *Villa Savoye* was an absolute icon of the Modern Movement, so much so that it was used for the catalogue cover of the MoMA exhibition devoted to the *International Style* in 1932. It is matched only by Gerrit Rietveld's Schröder House [LPM 1999 i, ii, vi], the Tugendhat House by Mies van der Rohe [LPM 2000; i, ii, iv], or the Bauhaus school in Dessau [LPM 1994 ii, iv, vi]. Published throughout the world, it is the archetype of an architecture based on sculptural forms and the "play of volumes assembled under light." In addition, the *loge du jardinier*, situated at the entrance to the property, is itself the archetype of minimal housing presented at the second CIAM congress in Frankfurt in 1929 by Le Corbusier and Pierre Jeanneret. This site is thus unique in bringing together the two poles of modern research, luxury housing and housing for the people.

The *Unité d'habitation de Marseille* was the icon of the Modern Movement for a new mode of community housing, a true vertical village based on the balance between the individual and the collective. It found one of the sources of its inspiration in the Narkomfin building in Moscow by Moisei Ginzburg (1929), the authenticity and integrity of which are unfortunately no longer assured today. The *Unité d'habitation de Marseille* (1945-1952) is also a founding work of architectural Brutalism, together with Hunstanton Secondary School (1954) by Peter and Alison Smithson.

The *Chapelle Notre-Dame-du-Haut de Ronchamp* is the icon of Christian sacred architecture that revolutionized religious architecture in the twentieth century prior to the holding of Vatican Council II. To date, no example of this revolution in Christianity's religious practices has been certified as a World Heritage site. As stated by the architecture historian Jean-Louis Cohen, "there is a 'before Ronchamp' and an 'after Ronchamp.'" In this respect, this chapel is unique in the twentieth century.

As a masterpiece of monumental and sculptural architecture celebrating the independence of a nation simultaneously opening up to freedom and to modernity, the *Complexe du Capitole* in Chandigarh, directly derived from Le Corbusier's reflections on the *Radiant City* (1935), foreshadowed and inspired a series of major works: Lucio Costa's Brasilia (1956-1960) (LPM 1986, i, iv); Islamabad, Pakistan designed by Konstantinos Apostolos Doxiadis (1959-1967); the Capitol at Dhaka in Bangladesh by Louis Kahn (1962); Tanzania's capital, Dodoma, designed by James Rossant (1986).

Some of the works that make up *The Architectural Work of Le Corbusier* also testify strongly to the outstanding role played by this architect and his work in the worldwide debate. Thus *Maison Guiette* (1926) in Belgium, *Maison du Docteur Curutchet* in Argentina (1949) and the *Complexe du Capitole* in Chandigarh in India (1952-1955) are signs, not only of the international recognition of Le Corbusier's work in these countries, but also of the emergence of the Modern Movement in these geographical zones. Few works have this force, except no doubt the Ministry of Education (1936-43) in Rio de Janeiro, Brazil, built by Lucio Costa and his associates, Le Corbusier being a consultant (included on the Tentative List of Brazil since 1996); in Australia, the Sydney Opera House by the Danish architect Jorn Utzon [LPM 2007, i]; and the entire historic centre of Tel Aviv in Israel, built by various modern architects from Europe [LPM, 2002, ii, iv].



Catalogue de l'exposition "Le Corbusier: An Atlas of Modern Landscapes" (juin/septembre 2013) au MoMA, New York, puis à Barcelone et à Madrid (2014).



Le Corbusier, *Ronchamp*, *Les cahiers de la recherche patiente*, 1957.

Finally, other works played a major role in this unique exchange of ideas, crystallizing concepts that had a major influence on the emergence of the Modern Movement. Thus, in 1923, *Maisons La Roche et Jeanneret* were the first expression of Purism in architecture, just four years after the publication of *After Cubism* (1919), the manifesto of Purism co-authored by Le Corbusier and the painter Amédée Ozenfant. No work in the world crystallizes at this level the ideas of architectural Purism, which was to have a fundamental impact.

In the same year, 1923, the simplicity of the *Petite maison au bord du Lac Léman* in the same Purist language established it as the archetype of the minimum house. It preceded the research of German, Dutch and Russian architects, including Gropius and Oud, and foreshadowed the theme of the first CIAM Congress, devoted in 1929 to minimum housing. No built work among the houses currently listed on the World Heritage List testifies to this profound change in architectural practice.

Immeuble Clarté (1931) is the prototype of the prefabrication techniques used in modern luxury housing. It offers apartment typologies directly derived from the iconic theoretical project of the apartment-villa. The building renews traditional lifestyles. Contemporary with Moisei Ginzburg's Narkomfin building in Moscow (1929), it has comparable qualities. The contemporary buildings of the social housing estates in Berlin [LPM 2008, ii, iv], are lacking in these qualities and typologies, which were not developed on a large scale until after World War II.

The *Manufacture à Saint-Dié* (1947) revolutionized the traditional image of the factory and of work conditions. For this reason, it is comparable to the Fagus [2011 LPM, ii, iv] and Van Nelle [LPM 2014, ii, iv] factories. It is, however, the only existing prototype of the *Green Factory*, derived from the standards of the *Radiant City* and the *Athens Charter*.

The *Cabanon de Le Corbusier* (1951) is both a total work of art and the archetype of the minimum cell, based on an absolutely ergonomic and functionalist approach. It goes back to the myth of the primitive hut and opens up a universal and timeless field of reflection on the concept of the minimum living cell; it is still observed today by contemporary architects as a basic architectural model for dealing with minimal survival conditions or crises. It is for this reason both archetypal and an iconic work of art despite, or because of, its modesty. It is without an equivalent either on the World Heritage List or in the history of twentieth century architecture.

Twenty-two convents and monasteries appear on the current World Heritage List, all in Europe except for one example in Mexico. They were set up between the eleventh and the nineteenth centuries but until now, no contemporary example has appeared on the List. The *Couvent Sainte-Marie-de-la-Tourette* (1953), is a rare example of a modern convent as well as a unique synthesis of the achievements of the Modern Movement, combining Purist forms and Brutalist textures.

All of the five museums on Berlin's Museuminsel [LPM, 1999, ii, iv], the only museum complex inscribed on the World Heritage List, are the realization of a visionary project based on a typology and a concept dating back essentially to the 18th century Enlightenment. Le Corbusier's "museum of unlimited growth" challenges this eighteenth and nineteenth century museum concept. Starting from the postulate of the collections' unlimited growth, he revolutionizes the concepts of visiting the museum and the visitor's relationship to the works. The *Musée National des Beaux-Arts de l'Occident* in Tokyo is the prototype of this new concept, developed from 1926.



Amédée Ozenfant et Charles-Edouard Jeanneret, *Après le cubisme*, 1919. Les principes puristes énoncés dans ce manifeste pictural sont ensuite adaptés à l'architecture par Le Corbusier.

2] Invent a new architectural language

From the Purism of the twenties to the sculptural forms of the sixties via Brutalism, the Property illustrates the development of modern architecture over the best part of half a century and testifies to Le Corbusier's fantastic ability to renew the aesthetics of contemporary architecture.

At the close of the previous decade and continuing into the 1920s, the Modern Movement confirmed its avant-garde status. In 1910, Loos' Scheu House in Vienna had already reached a high degree of radicalism. The shapes are geometrical, devoid of any decoration, covered by a smooth, uniform render. The traditional space of the interior has been radically transformed. In 1923, Gerrit Rietveld built the Schröder House [LPM 2000 i, ii, vi] the manifesto of the De Stijl movement, which brought to the Modern Movement geometrical abstraction and colour as a constructive force.

Gropius's Bauhaus school (1925) [LPM 1994 ii, iv, vi] represented the archetype of functionalist architecture derived from the Modern Movement. The organization of the plan, breaking with all references to classical composition, geometric massing, construction principles, the large glass wall and refined aesthetics summarise Gropius' ideas and the principles of the Modern Movement.

Mies van der Rohe built minimalist works that were exceptional in their simplifying of forms and construction principles, paying special attention to details. An example is the stylistic composition of the German Pavilion at the Barcelona International Exhibition in 1929, and its application to a bourgeois luxury villa, the Tugendhat House in Brno in 1929-30 [LPM 2000 i, ii, iv]. In 1927 the German Werkbund Exhibition in the Weissenhof housing estate in Stuttgart gave twenty of these avant-garde European architects a chance to confront their proposals and demonstrate to the public the existence of an international trend in modern architecture. Those who joined Mme Mandrot and Le Corbusier a year later at the founding congress of the CIAM in La Sarraz, Switzerland, were still substantially the same people.

The Architectural Work of Le Corbusier figures prominently in this invention of a new formal language during the 1920s. Invited to Stuttgart and a co-founder of CIAM, Le Corbusier had at that time acquired through his built work and publications an international dimension of the first order. This was recognized by MoMA's so-called "International Style" exhibition in New York in 1932, which presented four European architects, Mies van der Rohe, Oud, Gropius and Le Corbusier. Alvar Aalto, whose first major work, the Paimio Sanatorium [i, ii, iv, registered on the Finland Indicative List in 2004] was then under construction, had not yet acquired a comparable international reputation.

Le Corbusier himself described the 1920s as a period of "patient research" leading, through a dozen major works constantly relayed by publications, to the development of a new Purist visual language which propelled him to the forefront of architectural creation.

These works included *Maisons La Roche et Jeanneret*, Paris (1923) ; the *Petite villa au bord du lac Léman*, Corseaux (1923) ; *Maison Guiette*, Antwerp (1926) ; the *Villa Savoye* and *loge du jardinier*, Poissy, (1928).

The revolution of forms also affected social and communal housing, categories not represented on the World Heritage List apart from the social housing estates in Berlin [LPM 2008, ii, iv]. The contribution of *The Architectural Work of Le Corbusier* was also fundamental in the field of housing, through *Cité Frugès*, Pessac (1924); the *Maisons de la Weissenhof-Siedlung*, Stuttgart (1927); *Immeuble Clarté*, Geneva (1930); the *Immeuble locatif à la Porte Molitor*, Boulogne-Billancourt (1931). Although built later (1949), *Maison du Docteur Curutchet* in La Plata also shares in this formal approach.

Thanks to this body of built work, by the late 1930s *The Architectural Work of Le Corbusier* already occupied a prominent place in the aesthetic revolution of the first half of the century. These works contributed fundamentally to the invention of a new formal language mingling the pictorial experiments of Purism and Cubism.

While the Modern Movement at that time still occupied a relatively marginal place in international architectural production, Art Deco architecture in contrast was triumphing all over the world; being closer to a dominant culture that was strongly committed to classicism, its version of modernity was seen as more acceptable.



Le Corbusier, *L'atelier de la recherche patiente*, 1960.

Like his avant-garde colleagues, Le Corbusier was fiercely opposed to Art Deco. Thus, *The Architectural Work of Le Corbusier* is not in competition with current proposals on Art Deco architecture: the historic perimeter of Asmara and its Modernist architecture [i, ii, iii, iv]; the Napier Art Deco historic precinct [ii, iv, vi]; the Victorian and Art Deco Ensemble of Mumbai [ii, iv]; recorded respectively on the Tentative Lists of these countries in 2005, 2007 and 2012.

The rise of totalitarian regimes in the Europe of the 1930s signalled the departure of many avant-garde architects, especially Germans, to the United States where they pursued their careers and some were entrusted with prestigious professorships. The United States was then opening up more widely and more lastingly to this architecture of mainly European origin. As Europe plunged into an economic crisis followed by five years of devastating conflicts, modern architecture became internationalized not only in North America but also in South America, where Le Corbusier's writings and lectures largely contributed to the spread of modernity.

In Brazil, the Ministry of Education in Rio (1936), which owes much to the ideas of Le Corbusier, was considered as the founding edifice of the young Brazilian modern architectural school, in which Lucio Costa and Oscar Niemeyer, two fervent admirers as well as employees of Le Corbusier, built some of the finest works. This work has been on the Brazil Tentative List since 1996 [i, ii, iv, 1996] together with the architectural tourism and leisure complex on the shores of Lake Pampulha [i, ii, 1996], where Oscar Niemeyer extended and renewed the lessons learnt from Corbusian architecture, as he later did again in Brasília [LPM 1986 i, iv].

Under the decisive influence of Le Corbusier, the Modern Movement also acquired footholds in Israel with the White City of Tel Aviv [LPM, 2002, ii, iv], in Mexico with Luis Barragán and in Japan with Kenzo Tange. Le Corbusier's work was recognized in the thirties by the Swiss critic Sigfried Giedion. The Luis Barragán house in Mexico [LPM 2003 i, ii], the University Halls of Residence in Caracas [LPM 2000 i, iv] and the Central Campus of the University of Mexico [LPM 2007, i, ii, iv], already reflected this internationalization on the South American continent. As one of essential references of these architect's work, the nomination of *The Architectural Work of Le Corbusier* forms a wholly coherent complement to this process.



J.L. Cohen, « Le Corbusier
La planète comme chantier »
Ed. Textuel, 2005.

Following the Second World War, the Modern Movement moved from an avant-garde status to that of a dominant model. The need to reconstruct thousands of towns disposed politicians more favourably towards the ideas of the Modern Movement's architects. Reconstruction in France also led the government to finally take into account the question of housing the greatest number and to launch major social housing programmes inspired by the models created by the moderns in the 1920s. Only one Property currently registered on the World Heritage List reflects this growing importance of the ideas of modernity during Reconstruction. This was the centre of Le Havre rebuilt by Auguste Perret [LPM 2005 ii, iv].

The Architectural Work of Le Corbusier made a major contribution to this key phase in the development of the Modern Movement and to the triumph of this new aesthetic in the field of social housing, especially through the presence in this series of the *Unité d'habitation de Marseille* - without however competing in any way with the proposal of Belarus, whose "Architectural ensemble of Francysk Scaryna Avenue in Minsk" (1940-1950) [i], inscribed on the Tentative List in 2004, belongs to another social, political and aesthetic context.

It took the Modern Movement just a decade to become established as the dominant ideology in twentieth century architecture, but often at the cost of poor quality construction, especially in large social housing estates where the ideas of the *Athens Charter* became caricatured by a purely financial logic based on the construction of the largest number of square meters at the lowest cost. Mies van der Rohe and Gropius built several major works, mainly in the United States, that were in line with the principles developed in Germany in the twenties. In the same spirit, Mies van der Rohe also built the Bacardi office building in Mexico City (1958-1961), a work which is on the Mexico Tentative List [i, ii, iv, 2001]. After the war, other major figures such as Oud or Rietveld no longer occupied the forefront of the international stage as conspicuously as before.

A second generation of architects was to give a new impetus to the Modern Movement in England, the United States, South America, Japan and the Netherlands. Its main representatives were: Smithon, Saarinen, Utzon, Stirling, Eames, Kahn, Van Eyk, etc. For them, Le Corbusier was an essential reference figure. Now aged over sixty, he was still innovating and accompanying – or even preceding – this generation in renewing the canons

of the Modern Movement. At a point when the Modern Movement was triumphing, even at times being trivialized, *The Architectural Work of Le Corbusier* continued to occupy a unique place throughout the world.

The architect invented what the English critic Reyner Banham called Brutalism. Le Corbusier still had some surprises up his sleeve: in the forties and fifties he turned to new formal solutions in which the simplicity of flat-surfaced volumes gave way to rugged forms and violent contrasts of surfaces, textures and materials. *The Architectural Work of Le Corbusier* thus made a significant contribution to renewing Modernism, thanks to such works as the *Unité d'habitation de Marseille*, (1945); the *Manufacture à Saint-Dié*, (1946) ; the *Cabanon de Le Corbusier*, (1951). Like Peter and Alison Smithon's Hunstanton Secondary School, the *Unité d'habitation de Marseille* was considered as a manifesto of this trend, followers of which included James Stirling in the United Kingdom, Kunio Mayekawa in Japan (a former collaborator of Le Corbusier in the thirties) as well as Workshop 5 in Switzerland. Currently, no Property registered or recorded on the Tentative Lists records this important stage in the history of the Modern Movement.

Following World War II, the reputation and extent of Le Corbusier's architectural activity reached global proportions. His work now extended to: the United States, with the Carpenter Center for the Visual Arts in Cambridge, Massachusetts (1960-63); India, in Ahmedabad and Chandigarh, in particular the *Complexe du Capitole* (1952-1955); Iraq, in Baghdad; Argentina, with the *Maison Curutchet* in La Plata (1949); Japan, with the *Musée National des Beaux-Arts de l'Occident* (1955) in Tokyo.

International recognition of this work went beyond avant-garde circles. In France, the work was now enriched by large-scale commissions, some arriving too late to be completed before his death. These included major projects such as the *Chapelle-Notre-Dame-du-Haut at Ronchamp* (1950), the *Couvent Sainte-Marie-de-la-Tourette* (1953), and the *Maison de la Culture de Firminy* (1955-1969), and represented a new opportunity to enrich and renew the forms of the Modern Movement. They introduced a new sculptural dimension previously neglected by Le Corbusier and his contemporaries. The German Expressionist architects of the twenties were an exception, but their production, like their place in the history of architecture, was limited .

The Architectural Work of Le Corbusier is in this respect comparable to the work of Eero Saarinen (1910-1961), or that of the Danish architect Jørn Utzon (1918-2008) for the Sydney Opera House [LPM 2007, i]. Like Utzon and Niemeyer, Saarinen was younger than Le Corbusier and was able to draw on his legacy. Among Le Corbusier's contemporaries, only Frank Lloyd Wright had the same power of renewal and formal invention; his substantial work however was developed almost exclusively in the United States. Within the series proposed as the Frank Lloyd Wright Buildings [i, ii] and recorded on the the United States Tentative List in 2008, the ten projects selected between 1905 and 1959 attest to this powerful creative ability. The Guggenheim Museum in New York (1943-1959) and the Marin County Civic Centre, California (1957-1962) belong, like the *Complexe du Capitole* in Chandigarh, the *Chapelle Notre-Dame-du-Haut* at Ronchamp, or the *Maison de la Culture de Firminy*, to this ultimate renewal of principles created half a century earlier.

Suspended between two points of reference, that of monumental architecture with exceptional forms on the one hand and, on the other, an architecture of standards, at times modest in size, but learned and with an exemplary desire to offer quality architecture to the greatest number, *The Architectural Work of Le Corbusier* fully represented all the issues of the Modern Movement and its internationalization. It was conceived on a long-term basis of research and innovation that lasted for the best part of fifty years.

3] Modernise architectural techniques

Since the nineteenth century, standardization and industrialization have been at the heart of the work of avant-garde architects seeking to adapt architecture to the new opportunities offered by the industrial revolution, principally in Europe and North America.

Walter Gropius's Fagus Factory, produced in 1911-1912 [LPM 2011 i, iv], was a work that held the promise of a merger between artistic and industrial concerns – thus confirming the commitments made in the Bauhaus school – but this development remained theoretical rather than practical. Neither Mies van der Rohe, Oud nor Aalto were to prioritize this issue of the standardization and industrialization of construction. The built work of modern architects was marked by a concern for technical innovation and the use of materials such as concrete, metal, glass or aluminum, but standardization and industrialization were less of a reality than a watchword, at least until the Second World War. Avant-garde architects were more concerned with the image of industrialized and modern architecture than the real transformation of construction methods. This was true of the Bauhaus and its major sites in Weimar and Dessau [LPM 1994 ii, iv, vi], the Fagus Factory already referred to, and the Van Nelle Factory [LPM 2014, ii, iv].

Le Corbusier's approach was essentially the same as that of his colleagues. He has been described as a "mechanist" and it is no surprise that industrialization forms a leitmotif in his work, but as a source of inspiration this is often more conceptual and formal than real. However, *The Architectural Work of Le Corbusier* reflects this obsession and his renewed endeavours. The rebuilt city centre of Le Havre by Auguste Perret [LPM 2005, ii, iv] and the social housing estates in Berlin [LPM 2008, ii, iv] are as yet the only World Heritage Sites addressing this issue.

Le Corbusier also aimed to define standard type projects and his career was studded with these: the minimum house, the apartment-villa, the luxury blocks, the Cartesian skyscraper, the housing unit, the camping unit, the recreational unit, the green plant, the museum of unlimited growth, the spontaneous theater, etc. This search for standards is an approach currently absent from the World Heritage List, especially in the case of twentieth century works, where unique and singular works have been preferred to reproducible models. In this sense, the inscription of *The Architectural Work of Le Corbusier* would significantly enrich the World Heritage List by the addition of what was a major dimension of twentieth – or even nineteenth – century architecture.

In terms of technical innovation, *The Architectural Work of Le Corbusier* reflects a constant desire to experiment. But, once again, it is the architect's surprising ability to systematically propose new materials or technical processes, and his permanent desire to experiment, that make this Property an exceptional series, fully reflecting a new mindset and a new approach to architecture, perhaps indeed more so than finite and one-time works like Max Berg's Centennial Hall in Wroclaw [LPM 2006, i, ii, iv] or Jørn Utzon's daring Sydney Opera House [LPM 2007 i]. *The Architectural Work of Le Corbusier* outstandingly demonstrates constantly renewed thinking including proposals enabling an independent skeleton – in concrete or metal – free facades or curtain walls, the use of industrialized standardized modules for the shell and finishing work, glass walls, double-skin facades, dry mounting, etc.

Among these experiments, the *Immeuble locatif à la Porte Molitor* (1931), its facades built entirely in glass – using single glazing, wired glass or glass blocks, was at the time a unique example, not excepting works already approved for World heritage listing, like the Fagus Factory [LPM 2011 i, iv], the Bauhaus School [LPM 1994 ii, iv, vi] or the Tugendhat House [LPM 2000 i, ii, iv], in which dematerialization of the facades was considerable, but remained incomplete.

4] Respond to the social and human needs of modern man

The issues of housing for modern man and housing for the greatest number constituted the major challenge facing twentieth century societies in general and modern architecture in particular. The experiments made before the Second World War were numerous and at times innovative, not only in Germany, Belgium and the Netherlands but also the United States. After the Second World War, mass produced social housing spread to many countries, too often at the cost of mediocre solutions without architectural interest.

The examples of twentieth century housing already on the World Heritage List are outstanding works, but do not address the issue of housing for the greatest number. Thus, Gerrit Rietveld's Schröder House [LPM 1999 i, ii, vi] the Tugendhat House by Mies van der Rohe [LPM 2000 i, ii, iv], that of Luis Barragán [LPM 2003 i, ii], the Stoclet Palace by Josef Hoffmann [2009 LPM, i, ii] and the Art Nouveau houses by Gaudí and Horta already mentioned tell us about a new art of living in the twentieth century, but are not studies for low cost housing models. No proposal currently recorded on the Tentative Lists fills this gap. The only housing proposals contained in the indicative list of the work of Frank Lloyd Wright are outstanding luxury constructions such as the Chicago House of 1906. Only the recent inscription of the social housing estates in Berlin [LPM 2008, ii, iv] and to a lesser extent the earlier inscriptions of the rebuilt city centre of Le Havre [LPM 2005, ii, iv] and of the White City of Tel Aviv [LPM, 2002, ii, iv] give recognition to this heritage, which is perhaps idiosyncratic, yet strongly representative of society's aspirations in the twentieth century.

In this context, *The Architectural Work of Le Corbusier* represents a particularly important proposal, since the question of housing for the many is central to the architect's work.

The dwelling houses in the series *The Architectural Work of Le Corbusier* also mark the emergence of a new art of living. Le Corbusier made them into experimental laboratories of housing for the many. The *Cité Frugès*, the *Maisons de la Weissenhof-Siedlung*, the *Unité d'habitation de Marseille*, the *Cabanon de Le Corbusier* are the concrete outcomes of this research. The two communal residential buildings retained in this series – the *Immeuble Clarté* and *Immeuble locatif à la Porte Molitor* – are also major works in this search for a harmony between the individual and the collective.

The *Unité d'habitation de Marseille* is the outcome of this search and at the same time a prototype for widespread reproduction. Four other housing units were built on this model in France and Germany.

The Architectural Work of Le Corbusier reveals itself to be both a precursor and a source of inspiration for the century, especially in its pursuit of a synthesis between the respect for individual freedom and the benefits of community living.

Promulgated in Article 2 of the *Athens Charter* drafted by the CIAM in 1933 and published by Le Corbusier in 1943, the principle of a balance between individual man and the community of men is central to the thinking of modern planners and architects. The twin phenomena of the present population boom and the urbanization of the planet make this a burning issue.

Le Corbusier continued to develop this principle, and it is found in many of the components making up *The Architectural Work of Le Corbusier*: the *Immeuble locatif à la Porte Molitor*, the *Unité d'habitation de Marseille*, the *Manufacture à Saint-Dié*, the *Couvent Sainte-Marie-de-la-Tourette*, the *Complexe du Capitole* in Chandigarh, the *Musée National des Beaux-Arts de l'Occident* in Tokyo, and the *Maison de la Culture de Firminy*.

This dual concern is currently wholly absent both from the twentieth century properties inscribed on the World Heritage List and the proposals recorded on the Indicative Lists, with the possible exception of the university campuses of Caracas [LPM 2000 i, iv] and Mexico City [LPM 2007, i, ii, iv], and that of Bogota inscribed on the Bolivian Tentative List in 2012 [i, iv] which meet these humanist goals in their design and in their programme.

In this regard, *The Architectural Work of Le Corbusier* represents an outstanding contribution to the Modern Movement and the World Heritage List.

In this respect, the *Cité Frugès* in Pessac (1924) is an essential contribution to *The Architectural Work of Le Corbusier*. In 1924, J.-J.-P. Oud had already constructed a housing estate of 343 terraced houses in Oud-Mathenesse (1922-1924), but this was semi-permanent accommodation and still belonged largely to a traditional architectural style. The workers' housing estate in Hoek van Holland, marking the point when Oud definitively joined the avant-garde, comprises 41 apartments on two levels in two continuous wings; it dates from 1924, but actual work began only in May 1927, a year



Unité d'habitation, Marseille, 1945.
Coupe de principe de l'Unité d'habitation montrant notamment l'encastrement des appartements traversants au-dessus et au-dessous des rues intérieures.
Archives FLC 20575.

after the official opening of *Cité Frugès*. In Germany, where many apartment buildings were entrusted to modern architects, estates of individual workers' houses or experimental ones comparable to those in Pessac did not appear before 1928 at the earliest. An example is the famous Siedlung Törten built in Dessau by Walter Gropius between 1926 and 1928. Only Victor Bourgeois' *Cité Moderne* in Berchem-Sainte-Agathe (Brussels) somewhat precedes that of Le Corbusier near Bordeaux. Built between 1922 and 1925, it comprises 275 apartments divided into 15 types of single family homes, its aesthetics however still retaining certain features of traditional architecture. Thus, none of these bring together as many challenges and as much risk-taking as *Cité Frugès*, which combines technical experimentation, formal radicalism, distributive and spatial innovation, the innovative use of colour, all in the service of a stated social goal.

➔ Comparative analysis with regard to the nature of the series

1] The main founder of the Modern Movement

There is neither a founding date nor a single founder of the Modern Movement.

In its diversity, the birth of the Modern Movement was a long process that had its roots in the late nineteenth century and acquired its attributes, described above, in the second half of the 1910s and during the 1920s. But as an approach to architecture based on research and innovation, the movement continued to evolve and diversify into the 1970s. *The Architectural Work of Le Corbusier* coincided with this evolution for practically half a century.

Among the founding fathers of this major movement of the twentieth century are several architects. With the exception of the Americans Frank Lloyd Wright (1869-1959), Rudolf Schindler (1887-1953) and Richard Neutra (1892-1970), they are mainly European.

Without going back to the pioneering figures of the nineteenth century, we can mention a number of key figures. These are, in the order of their date of birth: Peter Behrens (1868-1940), Adolf Loos (1870- 1933), Auguste Perret (1874-1954), Otakar Novotny (1880-1959), Alexander Vesnin (1883-1959), Theo van Doesburg (1883-1931), Walter Gropius (1883-1969), Willem Marinus Dudok (1884-1974), Gunnar Asplund (1885-1940), Ludwig Mies van der Rohe (1886-1969), Le Corbusier (1887-1965), Gerrit Thomas Rietveld (1888-1964), Hannes Meyer (1889-1954), Jacobus Johannes Pieter Oud (1890-1963), El Lissitzky (1890-1941), Moses Ginzburg (1890-1946), Konstantin Melnikov (1890-1974), Alois Balan (1891-1960), Andre Lurcat (1894-1970), Fernando Garcia Mercadal (1896-1985), Victor Bourgeois (1897-1962), Alvar Aalto (1898-1976) and Arne Jacobsen (1902-1971).

With the exception of the Austrian Adolf Loos who was among the pioneers, and the Finn Alvar Aalto who was more than a decade younger, the major founding figures of the Modern Movement were all born between 1880 and 1890. Le Corbusier was among them. Among these architects, historians worldwide agree on six major founding figures; in the order of their appearance on the international architectural scene, these are: Frank Lloyd Wright, Adolf Loos, Walter Gropius, Le Corbusier, Ludwig Mies van der Rohe and Alvar Aalto.

At an early stage, the Dutch group De Stijl produced several major works and written manifestos. Their impact in Russia, Germany and France was decisive. Adolf Loos was the first to establish the principles of a geometric language purged of all decorative features. His works before World War II, like his famous text "Ornament and Crime" (1908), represented a decisive impetus for the launching of the Modern Movement.

In the 1910s, Walter Gropius played an important part in the birth of this new architecture through pioneering works such as the Fagus Factory (1911-1912) [2011 LPM, i, iv] and also in his teaching at the prestigious Bauhaus School from 1925-1933 [LPM 1994 ii, iv, vi]. The last director of the School, Ludwig Mies van der Rohe, built several works that are minimalist icons in modern architecture, especially in Barcelona (German Pavilion in 1929) and Brno where he built the Villa Tugendhat in 1929-1930 [LPM 2000 i, ii, iv]. He then contributed greatly to the spread of this architectural culture in the United States, to which, like Gropius, he emigrated, and where he worked and taught from the 1930s.

Alvar Aalto was younger and adopted the ideas of the Modern Movement when they were already well established in the mid 1920s. From 1929, however, his contribution to the evolution of this new architecture was essential, his approach to it being more organic.

Among these founding personalities, Charles-Edouard Jeanneret, known from 1920 as Le Corbusier, occupied a unique and central position.

Born in Switzerland, a tireless traveller, observer and draughtsman as well as an avid reader, Le Corbusier laid the foundations of his life and art on an international basis from which he never strayed.

He travelled the world ceaselessly, from Italy, in 1907, to India for the last fifteen years of his life; in between he visited Vienna (1907), Paris in 1908, Germany (1910-1911), Greece, the Balkans and Turkey during his Near Eastern travels (1911); Moscow (1928), Uruguay, Argentina and Brazil (1929); Algeria (1931-1939), Spain and Morocco (1931), Italy (1934), the United States in 1935 and later in 1945, 1946 and 1947, not to mention Colombia, Egypt, Sweden, Britain, Iraq, etc.

From his many travels, Le Corbusier drew the conviction that “the world is small” and that it was best to think in these terms, with the help of universal solutions.

From the outset of the twentieth century, he was aware of all the major European experiments. He had read Loos, knew the work of Wright, had visited the works of Hoffmann and Wagner, worked with Behrens and Perret and met Tony Garnier.

Based in France from the end of the 1910s, Le Corbusier belonged to no established group, in the sense of the De Stijl group in the Netherlands, or the Russian Constructivists. He was not the recognized master of a prestigious school like the Bauhaus, but practically 300 young people from 35 countries were to come to work and train in his Paris studio. Among them were George Candilis from Greece, Balkrishna Doshi from India, Albert Frey and Alfred Roth from Switzerland, Kunio Mayekawa, Junzo Sakakura and Takamasa Yoshizaka from Japan, Guillermo Jullian de la Fuente from Chile, Josep Lluís Sert from Spain and Shadrach Woods from the United States.

Le Corbusier was a strong personality, an uncompromising artist provoking both rejection and fervour. But the modestly housed architect's studio he founded in Paris in the early twenties was to be a meeting place for these hundreds of young associates, at the same time welcoming great contemporary artists, architects and leading politicians until his death in 1965.

Each of them, after a stay in Le Corbusier's studio ranging from a few months to a few years, became a spokesman in his own country for Corbusian thought and promoted the international circulation of the architect's work.

Singly, or with his cousin Pierre Jeanneret (from 1923 to 1940 and again from 1950 to 1965), Le Corbusier designed 293 architectural and urban planning projects, building nearly eighty of them; singly or with Charlotte Perriand (1903-1999) and P. Jeanneret (1896-1967), he created furniture models that have become icons of contemporary design. Imposing his ideas on his customers, Le Corbusier built little, but on each occasion his works were powerful and radical.

His creations, whether monumental or not, were commented on worldwide because they were often manifestos in which Le Corbusier applied the theoretical principles he expressed through his own publications. He left to posterity forty books, numerous brochures and hundreds of articles in French and foreign magazines. No architect before him in the history of architecture wrote as much as Le Corbusier. Most of his works have been translated worldwide, regularly reissued and are always available in bookshops; they reflect the universal interest for Corbusian thought, its role in the recognition of a new global trend in architectural thought and the attention given worldwide to his built work.

The impact of his works was also increased by the innumerable lectures he gave worldwide, from individual sessions to cycles lasting several weeks. Among the most famous, the series of lectures given in South America in 1929 was published on his return under the title *Precisions on the Present State of Architecture and City Planning*. In 1924, he lectured in Geneva, Lausanne and Prague, in 1928 in Moscow and in 1933 in the Scandinavian countries, as well as in Algiers. In 1936, American universities were his hosts for what amounted to a full-scale lecture tour. These lectures led to many vocations. Each of them drew an unrivalled response to the creations that make up his Work.

He was the only architect working in France to be invited to the Stuttgart Weissenhof-Siedlung exhibition in 1927, just a decade after World War II. He was regularly invited to the Soviet Union in the twenties by the Russian avant-garde and lectured to full houses in Argentina and Brazil during his 1929 cycles. He was one of the founding members of the CIAM (International Congresses of Modern Architecture), which until 1959 set the tone in the worldwide architectural and urban avant-garde. Le Corbusier became the flag bearer

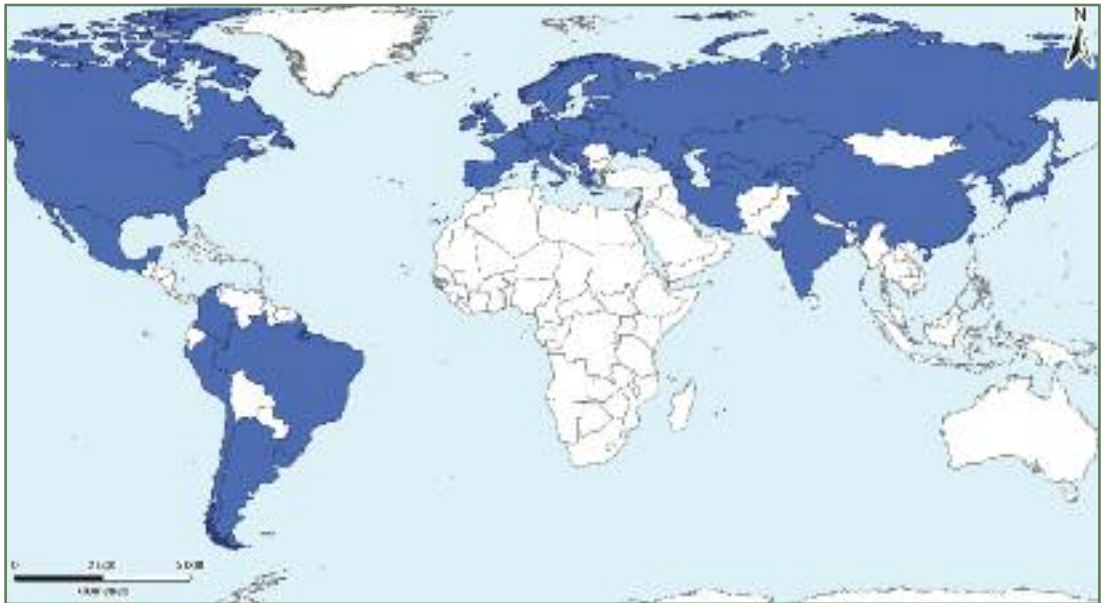


Le Corbusier, *Précisions sur un état présent de l'architecture et de l'urbanisme*, 1930.

Dans cet ouvrage Le Corbusier publie les conférences qu'il a données en 1929 en Argentine et au Brésil.

of the Modern Movement; he put himself at risk, fascinated people, challenged accepted ideas, was admired or hated but, through his works and the stands he took, built himself a unique place occupied by no other architect within the small circle of the founders of the Modern Movement.

Origine géographique des collaborateurs de Le Corbusier



2] A property composed of works by a single architect

The Architectural Work of Le Corbusier is not the first serial nomination to have been compiled from works designed by a single architect.

The current World Heritage List already includes several series exclusively devoted to the work of an architect or an engineer:

- Works of Antoni Gaudí [LPM 1984, 2005, i, ii, iv]
- City of Vicenza and the Palladian Villas of the Veneto [LPM 1994 i, ii]
- The Architectural Work of Domènec i Montaner in Barcelona [LMP, 1996, i, ii, iv]
- Major Town Houses of the Architect Victor Horta (Brussels) [2000, i, ii, iv]
- Fortifications of Vauban [LPM 2008, i, ii, iv].

These Properties reflect not only the outstanding universal significance of the series in question, but also the creative genius of their authors: Gaudí, Palladio or Vauban. Moreover, the outstanding universal value of each property is inseparable from the personality of each of their creators and cannot be properly understood without taking into account their respective cultural worlds. Each demonstrates the ability of a man to globally design a universally outstanding work.

Also On the Tentative List are two proposals based on a major architect's entire work. These are:

- Belgium: The Architectural Work of Henry van de Velde [i, ii, registered in 2008]
- United States of America: The Frank Lloyd Wright Buildings [i, ii, registered in 2008]

Beyond their undeniable qualities, these major works also reflect a profound change in the place of the architect in contemporary society. The increasing part played by twentieth century architectural journals, and later by the media in general, has gradually exposed architects more and more to the general public. From the outset of the 20th century, the world of architecture was equally affected by a growing customisation of architecture in parallel with other artistic professions like painting, film, music and literature. This development, which has intensified in recent decades, legitimates the status now given to series of works designed by the same architect.

From this point of view, *The Architectural Work of Le Corbusier* is exceptional, given the extent to which Le Corbusier stands out as one of the staunchest defenders of modernity. Most of his colleagues, as well as critics and historians generally, concede his privileged place as a spokesman, and even as a guide or a master.

3] A unique serial transnational Property on a global scale

The World Heritage List already comprises 24 transboundary Properties, almost all of which (22 out of 24), bring together a heritage that is common to two adjoining countries. But, apart from the Struve Geodetic Arc involving ten adjoining states [LPM 2005], these transboundary Properties are confined to relatively small territories, their “regional” status (from a global point of view) reflecting what was the limited extent of many cultural exchanges over the millennia.

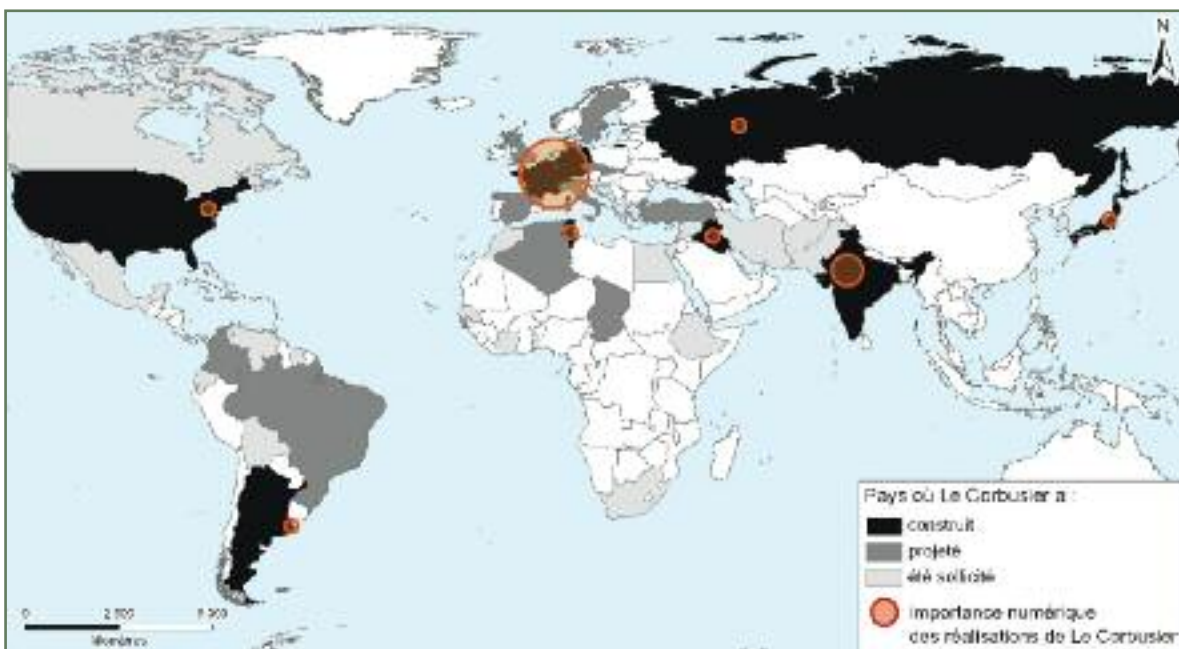
The Architectural Work of Le Corbusier is the first transnational file involving seven countries and three continents: Europe, Asia and America.

This series is the result of a selection made from eleven countries on the four continents in which Le Corbusier built. The fact of compiling such a file is in itself significant, because it reflects, from the beginning of the twentieth century, a hitherto unprecedented globalization of cultural exchanges and, at the same time, the evolution of architectural creation from a local or national to an international status.

The Architectural Work of Le Corbusier is the first Property of this kind, because Le Corbusier is the first architect in the history of mankind to have acquired this global importance. His contribution to architecture can only be understood at this level.

From this point of view, *The Architectural Work of Le Corbusier* is a Property without parallel in the current World Heritage List, but also without any possible equivalent in the future, supposing that a serial file were to be proposed on the work of his principal contemporaries: Walter Gropius, Alvar Aalto, Mies van der Rohe and Frank Lloyd Wright, to name but a few. Before Le Corbusier, no architect had built in as many countries and continents. Since then, the internationalization of architectural practice has become a characteristic of contemporary creation.

Tableau comparatif de l'internationalisation de la pratique architecturale au XX ^e siècle.	Nombre de pays où ces architectes ont construit ou projeté	
	réalisations	projets
Le Corbusier	11	11
Alvar Aalto	10	3
Walter Gropius	7	6
Ludwig Mies van der Rohe	6	3
Adolf Loos	5	6
Franck-Lloyd Wright	5	–
Gerrit Rietveld	4	3
Louis Khan	4	3
Johannes Jacobus Peter Oud	2	2



4] A Property composed of learned works: monumental or modest

Since their completion, certain of the seventeen elements making up the Nomination have acquired the status of “sublime” or “iconic” works, whether through their formal qualities, through the immediate impact they have had in the architectural output of the Modern Movement, or in the artistic and intellectual debates underpinning it. These constructions possess outstanding expressive power and display an extremely high level of invention, whether in formal, spatial, technical or sociological terms.

Other buildings are major proposals in terms of the industrialization of building practice or the definition of design types, or they cater to a population that until the twentieth century was denied access to buildings designed by architects. Some are of modest size. Their formal qualities, often innovative beyond their artistic value, are evidence of a marked change from nineteenth century architectural practice. Now, even leading international architects were increasingly turning way from prestige commissions towards quality solutions for standard production.

Monumental or not, they are all learned and indissociable. Brought together in this Nomination, they are all outstanding examples of the evolution of the Modern Movement on the one hand and, on the other hand, the irreversible revolution in twentieth century architecture, abandoning an elitist and essentially artistic practice for a form of social vocation turned towards the community of men and women. Le Corbusier himself announced this in his early twenties:

* *Vers une architecture*,
Le Corbusier, dans l'introduction
de la seconde édition de 1924.

“Today, architecture is concerned with the house, with the ordinary, everyday house for normal, everyday people. It is no longer preoccupied with palaces. This is a sign of the times.”*

As a result, our view of heritage is transformed. The Property proposed here, seen as a whole, attests to this.

Among the Properties already on the World Heritage List, certain series come within a comparable heritage approach. This is particularly true of the Frontiers of the Roman Empire [LPM 1987, 2005, 2008, ii, iii, iv], or the Routes of Santiago di Compostela in France and Spain [LPM 1993, 1998, ii, iv, vi]; not all the defensive sections of the former, nor all the little chapels of the latter, are necessarily works of outstanding universal value when each is seen individually. But it is precisely their belonging to a group which also includes prestigious creations in terms of art history, and their ability to reflect an essential period or phenomenon in human history, that legitimize their existence in these Serial Properties. This is also the case of the Wooden Churches of Southern Małopolska [LMP 2003 iii, iv], or the Rock Sites of Cappadocia [LPM 1985 i, iii, v, vii] and, naturally, of the Prehistoric Pile Dwellings around the Alps [LPM, 2011, iv, v].

In the twentieth century, the Berlin Modernism Housing Estates [LPM 2008, ii, iv], and certain objects making up the Serial Properties of the City of Le Havre rebuilt by Auguste Perret [LPM 2005, ii, iv] or the White City of Tel Aviv [LPM 2002, ii, iv] also already correspond to this approach. These are complex urban ensembles, whose richness derives from their heterogeneity.

Seen in this way, the seventeen elements that constitute *The Architectural Work of Le Corbusier* are exemplary of an architect who enshrined this human and social dimension in his practice and his theoretical discourse.

Summary table of the criteria of selection applied to all of Le Corbusier's buildings

Name of the work	Significant component in terms of the OUV of the Property	Satisfactory degree of authenticity	Satisfactory state of conservation	Protected under national law
1905-1907 Villa Fallet La Chaux-de-Fonds ; Suisse	NO	NO	YES	YES
1908-1909 Villa Stotzer La Chaux-de-Fonds ; Suisse	NO	NO	YES	YES uniquement les extérieurs
1908-1909 Villa Jacquemet La Chaux-de-Fonds ; Suisse	NO	NO	YES	YES uniquement les extérieurs
1912 Villa Favre-Jacot Le Locle ; Suisse	NO	YES	YES	YES uniquement les extérieurs
1912 Villa Jeanneret-Perret La Chaux-de-Fonds ; Suisse	NO	YES	YES	YES
1916 Maison Schwob La Chaux-de-Fonds ; Suisse	NO	YES	YES	YES
1916 Cinéma La Scala La Chaux-de-Fonds ; Suisse	NO	NO	NO	YES façade arrière uniquement
1917 Château d'eau de Podensac France	NO	NO	NO	YES
1917 Cité ouvrière de Saint-Nicolas d'Aliermont ; France	NO	NO	NO	YES
1922-1923 Villa Besnus Vaucresson ; France	NO	NO	NO	NO
1923 <i>Maisons La Roche et Jeanneret</i> Paris ; France	YES	YES	YES	YES
1923 <i>Petite villa au bord du lac Léman</i> Suisse	YES	YES	YES	YES
1923-1924 Résidence-atelier Ozenfant Paris ; France	NO	YES	YES	YES
1923-1925 Résidence-atelier Lipchitz Boulogne Billancourt ; France	NO	YES	YES	YES
1923-1925 Cité ouvrière de Lège France	NO	YES	NO	YES
1923-1926 Résidence-atelier Miestchaninoff Boulogne Billancourt ; France	NO	YES	YES	YES

Name of the work	Significant component in terms of the OUV of the Property	Satisfactory degree of authenticity	Satisfactory state of conservation	Protected under national law
1924 <i>Cité Frugès</i> Pessac ; France	YES	YES	YES	YES
1924-1928 Villa Planeix Paris ; France	NO	YES	YES	YES
1926 <i>Maison Guiette</i> Anvers ; Belgique	YES	YES	YES	YES
1926 Maison Cook Boulogne Billancourt ; France	NO	NO	YES	YES
1926-1928 Villa Stein et de Monzie Garches ; France	YES	NO	NO	YES
1927 <i>Maisons de la Weissenhof-Siedlung</i> de Stuttgart ; Allemagne	YES	YES	YES	YES
1928-1931 <i>Villa Savoye et loge du jardinier</i> Poissy ; France	YES	YES	YES	YES
1928-1931 Villa Baizeau Carthage ; Tunisie	NO	YES	NO	NO
1929 Cité de Refuge de l'Armée du Salut Paris ; France	NO	NO	NO	YES
1929 Asile flottant de l'Armée du Salut Paris ; France	NO	NO	NO	YES
* 1929-1935 Centrosoyuz Moscou ; Russie	YES	YES	NO	NO
1930 <i>Immeuble Clarté</i> Genève ; Suisse	YES	YES	YES	YES
1930 ** Pavillon suisse à la Cité universitaire de Paris ; France	YES	YES	YES	YES
1931 <i>Immeuble locatif à la Porte Molitor</i> Paris ; France	YES	YES	YES	YES
1929-1931 Villa de Mme de Mandrot Le Pradet ; France	NO	YES	YES	YES
1934-1935 Villa Henfel La Celle Saint-Cloud ; France	NO	NO	NO	NO

* Œuvre se trouvant dans des États parties ou appartenant à des propriétaires n'ayant pas souhaité participer à ce dossier de candidature.

** Élément signifiant au regard de la VUE mais dont les qualités sont déjà présentes dans d'autres éléments retenus.

Name of the work	Significant component in terms of the OUV of the Property	Satisfactory degree of authenticity	Satisfactory state of conservation	Protected under national law
1935 Villa Le Sextant La Palmyre ; France	NO	YES	YES	NO
1945 <i>Unité d'habitation</i> Marseille ; France	YES	YES	YES	YES
1946 <i>Manufacture à Saint-Dié</i> Saint-Dié-des-Vosges ; France	YES	YES	YES	YES
1948-1953 Unité d'habitation Rezé-les-Nantes ; France	NO	YES	YES	YES
1949 <i>Maison du Docteur Curutchet</i> La Plata ; Argentine	YES	YES	YES	YES
1950 <i>Chapelle Notre-Dame-du-Haut</i> Ronchamp ; France	YES	YES	YES	YES
1951 ** Maisons Jaoul Neuilly ; France	YES	YES	YES	YES
1951 <i>Cabanon de Le Corbusier</i> Roquebrune-Cap-Martin ; France	YES	YES	YES	YES
1952 <i>Complexe du Capitole</i> Chandigarh ; Inde	YES	YES	YES	YES
1950-1965 Autres œuvres de Le Corbusier Chandigarh ; Inde	YES	NO	YES	NO
1953 <i>Couvent Ste-Marie-de-la-Tourette</i> Éveux ; France	YES	YES	YES	YES
1953-1959 Pavillon du Brésil Paris ; France	NO	NO	YES	YES
1953-1973 Gymnase Bagdad ; Irak	NO	NO	YES	NO
* 1954 Palais des filateurs Ahmedabad ; Inde	YES	YES	YES	NO
1955 <i>Musée National des Beaux-Arts de l'Occident</i> Tokyo ; Japon	YES	YES	YES	YES

* Œuvre se trouvant dans des États parties ou appartenant à des propriétaires n'ayant pas souhaité participer à ce dossier de candidature.

** Élément signifiant au regard de la VUE mais dont les qualités sont déjà présentes dans d'autres éléments retenus.

Name of the work	Significant component in terms of the OUV of the Property	Satisfactory degree of authenticity	Satisfactory state of conservation	Protected under national law
1955 <i>Maison de la Culture de Firminy</i> Firminy ; France	YES	YES	YES	YES
1953-1969 Centre de récréation du corps et de l'esprit de Firminy – France	YES	NO	YES	YES
1955-1965 Barrage Bhakra ; Inde	NO	NO	YES	NO
* 1956 Villa Sarabhai Ahmedabad ; Inde	YES	YES	YES	NO
* 1956 Villa Shodan Ahmedabad ; Inde	YES	YES	YES	NO
1956-1958 Unité d'habitation Berlin ; Allemagne	NO	YES	YES	YES
1956-1963 Unité d'habitation Briey-en-Forêt ; France	NO	YES	YES	YES
* 1958 Musée Sanskar Kendra Ahmedabad ; Inde	YES	YES	YES	NO
1959-1969 Unité d'habitation Firminy ; France	YES	NO	NO	YES
1960-1962 Écluse Kembs Nifer ; France	NO	YES	YES	YES
* 1960-1963 Carpenter center for visual Arts Cambridge, États-Unis	YES	YES	YES	NO
1964-1967 Centre Le Corbusier « Pavillon de l'Homme » Zürich ; Suisse	NO	NO	YES	YES

* Œuvre se trouvant dans des États parties ou appartenant à des propriétaires n'ayant pas souhaité participer à ce dossier de candidature.

** Élément signifiant au regard de la VUE mais dont les qualités sont déjà présentes dans d'autres éléments retenus.

III – 3 / Draft Statement of Outstanding Universal Value

III – 3(a) / Brief Outline

a (i) Factual Description

The Architectural Work of Le Corbusier was designed and built between a pioneering period in the birth of the Modern Movement – the early 1920s – and the mid 1960s, when this architecture had begun to be challenged, having passed from avant-garde status to that of a globally dominant architectural style. *The Architectural Work of Le Corbusier* reflects the history of the Modern Movement through half a century. It demonstrates a radical break with the styles, design methods, technologies, and construction practices of previous centuries.

The Architectural Work of Le Corbusier is a Serial Property, as defined by Article 137 of the guidelines of the World Heritage Convention.

It comprises 17 component parts, distributed among seven countries on three continents: Germany, Argentina, Belgium, France, India, Japan and Switzerland. The Property has been part of a globalized geographical zone since 1972, a unique situation, which illustrates the profound transformation of contemporary architecture and the architectural profession in the twentieth century. The constituent parts of *The Architectural Work of Le Corbusier* belong to the same historico-cultural group, that of the Modern Movement.

Identification Number	Chronological list of the components of the Property			
1	1923	<i>Maisons La Roche et Jeanneret, Paris</i>	Île-de-France	France
2	1923	<i>Petite villa au bord du lac Léman, Corseaux</i>	Vaud	Switzerland
3	1924	<i>Cité Frugès, Pessac</i>	Aquitaine	France
4	1926	<i>Maison Guiette, Anvers</i>	Flanders	Belgium
5	1927	<i>Maisons de la Weissenhof-Siedlung, Stuttgart</i>	Baden-Wurtemberg	Germany
6	1928	<i>Villa Savoye et loge du jardinier, Poissy</i>	Île-de-France	France
7	1930	<i>Immeuble Clarté</i>	Geneva	Switzerland
8	1931	<i>Immeuble locatif à la Porte Molitor, Boulogne-Billancourt</i>	Île-de-France	France
9	1945	<i>Unité d'habitation, Marseille</i>	Provence-Alpes-Côte d'Azur	France
10	1946	<i>Manufacture à Saint-Dié, Saint-Dié-des-Vosges</i>	Lorraine	France
11	1949	<i>Maison du Docteur Curutchet, La Plata</i>	Province of Buenos-Aires	Argentina
12	1950	<i>Chapelle Notre-Dame-du-Haut, Ronchamp</i>	Franche-Comté	France
13	1951	<i>Cabanon de Le Corbusier, Roquebrune-Cap-Martin</i>	Provence-Alpes-Côte d'Azur	France
14	1952	<i>Complexe du Capitole, Chandigarh</i>	Punjab	India
15	1953	<i>Couvent Sainte-Marie-de-la-Tourette, Évieux</i>	Rhône-Alpes	France
16	1955	<i>Musée National des Beaux-Arts de l'Occident, Taito-Ku</i>	Tokyo	Japan
17	1955	<i>Maison de la Culture de Firminy, Firminy</i>	Rhône-Alpes	France

III – 3(b) / Justification of Criteria

1] Criterion (ii)

The Architectural Work of Le Corbusier exhibits an unprecedented interchange of human values and a remarkable debate of ideas, on a worldwide scale lasting half a century, on the birth and development of the Modern Movement. Faced with a world dominated by academicism, *The Architectural Work of Le Corbusier* revolutionized architecture by demonstrating, in an exceptional and pioneering manner, the invention of a new architectural language that made a break with the past. *The Architectural Work of Le Corbusier* marks the birth of three major trends in modern architecture: Purism, Brutalism and sculptural architecture. The global influence reached by *The Architectural Work of Le Corbusier* on four continents is a new phenomenon in the history of architecture and demonstrates its unprecedented impact. The influence of the buildings comprising this series is all the more powerful as *The Architectural Work of Le Corbusier* was further propagated by the architect's many writings, immediately disseminated and translated throughout the world. This unique complementarity between the built work and the publications made Le Corbusier the main spokesman for the new architecture and *The Architectural Work of Le Corbusier* a subject of endless observation, analysis and commentary as well as a worldwide source of either inspiration or constant opposition.

2] Criterion (vi)

The Architectural Work of Le Corbusier is directly and materially associated with the ideas of the Modern Movement, of which the theories and works possessed outstanding universal significance in the twentieth century. The Property proposed represented a "New Spirit" and tended towards a synthesis of the arts that was at a crossroads between architecture, painting and sculpture. *The Architectural Work of Le Corbusier* is an outstanding contribution to the solutions that the Modern Movement sought to apply to the major challenges of the twentieth century:

- invent a new architectural language;
- modernize architectural techniques;
- respond to the social and human needs of modern man.

The Architectural Work of Le Corbusier materializes Le Corbusier's ideas, powerfully relayed by the International Congress of Modern Architecture (CIAM) from 1928. The contribution made by *The Architectural Work of Le Corbusier* to these major challenges of the twentieth century is not merely the result of an exemplary achievement at a given moment, but the outstanding sum of built and written proposals steadfastly disseminated worldwide through half a century.

III – 3(c) / Statement of Integrity

The task of selecting the parts making up *The Architectural Work of Le Corbusier* led to retaining those which, taken together as a group, contribute significantly to the attributes that constitute the O.U.V. of the Property. *The Architectural Work of Le Corbusier* supplies a unique set of responses to the major issues addressed by the Modern Movement over a period of half a century.

Some of these constructions are formally unique while others, in contrast, show by their modesty the preoccupations of modern architecture with the question of the greatest number; some are aimed at standardized type of architecture, others are works of synthesis or prototypes. The diversity and heterogeneity of the series cannot be interpreted as a weakness, since these qualities are intrinsic to the architectural revolution of the twentieth century. On the international level, this architectural revolution was creatively orientated as much toward the everyday life of modern man as to the traditional sphere of large public or private commissions. The uniqueness of this architecture lies precisely in this revolution of values. This is a world heritage of a radically new kind, which has acquired a long term character.

In this respect, *The Architectural Work of Le Corbusier*, with its exceptional level of integrity and authenticity, reflects much better the profound changes in twentieth century architectural creation than a mere adding-up of iconic achievements by great names of twentieth century architecture, with the elitist aesthetical approach that this implies.

III – 3(d) / Statement of Authenticity

The authenticity of the Serial Property *The Architectural Work of Le Corbusier* hinges on its capacity to express its universal value when seen as a group. The series comprises pioneering and forward-thinking solutions to the major challenges of architecture and society, put forward on a global scale through half a century with energy and fortitude. For a period of this length, and on such a historically unparalleled scale, the series is unquestionably of outstanding universal impact. Within the group, each construction makes a powerful and exemplary contribution. Their being brought together in a complementary relationship amounts to an exceptional testimony to the development of the Modern Movement.

All the component parts of the Property are constructions by Le Corbusier, designed and completed during his lifetime in his studio.

At the present time, they all display a high level of internal and external conservation. The forms, distribution, spatial composition, colour and materiality of the works present a high level of fidelity. Moreover, with few exceptions, these constructions have retained their original use, thereby favouring the proper care and maintenance of both the interior spaces and the facades. Many have recently undergone restoration campaigns based on extensive preliminary studies: these are *Maisons La Roche et Jeanneret*, *Maisons de la Weissenhof-Siedlung*, *Immeuble Clarté*, *Unité d'habitation de Marseille*, *Couvent Sainte-Marie-de-la-Tourette*, *Maison de la Culture de Firminy*. The environment of some elements in the series has changed since their construction but, on most sites, urban and landscape control procedures have been implemented or are under consideration.

III – 3 (e) / Protection and Management Requirements

All the component parts of the Property were at an early date afforded protection under the national legislation of the countries in which they are situated; an exceptional fact is that some were actually given protection during the architect's lifetime. Some benefit from several levels of protection. The majority of them belong to private owners and have retained their original function, this being in many cases a guarantee of good management. Most have already undergone restoration campaigns under the supervision of the authorities for the protection of Historic Monuments in their respective countries.

Finally, in each country, preparation of the nomination file for *The Architectural Work of Le Corbusier* has led to reinforcement of the level of protection and monitoring of Le Corbusier's works and the drawing up of local management plans. These have been implemented on a partnership basis between owners and the cultural, heritage and planning departments of the local authorities on whose land the works are situated.

Protection and Management, Long Term Goals

The task of preparing the nomination file of *The Architectural Work of Le Corbusier* has greatly strengthened links between public and private owners and managers of the constituent parts of the Property, but also with those of buildings not selected. Key players in this continuing process are the Le Corbusier Foundation, the Association of Le Corbusier Sites and the Standing Conference. Since 1968, the date of its creation, the Fondation Le Corbusier, an organization wished for by the architect himself, constitutes not only a well stocked resource centre that is indispensable for the knowledge and management of the Property, but also an efficient network connecting up the various sites containing works by Le Corbusier.

As part of the preparation for this application, the network was considerably reinforced by the creation in 2009 of the International Association of Le Corbusier Sites, comprised of local authorities on whose land are situated the component parts of the Property and whose primary objective has been to facilitate the coordinated implementation of local management plans.

Finally, with a view to better management of the Property, a Standing Conference between the seven States Parties has been set up to ensure efficient management coordination of the different parts making up the series, while at the same time showing all respect for the prerogatives of each country in terms of protection, conservation and heritage management. The work group set up to prepare this nomination in 2003 prefigured the Standing Conference.

Textures rugueuses et brutalistes à l'Unité d'habitation de Marseille, France, à la Chapelle Notre-Dame-du-Haut de Ronchamp, France, intérieurs et extérieurs, et à la Haute-Cour de Chandigarh, Inde. Ph. Cemal Emden, 2014.



CHAPTER IV



State of Conservation and factors affecting the Property

IV (a) / Present state of conservation of the Property

One of the essential criteria used in selecting the seventeen elements of the series *The Architectural Work of Le Corbusier* was that of their current state of conservation. Only buildings in a very good state of conservation were chosen.

Since the nomination procedure was implemented, meetings of experts from seven countries have facilitated a fruitful exchange on techniques for the restoration and maintenance of this heritage at an international level. These exchanges foreshadow some of the issues to be addressed by the future permanent conference to coordinate management of the Property.

Preparation of the file also helped to encourage an exchange of views and experience in France, bringing together the different Historical Monuments services concerned. Discussions focused on roof terraces, the maintenance of concrete, façades, the finishing work and polychrome.

Other criteria also explain the present very good state of the Property.

Permanence of the original functions

All the components of *The Architectural Work of Le Corbusier* have benefited and still benefit from uses consistent with their original functions, this being a major conservation factor. Only six components have not kept their original function, but they are all preserved in their original state. Devoted to promoting Le Corbusier's work and open to the public, they are the object of special attention on the part of their managers.

Early protection

All the component parts of *The Architectural Work of Le Corbusier* received early protection under the regulations on historic monuments in their respective countries. This quite exceptional interest, expressed in France as early as 1964, enabled sustained quality maintenance, which also explains the very good state of conservation of the Property.

Efficient systems of protection and conservation

The Property is presented by States parties in which heritage protection and conservation services have a long history and extensive experience in diagnostics and maintenance or restoration of historic monuments. In the same way as for an older heritage, *The Architectural Work of Le Corbusier* has been given sustained attention, which explains the very good general state of the Property.

Intense research activity

The selected buildings also benefit, like all of Le Corbusier's work, from the constantly renewed findings of intense research activity. Most of the major universities around the world support and regularly supervise research work at master or doctorate level on the many aspects of Le Corbusier's output. This work, extended by intense publishing activity, also contributes to the quality of maintenance and restoration work. The recent study by Tiziano Aglieri Rinella on Maisons La Roche and Jeanneret conducted under the direction of Bruno Reichlin, professor at the University of Geneva, is exemplary in this respect. Every year the Le Corbusier Foundation finances a research fellowship on Le Corbusier's work, which also enriches knowledge on the subject and in return contributes to the upkeep of his buildings.

An exceptional resource centre

All these studies have benefited from the opening up of the Le Corbusier archives, its 35,000 plans, 500,000 written documents and thousands of old photographs being an unparalleled resource centre for the maintenance, restoration and proper conservation of the Property.

Restoration, conservation, enhancement

Reflections on the specifics of modern heritage

Preparing the nomination file of *The Architectural Work of Le Corbusier. An Outstanding Contribution to the Modern Movement* was an opportunity to start thinking about the restoration, preservation and enhancement of the 20th century modern heritage. Recent years have been rich in restoration projects involving remarkable and prestigious buildings.

Should this heritage be addressed or dealt with in the same way as the heritage of previous eras? Does it imply a different approach in terms of restoration-oriented studies, analysis, orthodoxy, interpretation, choices and decisions? If so, what are the specifics of modern heritage, what are the fields of application in which these differences appear?

The nomination file of *The Architectural Work of the Corbusier* is an opportunity to take stock of these questions and enrich several years of practice. It is of course impossible to generalize, but some guidelines may be inferred.

→ A relatively recent period

Between restoration and maintenance

Some buildings are at present nearly 80 years old, which is little compared with those of earlier periods but already very considerable from a heritage point of view, if only in ensuring day-to-day maintenance. After the first protection campaigns, which in many cases made possible the first restorations, many buildings in the second half of the twentieth century are now demanding onerous or urgent interventions that qualify as restoration. Depending on the continent concerned and the vagaries of history, changes in regime have sometimes led to the abandoning of buildings. This is particularly true of the countries of the former Soviet Union or, in Africa, of buildings from colonial times heavily influenced by the Modern Movement (even by Le Corbusier himself). In some cases, these also suffer from cultural rejection.

→ Plentiful but often underused archives

The documentation and archives concerning the buildings are often plentiful but little used, and they are also fragmented. The oral literature is still rich but fragile; it remains to be identified and inventoried in a race against time. Still living eyewitnesses can provide first-hand data not yet collected systematically. As often, the issue of lack of detailed knowledge is recurrent in the conservation of works of the Modern Movement. Monographic studies are outdated or simply do not exist, even for 'famous' buildings.

Furthermore, it is necessary to reconsider the critical fortune of the buildings and the canonical historiography that has more or less intentionally 'fabricated' views and stereotypes that are still rooted in people's minds. The issue of white façades for example, an idea conveyed more or less by the iconography of the time (black and white photography) is now changing, thanks to restoration work allowing trial sampling and specific studies of the colours and materials used, as well as examining sources and archives (identifying firms existing at the time, studying purchase orders, technical catalogues, etc.).

Knowledge improvement and the encouragement of research will be further developed under the joint management plan and the Standing Conference action plan. This will include the development of monographic studies, both historical ones and those dealing with conservation status. The project of 'conservation archives', which is being piloted by the Le Corbusier Foundation, is part of this action.

→ The paradox of industrial materials

The permanence of vernacular techniques

The use of standardized and industrially produced materials was a continuing preoccupation in Le Corbusier's thought. But theory and practice often failed to correspond here, either for reasons of the capacity of local businesses, or of norms and culture with regard to project management, especially in the early 20th century, or again because of the innovative or experimental processes being implemented. Once again, the paradox of modern heritage lies in a lack of detailed knowledge, despite documentation that is extensive if incomplete.

➔ Received wisdom and the comprehension of industrial materials

Impact on the interaction between project ownership and project management

Some industrial and serial products are no longer available today, especially for building completion work. The paint, insulation, plumbing fixtures, electrical systems, flooring, door and window frames, glass bricks etc. of these buildings no longer correspond to present-day standards.

More than actual interpretation and technical choices, received wisdom and theory, what is new by comparison with interventions on older structures is the need for communication, an exchange of information, a dialogue between restorer and project manager. The pseudo-familiarity of these modern elements, their relative newness (their existence is still within living memory) do not give them the sacrosanct remoteness of an equivocal object that is three centuries old. Similarly, for decision makers or project managers, the quasi-vernacular character of a standard door or window, an industrial sandstone tile or a hardboard panel deprive them of 'aura'. Their difficulty in understanding that such materials can have qualities of authenticity or integrity represents a risk of irreversible deterioration for the work.

➔ Diagnosis and restoration of concrete

The treatment and waterproofing of concrete is a recurrent issue for 20th century heritage and that of Le Corbusier in particular. New technologies and methods of diagnostic and treatment are developing, while still promising to be a field for experimentation and research for some time to come. Research and experimental action programmes on the proposed buildings also need to be developed in partnership with restoration centres, specialist laboratories and construction companies.

The pathology of reinforced concrete, its natural acidification eventually jeopardising the stability of metal frames, a pathology resulting from the extremely tentative work, with rebars exposed, carried out in the first two thirds of the 20th century has finally been addressed in the last thirty years or so. In France, with the support of the Champs-sur-Marne Research Laboratory for Historical Monuments, treatment of flagship buildings such as the Auguste Perret churches with their concrete screen walls have helped to clarify the issues and, in some cases, to opt for the identical replacement of structures that have become too degraded. Le Corbusier himself had been faced with numerous repairs during his lifetime, including the undressed concrete walls to which he wished to give special aesthetic value. Today, surface degradation of concrete and corrosion of frameworks remain a recurrent problem in all modern buildings, previous restorations having become obsolete. Solutions for comprehensive interventions that are hoped to be more sustainable, can come from understanding the chemical phenomena at work and developing processes (including electrical ones) to allow realkalisation of the concrete. However, the question of identically rebuilding elements that are too thin or too degraded (as recently some railings of the Marseille Unité d'Habitation) remains on the agenda.

Seals for the roof terraces that are found throughout Le Corbusier's architecture (and in the Modern Movement in general) are another major issue for the preservation of the buildings. The original methods are generally inadequate and obsolete. Successive repairs have had an adverse impact on the appearance or use of the buildings, which are now in need of a major overhaul. While sealing techniques for terraces have now been refined, and are protected by strict standards, the question is not so much that of the materials themselves, but of the treatment of accesses and openings while strictly respecting the original architecture.

➔ Implementation and expertise

Modern Heritage requires expertise tailored to specific techniques. These call for the skills of architect restorers and specialized craftsmen – skills that are specialized or new – and the development of different restoration methods for modern heritage. Such methods are still in a minority compared to well-trying practice on better mastered conventional sites.

At present there are probably fewer firms and craftsmen skilled in the restoration and repair of reinforced concrete than journeymen stonemasons apt at working on a medieval or 17th century building.

➔ Norms, standards, security, responsibility

As is the case for buildings of other periods, restorers and project owners involved in the restoration of modern heritage are confronted with increasing constraints in construction standards and usage. Even if exceptions are often prescribed in national laws, the trend is obviously towards a reinforcement of standards. The challenge is to find a balance between interpretation and strict enforcement of regulations. Adopting a preventive approach to fire safety questions is preferable to intrusive standardisation that involves modifying spaces with fireproof partitions. Buildings open to the public are particularly affected by approaches that are too exclusively normative and little concerned with context.

Ultimately, it is essential to be able to take the context into account, to work on details, to develop technical and aesthetic expertise and a return to non-standardized practice.

These principles should be applicable to the constraints involved in the legal responsibility of project managers.

The challenge lies more in the ability to create a working relationship with non-specialized companies and therefore to draft specific bills of specifications and different operating procedures, in an environment habitually working with a chain of stakeholders and possessing its own technical culture.

➔ Reuse, new uses, restoration and reconstruction

Buildings protected on heritage grounds need to be able to continue active lives. The difficulty is to identify the heritage features that cannot be changed without radically altering the authenticity and integrity of a work. This question obviously goes beyond specifically modern heritage issues.

Strictly speaking, Modern Heritage does not have specific conservation requirements, but it is still a recent field and deserves to be equally respected. It is vital that research should be developed. As in all heritage areas, knowledge is built by gaining experience from work on projects, through field work and direct experience of buildings. This knowledge must be disseminated, shared and developed among specialists but also, and especially so, among users, decision makers and managers.

General conservation problems

Le Corbusier's buildings may be described in terms of three types of implementation.

1] During the Purist period, buildings were made with a reinforced concrete frame completed by filling masonry, the structure being covered with rendering on which were optionally applied white or coloured washes. The door and window frames consisted of both wood and metal work. These buildings were covered with flat roofs. Constant maintenance has ensured perfect sealing of the terraces and the repair of façade renderings through simple refacing work including identical restoration of exterior joinery. Where these interventions have necessitated changing the original material, particularly in the past, the spirit, appearance, and original principles of implementation have been maintained. Recent research has increasingly focused on rediscovering the lost polychromies of this architecture.

2] From the 1930s onwards, buildings made considerable use of glass walls combining a metal frame and glass products. Refacing work, with regular repainting of metal structures or replacement of corroded parts, has helped to maintain the original configurations. Despite daily use, adaptation to present day climate standards remains very limited, thus allowing the original glazing to be maintained.

3] Postwar Brutalist architecture gave up using façade renderings in favour of primary materials such as reinforced concrete for the structure and wood for exterior joinery. These buildings were confronted with weathering phenomena, such as carbonation, affecting the concrete. Pathologies of this kind are now being subjected to highly innovative research by heritage services (e.g. the Research Laboratory of Historical Monuments in France - LRMH). Some restoration projects are proving to be experimental sites for new concrete restoration technologies in line with the latest theories on the conservation of archaeological material (realkalisation techniques or application of corrosion inhibitors). However, the interiors of all Le Corbusier's buildings have at different times undergone compliance measures related to changes in their use or layout. Current restoration projects include rediscovering the buildings' authentic internal organization and making compliance measures as unobtrusive and respectful of the original structures as possible.

IV (b) / Factors affecting the property

It would be futile to attempt to identify general factors affecting an entire trans-national series spread over seven countries and three continents. Nevertheless, the creation of the Standing Conference has enabled constant vigilance on overall threats to the Property; the situation of the various component parts of the Property - urban sites within cities or medium-sized cities, urban fringes, rural sites - involve factors too varied to identify patterns. It should however be noted that all the items listed in this series are located in the centre of geographical areas often benefiting from several levels of effective protection. These guarantee the integrity of components of the Property against external pressures.

IV (b) i – Development pressure

With the exception of the *Chapelle de Ronchamp*, all the components of the Property are located in urban environments, where development pressures are potentially considerable. However, fourteen of the seventeen items of the series are not currently under any particular pressure, mainly due to a reinforced system of regulations that effectively protects them.

The four components currently affected by a project located in their proximity and liable to affect their integrity and the overall integrity of the Property, have been subjected to studies, consultation procedures, discussions or interventions that have helped to substantially reduce or even eliminate any negative impact.

- The property development project near the *Petite villa au bord du Lac Léman* is being accompanied by a conciliation procedure, under the supervision of local and federal authorities, which aims to reduce negative effects on the villa.
- A landscape and impact study on the a road development project planned 800 m below the *Villa Savoye*, reveals that it will have no adverse effect on views towards the villa or from the villa.
- The reconstruction of the sports complex of the Jean Bouin stadium in front of the *Immeuble Molitor* has taken Le Corbusier's building into account and preserves the present views towards the building and from the building. The new sports complex has respected the Radiant City conditions desired by Le Corbusier in building *Immeuble Molitor*.
- The St Clare monastery project planned on the hill where the *Chapelle de Ronchamp* is situated, was very considerably modified following discussions and studies undertaken by the Fondation Le Corbusier. The monastery is almost entirely embedded in the hillside and the new landscaping project has been better integrated.

Thus, the Property as a whole is not subject to development pressure, in part thanks to its efficient protective systems but also to the vigilance of the Fondation Le Corbusier and the measures it has taken. This action has now been taken over by the Standing Conference and, in the field, by the competent bodies at national and regional level and the Association of Le Corbusier Sites, which involves the local authorities concerned.

IV (b) ii – Environmental pressure

Thirteen of the seventeen components of the Property suffer from no environmental pressure. Two are subject to noise or pollution due to road or rail routes nearby, where traffic has increased since their realization. These are the *Cité Pessac* in Frugès and *Maison Guiette* in Antwerp. The *Complexe du Capitole* may in the future experience noise and pollution due to possible development of high-rise buildings north of the site. Only Le Corbusier's *Cabanon*, situated on the sea coast, is subject to climate pressure for this reason. But experience has shown that regular maintenance for more than half a century has helped to overcome this problem.

Consequently, if some components are located in an environment which may be a source of pollutants to the inhabitants, noise pollution in particular, the Property as a whole is free from environmental pressure, in particular any pressure that might threaten the physical integrity of each of its component parts.

Visite de l'Appartement-atelier de Le Corbusier, public scolaire. Ph. Sybil Meunier, 2014.



IV (b) iii – Natural catastrophes and advance planning

Four of the seventeen components are subject to seismic risks, but to varying degrees. These are: *Chapelle Notre Dame du Haut* at Ronchamp, the *Musée National des Beaux-Arts de l'Occident* in Tokyo, the *Usine à Saint-Dié* and the *Complexe du Capitole* in Chandigarh.

Following the work done at the Tokyo museum in 1998, the building was insulated from the ground and a device designed to ensure the sustainability of the structure (installation of an anti-earthquake slab) was introduced without jeopardising Le Corbusier's original design, in order to protect the museum's collections and ensure the safety of visitors.

IV (b) iv – Responsible visiting of World Heritage sites

Visitor pressure is perfectly managed by the various States parties. Fifteen of the seventeen component parts that make up *The Architectural Work of Le Corbusier* are visitable, wholly or in part, throughout the year, sometimes by appointment. Among those not open to the public, *Immeuble Clarté* is however open to visitors on certain occasions. Only one item - *Maison Guiette* - is currently not visitable. The *Complexe du Capitole*, made up of public buildings, is subject to stringent safety regulations limiting access.

Visitor pressure - varying from a few annual visitors to nearly 70 000 at the *Chapelle de Ronchamp* - therefore varies according to the sites and individual cases are set out below.

It is worth noting the steady increase in requests for visits to all Le Corbusier sites since the 1987 centennial year. This continued and growing interest in Le Corbusier's work has led several of the sites in question to make detailed studies of conditions for visitor reception. Those concerned are *Villa Savoye* at Poissy, *Chapelle Notre Dame du Haut* at Ronchamp, and the *Maison de la Culture* at Firminy.

CHAPTER V



Protection and Management of the Property

V (a) / Ownership

The buildings listed in *The Architectural Work of Le Corbusier* are for the most part privately owned. Only *Villa Savoye* (France), the *Maisons de la Weissenhof-Siedlung* in Stuttgart (Germany), the *Cabanon de Le Corbusier* at Roquebrune-Cap-Martin (France), the *Complexe du Capitole* in Chandigarh (India), the *Musée National des Beaux-Arts de l'Occident* in Tokyo (Japan) or the *Maison de la Culture* in Firminy (France) belong to the respective States Parties, or to other public authorities.

While the houses of *Cité Frugès* in Pessac (France) are mainly privately owned, there are a skyscraper-type house belonging to the municipality and three houses - one of each type - belonging to a public office for social housing.

Maison du Docteur Curutchet is a private building; its owners are the heirs of Dr. Pedro Curutchet. Since 1990, the building has been rented by the family Curutchet to the Order of Architects of the Province of Buenos Aires, a non-governmental organization, which uses it as a cultural space for visits by small groups.

Three buildings are apartment buildings, *Immeuble Clarté* in Geneva, *Immeuble Molitor* in Boulogne-Billancourt and the Marseilles *Unité d'habitation*.

Finally, among these seventeen constructions, two belong to the Fondation Le Corbusier. These are *Maisons La Roche et Jeanneret* in Paris and the *Petite Villa au bord du Lac Léman* at Corseaux in Switzerland. The Fondation Le Corbusier also owns the Le Corbusier apartment in *Immeuble Molitor*.

It should also be noted that several constructions still belong to the original sleeping partners or their descendants: the *Manufacture à Saint-Dié*, the *Chapelle Notre-Dame-du-Haut* at Ronchamp, the *Complexe du Capitole* in Chandigarh, the *Couvent de la Tourette* at Éveux, the *Musée National des Beaux-Arts de l'Occident* in Tokyo and the *Maison de la Culture* at Firminy.

Points V (a), V (b) and V (c) are detailed for each constituent element of the Property in the table on page 326 and following.

V (b) / Protective designation

All the constructions of *The Architectural Work of Le Corbusier* are subject to one or more protective measures under the laws of each of the respective states parties concerned. The majority of the constructions making up the Property were given early protection, beginning with the *Maisons de la Weissenhof-Siedlung* in Germany in 1958 (seven years before the death of Le Corbusier) and followed by the *Unité d'habitation* in Marseille, France in 1964.

V (c) / Means of implementing protective measures

The protection and management plans specific to each element of the Property are detailed individually in the Appendices. However, it is worth recalling here the main lines of the heritage and management protection framework in each of the States Parties participating in *The Architectural Work of Le Corbusier*.

Summary table of property rights, protective listing and application of measures

Name of the Property:



The Architectural Work of Le Corbusier – an Outstanding Contribution to the Modern Movement.

N°	COUNTRY	Component part of Property Localisation	Property rights	Protective listing (component part of Property and buffer zone: cf maps)	Application of measures Component part of Property and buffer zone
1	France	<i>Maisons La Roche et Jeanneret, Paris</i> 	Propriété privée Fondation Le Corbusier	Élément constitutif du Bien : • NATIONAL Classement Monument historique en totalité Zone tampon : Ilot urbain compris entre les rues du Dr Blanche, Heine, Jasmin et Raffet Périmètre de 500 m autour du MH • LOCAL Plan Local d'Urbanisme : secteur Maisons et villas	Classement MH et champ de visibilité : • DRAC (Direction Régionale des Affaires Culturelles) Ile-de-France / Conservation des Monuments historiques (DRAC) / STAP (Service Territorial de l'Architecture et du Patrimoine) de Paris Plan d'urbanisme : • Commune de Paris Fondation Le Corbusier
2	Suisse	<i>Petite villa au bord du lac Léman, Corseaux</i> 	Propriété privée Fondation Le Corbusier	Élément constitutif du Bien / Zone tampon : • NATIONAL : élément et ses abords sous protection fédérale • RÉGIONAL : élément et ses abords classés au niveau cantonal • LOCAL : les dispositions du plan d'aménagement communal garantis- sent la préservation et de l'élément (périmètre inscrit) et de la zone tampon.	Protection fédérale : • Office fédéral de la culture Classement cantonal : • Canton de Vaud Aménagement du territoire : • Canton de Vaud / Commune de Corseaux Fondation Le Corbusier
3	France	<i>Cité Frugès, Pessac</i> 	Propriétés privées Public : Commune de Pessac Office HLM	Élément constitutif du Bien : • NATIONAL La zone tampon s'appuie sur les limites de la ZPPAUP. Inscription à l'inventaire des sites pittoresques du département de la Gironde (mars 1973). Dix-huit maisons ont été inscrites (douze) ou classées (six) monuments historiques depuis 2009. Ces protections sont venues compléter celle de la maison située 3 rue des Arcades, classée en 1980. Zone tampon : • NATIONAL : Zone de Protection du Patrimoine Architectural, Urbain et Paysager Périmètre de 500 m autour du MH • LOCAL : Plan Local d'Urbanisme	Zone de Protection, MH, champ de visibilité : • DRAC (Direction Régionale des Affaires Culturelles) Aquitaine / Conservation des Monuments historiques / STAP (Service Territorial de l'Architecture et du Patrimoine) de la Gironde Site inscrit : DREAL, STAP Plan d'urbanisme : • Commune de Pessac Fondation Le Corbusier
4	Belgique	<i>Maison Guiette, Anvers</i> 	Propriété privée	RÉGIONAL Élément constitutif du Bien : Etat, Monument Classé en totalité Zone tampon : Partie avoisinante de l'Ilot urbain compris entre les Populierenlaan, Jan Van Rijswijcklaan et Kruishofstraat, et façades de l'autre côté des Populierenlaan, Sparrenstraat, Hortensiastraat et Kruishofstraat.	Protection régionale : • Agence du Patrimoine de Flandre Aménagement du territoire : • Ville d'Anvers • Province d'Anvers • Gouvernement flamand Fondation Le Corbusier

Summary table of property rights, protective listing and application of measures

Name of the Property:

The Architectural Work of Le Corbusier – an Outstanding Contribution to the Modern Movement.

N°	COUNTRY	Component part of Property Localisation	Property rights	Protective listing (component part of Property and buffer zone: cf maps)	Application of measures Component part of Property and buffer zone
5	Allemagne	<p><i>Maisons de la Weissenhof-Siedlung, Stuttgart</i></p> 	<p>Public</p> <p>Bruckmannweg 2 : Établissement fédéral des affaires immobilières (Bundesanstalt für Immobilienangelegenheiten (BImA).</p> <p>Rathenaustrasse 1-3 : Ville de Stuttgart</p>	<ul style="list-style-type: none"> • NATIONAL La préservation des Monuments historiques relève en Allemagne de la compétence des Länder. • RÉGIONAL Élément constitutif du Bien : Composante d'un secteur sauvegardé de grande importance (Sachgesamtheit von besonderer Bedeutung) en vertu du § 12 de la Loi sur la protection des Monuments historiques (Denkmalschutzgesetz Baden-Württemberg – DSchG). <p>Zone tampon : Cité du Weissenhof : secteur sauvegardé de grande importance en vertu du § 12 de la Loi sur la protection des Monuments historiques (DSchG). Les abords jouissent de la protection par la loi selon §15 alinéa 3 DSchG.</p> <ul style="list-style-type: none"> • LOCAL La cité du Weissenhof et ses abords sont classés au titre de zone de protection du patrimoine urbain et protégés par les prescriptions de préservation en vertu du § 172 du code de l'urbanisme (Baugesetzbuch). 	<p>Dans le Land de Bade-Wurtemberg la Loi sur la protection des Monuments historiques du Bade-Wurtemberg fait autorité (Denkmalschutzgesetz DSchG). Dans le Bade-Wurtemberg, ces autorités sont chargées de la surveillance et opèrent à trois niveaux :</p> <ol style="list-style-type: none"> 1] Le Ministère des Finances et de l'Économie du Bade-Wurtemberg (Ministerium für Finanzen und Wirtschaft Baden-Württemberg) comme autorité suprême 2] La présidence régionale de Stuttgart (Regierungs-präsidium Stuttgart), circonscription administrative intermédiaire du Land, comme autorité supérieure 3] La ville de Stuttgart comme service de protection des Monuments historiques de première instance. La Direction régionale des Monuments historiques au sein de la Présidence régionale de Stuttgart (Landesamt für Denkmalpflege im Regierungspräsidium Stuttgart) soutient les services de protection des Monuments historiques en matière de conservation et de protection pour l'application de la Loi sur la protection des MH. <p>Fondation Le Corbusier</p>
6	France	<p><i>Villa Savoye et loge du jardinier, Poissy</i></p> 	<p>Public</p> <p>État affecté au Centre des Monuments Nationaux</p>	<p>Élément constitutif du Bien :</p> <ul style="list-style-type: none"> • NATIONAL Classement Monument historique en totalité (bâtiments, jardins) <p>Zone tampon :</p> <ul style="list-style-type: none"> • NATIONAL La création d'un périmètre de Protection Modifié du Monument historique est en cours. Les limites de la zone tampon s'appuient sur celles de ce projet de PPM. Périmètre de 500 m autour du Monument historique. La zone tampon est partiellement couverte par un site classé (2005) et un site inscrit (1975-1976). L'extension du site inscrit est en projet. • LOCAL • Zone de Plan de Prévention du Risque Inondation de Poissy • Zone du plan dans le Projet d'Aménagement et de Développement Durable du PLU de Carrières-sous-Poissy 	<p>Classement MH et champ de visibilité, sites :</p> <ul style="list-style-type: none"> • DRAC (Direction Régionale des Affaires Culturelles) Ile-de France / Conservation des MH / STAP (Service Territorial de l'Architecture et du Patrimoine) des Yvelines • DRIEE IF (Direction Régionale et Interdépartementale de l'Environnement et de l'Énergie d'Ile-de-France) <p>Plan d'urbanisme : Commune de Poissy :</p> <ul style="list-style-type: none"> • Service de l'Urbanisme • Service Culturel <p>Fondation Le Corbusier</p>

Summary table of property rights, protective listing and application of measures

Name of the Property:

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N°	COUNTRY	Component part of Property Localisation	Property rights	Protective listing (component part of Property and buffer zone: cf maps)	Application of measures Component part of Property and buffer zone
7	Suisse	<i>Immeuble Clarté,</i> Genève 	Propriétés privées (PPE)	Élément constitutif du Bien / Zone tampon : • NATIONAL Élément et ses abords sous protection fédérale • RÉGIONAL Élément et ses abords classés au niveau cantonal • LOCAL Les dispositions du plan de zones garantissent la préservation de l'élément (périmètre inscrit) et de la zone tampon	Protection fédérale : • Office fédéral de la culture Classement cantonal : • Canton de Genève Aménagement du territoire : • Canton et Ville de Genève Fondation Le Corbusier
8	France	<i>Immeuble locatif à la Porte Molitor,</i> Boulogne-Billancourt 	Propriété privée Copropropriété et Fondation Le Corbusier	Élément constitutif du Bien : • NATIONAL Classement Monument historique de l'appartement de Le Corbusier et inscription MH des couvertures et façades sur rues, des courettes et du hall d'entrée Zone tampon : • NATIONAL Un périmètre spécifique a été dessiné à partir du rayon de 500 mètres autour du Monument historique et des éléments identifiés dans le plan local d'urbanisme de la commune de Boulogne-Billancourt • LOCAL Règlement de copropriété de l'immeuble Plan local d'urbanisme Inscription dans le PLU de l'immeuble dans un ensemble urbain à caractère patrimonial au titre de l'article L. 123-1-5° du code de l'urbanisme	Classement MH et champ de visibilité : • DRAC (Direction Régionale des Affaires Culturelles) Ile-de-France / Conservation des Monuments histo- riques / STAP (Service Territorial de l'Architecture et du Patrimoine) des Hauts-de-Seine Plans d'urbanisme : Commune de Boulogne-Billancourt • Service Ville d'art et d'histoire Commune de Paris Fondation Le Corbusier
9	France	<i>Unité d'habitation,</i> Marseille 	Propriété privée (copropriété) Public : Ville de Marseille (terrain)	Élément constitutif du Bien : • NATIONAL Classement Monument historique (façade, terrasse, parties communes de circulation). Appartement n° 50 classé Monument historique en totalité. Parcelle cadastrale n° 4 section C. Zone tampon : • NATIONAL Dans le cadre de l'élaboration du plan de gestion, un périmètre spécifique a été dessiné à partir des périmètres du secteur (Unité d'habitation et villa Magalone) de 500 mètres de Monuments historiques. • LOCAL Règlement de copropriété de l'immeuble Plan local d'urbanisme de Marseille	État : • DRAC (Direction Régionale des Affaires Culturelles) Provence-Alpes Côte d'Azur / Conservation des Monuments historiques / STAP (Service Territorial de l'Architecture et du Patrimoine) des Bouches-du-Rhône. Commune de Marseille Fondation Le Corbusier

Summary table of property rights, protective listing and application of measures

Name of the Property:

The Architectural Work of Le Corbusier – an Outstanding Contribution to the Modern Movement.

N°	COUNTRY	Component part of Property Localisation	Property rights	Protective listing (component part of Property and buffer zone: cf maps)	Application of measures Component part of Property and buffer zone
10	France	<p><i>La Manufacture à Saint-Dié,</i> Saint-Dié-des-Vosges</p> 	Propriété privée	<p>Élément constitutif du Bien :</p> <ul style="list-style-type: none"> • NATIONAL Classement Monument historique (façade et couverture, structures en béton sur pilotis et bureaux sur la terrasse du bâtiment principal). • LOCAL Plan local d'urbanisme (étude pour le volet patrimonial du PLU) : un certain nombre de dispositions pourront être intégrées afin de permettre de garantir la préservation de l'environnement paysager de la manufacture (règles de hauteur, règles concernant les coloris des façades, règles concernant l'implantation des nouvelles constructions sur la parcelle). <p>Zone tampon : Le périmètre défini pour la zone tampon intègre le champ de visibilité de 500 m autour du MH.</p>	<p>État :</p> <ul style="list-style-type: none"> • DRAC (Direction Régionale des Affaires Culturelles) Lorraine / Conservation des Monuments historiques / STAP (Service Territorial de l'Architecture et du Patrimoine) des Vosges <p>Commune de Saint-Dié-des-Vosges</p> <p>Fondation Le Corbusier</p>
11	Argentine	<p><i>Maison du Docteur Curutchet,</i> La Plata</p> 	Propriété privée	<ul style="list-style-type: none"> • NATIONAL Élément constitutif du Bien : Monument historique national, dans le cadre de la Loi 12665. La protection existante a été étendue aux deux bâtiments voisins. • LOCAL Élément constitutif du Bien : La <i>Maison Curutchet</i> est dotée de la catégorie de protection maximale selon l'Ordonnance 10703/10 ; et de la Protection intégrale selon le Décret 1579/06. <p>Zone tampon : Le code de planification urbaine de la Municipalité de La Plata stipule que la zone où se trouve le bien est reconnue comme Zone Spéciale de Préservation. Par l'Ordonnance N° 10703/10, et le décret 2418/11 qui la modifie, et l'Ordonnance N° 10896/12, l'axe fondateur EPP1 (b) et l'Avenue 1 EPP1 (d) sont déclarés zone de protection spéciale de préservation.</p>	<p>État : Commission Nationale des Musées et de Monuments et Sites Historiques</p> <p>Province : Commission du patrimoine Culturel de la Province de Buenos Aires</p> <p>Commune de la Plata Direction de la Préservation du Patrimoine</p> <p>Fondation Le Corbusier</p>

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Name of the Property:

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12	France	<i>Chapelle Notre-Dame-du-Haut</i> , Ronchamp 	Privé Association Œuvre Notre-Dame-du-Haut	<ul style="list-style-type: none"> • NATIONAL Élément constitutif du Bien : classé MH (chapelle y compris les « objets » et bâtiments de Le Corbusier). Zone tampon : le périmètre de la zone tampon a été dessiné en prenant en compte les protections déjà existantes. • NATIONAL : Champ de visibilité de 500 m autour des MH. Site inscrit. La mise en place d'une AVAP est projetée. • RÉGIONAL : Parc Naturel Régional des Ballons des Vosges • LOCAL : Plan local d'urbanisme 	<p>État :</p> <ul style="list-style-type: none"> • DRAC (Direction Régionale des Affaires Culturelles) Franche-Comté / Conservation des Monuments historiques / STAP (Service Territorial de l'Architecture et du Patrimoine) de Haute-Saône <p>Parc Naturel Régional des Ballons des Vosges</p> <p>Commune de Ronchamp</p> <p>Fondation Le Corbusier</p>
13	France	<i>Cabanon de Le Corbusier</i> , Roquebrune-Cap-Martin 	Public Conservatoire du Littoral et des Rivages lacustres	<p>Élément constitutif du Bien :</p> <ul style="list-style-type: none"> • NATIONAL classé Monument historique (l'ensemble des éléments sont protégés avec les terrains qui en dépendent). Zone tampon : le périmètre de la zone tampon a été dessiné en prenant en compte les protections déjà existantes. • NATIONAL Périmètre de protection de 500 m du Monument historique – Sites classés : domaine public maritime et site du Cap-Martin. – Site inscrit : commune de Roquebrune. Protection garantie par la Loi Littoral de 1986. • LOCAL Plan d'Occupation des Sols 	<p>État :</p> <ul style="list-style-type: none"> • DRAC (Direction Régionale des Affaires Culturelles) Provence-Alpes Côte d'Azur / Conservation des Monuments historiques / STAP (Service Territorial de l'Architecture et du Patrimoine) des Alpes-Maritimes <p>Commune de Roquebrune-Cap-Martin</p> <p>Fondation Le Corbusier</p>
14	Inde	<i>Complexe du Capitole</i> , Chandigarh 	L'ensemble du bien proposé – mobilier et immobilier – est sous la juridiction de l'Administration de Chandigarh, Gouvernement de l'Inde. Les bâtiments sont utilisés conjointement par les États de l'Haryana et du Pendjab, mais la propriété appartient à l'administration de Chandigarh.	<ul style="list-style-type: none"> • NATIONAL Zone patrimoniale de Grade I du patrimoine indien. Dans le Plan directeur de Chandigarh 2031, le <i>Complexe du Capitole</i> a été maintenu en zone 1. Chaque œuvre a également reçu le statut de Grade 1, dans le cadre du <i>Chandigarh Entlisted Heritage</i>. Les limites du site proposé se situent dans la zone 1. • LOCAL Au niveau de la Ville, le développement urbain est régi par le Plan d'urbanisme de Le Corbusier – « <i>Corbusier's Edict of Chandigarh</i> » – dans lequel le <i>Complexe du Capitole</i> représente une zone spéciale. Le <i>Complexe du Capitole</i> bénéficie des protections suivantes : <i>The Capital of Punjab Act (Development & Regulation)</i>, 1952 ; Ordonnance de protection des arbres, 1952 ; Ordonnance de contrôle de la publicité, 1954 ; Loi de contrôle de l'air et de la pollution, 1988 ; Notification incluant le site proposé dans une Zone de silence ; Projet du plan directeur de Chandigarh 2031 ; Projet de règlement de Conservation du patrimoine Chandigarh. 	<p>Le <i>Complexe du Capitole</i> a été reconnu comme zone patrimoniale de la <i>Chandigarh's Enlisted Heritage</i> approuvée par le gouvernement indien et confirmé comme telle dans le projet de plan directeur de Chandigarh 2031. Aucune opération de développement, redéveloppement ou d'ingénierie, par voie d'ajouts, de modifications, extensions, ou réparations, ne peut être réalisée sur le site proposé sans l'autorisation préalable et écrite du <i>Chandigarh Heritage Conservation Committee (CHCC)</i>. En tant que propriétaire du site, l'Administration de Chandigarh, est responsable de sa sauvegarde, sa conservation, son entretien et sa gestion. Un comité inter-états entre le Pendjab et Haryana – utilisateurs du site – et l'Administration de Chandigarh a été créé.</p> <p>Fondation Le Corbusier</p>

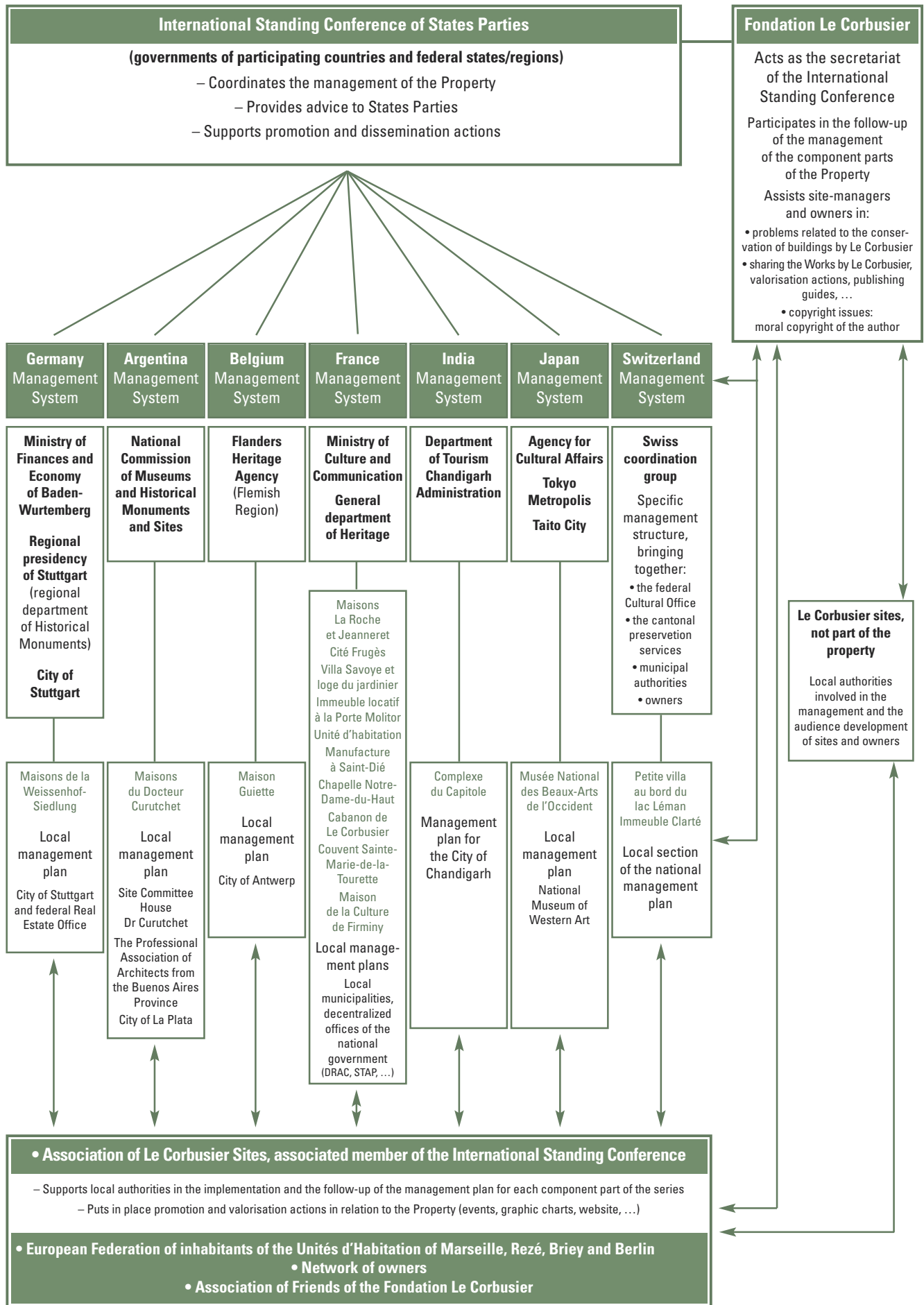
Summary table of property rights, protective listing and application of measures

Name of the Property:

The Architectural Work of Le Corbusier – an Outstanding Contribution to the Modern Movement.

N°	COUNTRY	Component part of Property Localisation	Property rights	Protective listing (component part of Property and buffer zone: cf maps)	Application of measures Component part of Property and buffer zone
15	France	<i>Couvent Sainte-Marie de-la-Tourette, Eveux</i> 	Propriété privée, association des Amis de la Tourette	Élément constitutif du Bien : • NATIONAL Classé Monument historique en totalité Zone tampon : • NATIONAL Les limites de la zone tampon s'appuient sur le Périmètre de Protection Modifié du Monument historique • LOCAL Zonage A et N du PLU PLU d'Eveux et de Sourcieux-les-Mines (pour la zone tampon)	État : • DRAC (Direction Régionale des Affaires Culturelles) Rhône-Alpes / Conservation des Monuments historiques / STAP (Service Territorial de l'Architecture et du Patrimoine) du Rhône Commune d'Eveux Fondation Le Corbusier
16	Japon	<i>Musée National des Beaux-Arts de l'Occident, Tokyo</i> 	Public L'Institution Administrative Indépendante Musée National des Beaux-Arts	• NATIONAL Élément constitutif du Bien : Bien Culturel Important (Bâtiment), Monument inscrit (pour le site) • LOCAL Zone tampon : Quartier paysager (Fuchichiku), Park d'urbanisme Zone Spéciale d'Espaces Verts Protégés Zone Concentrant un Grand Nombre d'Établissements Scolaires Zone Spéciale pour la Mise en Valeur des Paysages (Plan Paysager de la Ville de Taito) (Métropole de Tokyo, une partie de la décision relevant de la compétence du Maire de la Ville de Taito)	État : Agence des Affaires Culturelles Régional : Métropole de Tokyo Local : Ville de Taito Musée National des Beaux-Arts de l'Occident Fondation Le Corbusier
17	France	<i>Maison de la Culture, Firminy</i> 	Public propriété Ville de Firminy	Élément constitutif du Bien : • NATIONAL classé Monument historique. Zone tampon : • NATIONAL La zone tampon s'appuie sur les limites de la zone de Protection du Patrimoine Architectural Urbain et Paysager (une Aire de Mise en Valeur de l'Architecture et du Patrimoine est en cours de création). Périmètre de 500 m autour du MH • LOCAL Plan local d'urbanisme	État : • DRAC (Direction Régionale des Affaires Culturelles) Rhône-Alpes / Conservation des Monuments historiques / STAP (Service Territorial de l'Architecture et du Patrimoine) de la Loire Commune de Firminy Communauté d'agglomération de Saint-Etienne Métropole Fondation Le Corbusier

Organisation Chart of the Transnational Management System



V (e) / Management Plan

The transnational, serial nomination, *The Architectural Work of Le Corbusier, a Major Contribution to the Modern Movement*, with component parts in 7 countries, in 3 regions of the World, challenges all partners in order to implement and ensure an adequate common management system, coordinating the separate components as well as all further issues of the nominated World Heritage property on the appropriate level, namely the effective protection of its component parts, i. e. the Outstanding Universal Value of the property.

Over the past ten years, a formal international management structure has been prefigured through fruitful cooperation of different groups cooperating to prepare a nomination for the World Heritage List (experts representing the State-Parties, ambassadors of the State-Parties, competent regional and local authorities within the association of Le Corbusier's sites) of *The Architectural Work of Le Corbusier, a Major Contribution to the Modern Movement*. During this decade, a very effective practice of common management and a deep sense on how to concentrate on the preservation of the work of Le Corbusier has been developed by all stakeholders. The present management plan is therefore to be seen as a formalization of a system already in place and use, of cooperation and coordination, guided by a common understanding of values, principles and objectives.

The proposed and introduced management system is organized on three levels: international, national and regional/local. Its mechanisms ensure best coordination vertically and horizontally. The ways of decision making on conservation and management issues in the participating States-Parties varies according to the different cultural perspectives and legal systems, which reflects a cultural diversity that cannot and should not be denied in a transnational management system. However, the common management is to ensure a common understanding of the transnational nomination, a shared approach on the conservation of Le Corbusier's work, and particularly also an effective communication from and to the local site level to the international coordination within the international standing conference. It is the declared aim of all the participating partners that owners, experts and other decision makers as well as visitors of each component part are aware of, and experience, the common serial World Heritage nomination through concrete facts and actions.

- On the international level, the participating States Parties formally agreed on a common management commitment, established the International Standing Conference and adopted its rules of procedure. Substantively, the States Parties agreed on a common vision of conservation and protection of the component parts, expressed by shared conservation principles. The Association of Le Corbusier's sites embraces all the local responsible authorities in each participating country and connects them back to the standing international conference.
- On the national level, each participating State Party ensures information and coordination between the relevant administrative levels and authorities ;
- On the regional/local level, the competent bodies, institutions and owners, are involved in the protection and management of the component part according to any of the States Parties legal rules.

Short, medium and long term actions on each level aim to enhance the protection, conservation and presentation of the nominated property as a whole as well as the single component part.

V (e.1) International Management Plan

An international coordination tool to develop the joint approaches for protection, conservation and management as well as to make available information about this worldwide monument: the diversity of contexts and institutional frameworks justifies the creation of a coordination body which, without replacing the responsibilities specific to each State or organization, will provide advisory oversight, coordination and consistency and will constitute the preferred contact when dealing with national and international bodies. This tool will be based on the activities and expertise of the Fondation Le Corbusier, a key partner in this inscription project.

The transnational dialogue, established by the preparation of the candidature of the Work of Le Corbusier for serial inscription, will continue in accordance with the Operational

The international management plan for the Property appears in detail in two separate booklets, one in French and the other in English.

The management plans for each of the component parts of the Property are given in detail in the annexes, which also include maps.

Guidelines, by the creation of the coordination tool in the form of an International Standing Conference (ISC). The requirements of article 5 (management plan of the property) for the nomination will be met not only in relation to the component elements of the Property, but also to the Transnational Series.

The working method decided on between the different States defines the essential tasks and skills and sets the composition and mode of operation of the ISC.

The partner States, by creating this international coordination tool and accepting its working method, thus undertake to participate and cooperate in the management of the property nominated.

They declare with this Management Commitment, formally adopted by the participating States-Parties' signature to the present nomination file, their common will to participate actively in the ISC, to observe its rules and to preserve the nominated transnational site in accordance with the obligations of the World Heritage Convention.

1 – International Standing Conference

The International Standing Conference (henceforward 'Conference') is the common management structure for coordination between the States-Parties (henceforth 'partner State'), responsible for component parts of the Property as inscribed on the World Heritage List.

Each partner State is a full member, its delegation is composed of experts in the field of modern heritage out of the competent authorities. Informally existing since the first contacts for establishing a World Heritage Nomination of Le Corbusier's architectural work in 2004, the Conference is now formally established by the States signing this nomination file, and its articles and rules of procedure are adopted.

A) Objectives

The Conference ensures coordination of the management of the Transnational Series. It provides support to the partner States for the proper conservation and management of the properties. It coordinates trans-boundary management and the network of national contracting authorities and contributes to joint promotion of the Property. It advises States with properties potentially part of the series but not yet presented during the initial nomination phase in their application for inscription.

B) Duties and competences

1] COORDINATION

The Conference coordinates the management of the serial property. It coordinates information from partner State administrations on any public or private initiative concerning the elements on this list that may come to its knowledge.

2] CONSERVATION OF PROPERTY

The Conference keeps constantly informed of the state of conservation of the buildings or groups of urban buildings forming part of the Architectural Work of Le Corbusier nomination. It is a platform for the presentation, discussion and evaluation of the conservation problems as well as for the management and monitoring methods concerning the property inscribed; it can issue 'best practice' recommendations.

3] CONFERENCE OBSERVATIONS AND SUGGESTIONS

At its meetings, the Conference may discuss the state of conservation of a component part of the Property as well as planned interventions likely to have an impact on any of the component parts of the series. It can make comments and suggestions concerning the conservation of a property and its vicinity to the attention of the partner State on whose territory the property is located after consultation with that State.

4] PROMOTION AND RESEARCH

The Conference supports the development of the property inscribed and the initiatives aimed at contributing to the international reputation of the architectural and urban works inscribed on the List. It promotes scientific research on the properties in the series.

5] EXTENSIONS OF THE SERIES

On request from any State Party to the World Heritage Convention, the Conference can give recommendations on any proposal of extension to the transnational serial nomination and accompany any nomination process if that State Party so desires. In the context of this extension procedure, a State that is not yet a Conference partner undertakes to accept the Conference's mode of working.

C) Composition

1] DELEGATIONS

The Conference is composed of delegations, one from each partner State. Each partner State has one vote; only the delegations of partner States have the right to vote.

2] PRESIDENCY

The Conference is chaired by a representative of a partner State. The Presidency is renewed each year; it is attributed in alphabetical order by the French names of the partner States - Allemagne, Argentine, Belgique, France, Inde, Japon, Suisse - beginning with France. The Presidency is the sole official representative of the Conference.

3] SECRETARIAT

The Conference mandates the Fondation Le Corbusier for the management of the secretariat and lays down its tasks. In this capacity, the Fondation Le Corbusier takes part in all the meetings. The tasks, as well as the precise benefits and conditions of the mandate of the secretariat are specified annually in the framework of a convention between the Conference and the Fondation Le Corbusier.

4] OTHER PARTICIPANTS

The international Association des Sites Le Corbusier is a permanent associate member of the Conference and the interface between the Conference and the local communities. Third parties can be invited by partner States to meetings of the Conference, in particular the representatives of ICOMOS, ICCROM, DOCOMOMO, of the World Heritage Centre or other interested State Parties that are members of the World Heritage Convention. They will be associated by virtue of their competences and on a consultative basis.

Associate members do not take part in votes.

D) Functioning

1] MEETINGS

The Conference meets in ordinary session once a year. A special meeting can be requested at any time by a partner State. The Presidency, in collaboration with the secretariat, prepares and convenes the meetings and draws up the agenda after consultation with the other partners.

2] DECISIONS

Conference decisions are taken by a two-thirds majority of the partner States present, apart from financial decisions, which shall require the unanimous assent of all the partner States.

3] CONSULTATION OF MEMBERS

The partner States are consulted before the publication of any document in the name of the Conference.

4] ANNUAL REPORT

The Presidency, with the support of the secretariat, prepares the annual report of the Conference. This presents its activities, as well as information of major interest concerning the individual properties in the series. This is based on information submitted to the presidency by the partner States.

5] LANGUAGES

The languages used by the Conference are English and French. The Annual Report is published in both languages.

6] FINANCING THE ACTIONS

Each year the Conference identifies its objectives and draws up its program for action with the corresponding budget.

The participation costs of each delegation to Conference meetings are met by each partner State; if necessary, the costs of guests are met by the host partner State.

7] START OF OPERATIONS

The inaugural session of the Conference takes place in Paris at the moment of submission of the nomination.

8] DISSOLUTION

The Conference will automatically be dissolved on withdrawal of the Serial Property from the World Heritage List.

E) Terms of application

As the internal rules governing the Conference do not constitute an international agreement, no provision in this document seeks to change the rights and obligations of the partner States to the World Heritage Convention.

The cooperation provided for by these internal rules will be implemented only in the context of the budget and the legislation of each Partner state.

F) Changes to the internal rules governing the International Standing Conference

Any change to the internal rules governing the Conference will require the unanimous assent of all partner States.

Approved changes take immediate effect, unless decided differently by the Conference.

2 – The Fondation Le Corbusier

The Fondation Le Corbusier in Paris is of utmost importance sustaining the preservation, fostering research and consulting in any matters of Le Corbusier's tangible and intangible work, namely its architectural heritage put forward with this nomination. The Fondation Le Corbusier is hosting and running the secretariat of the international standing conference. It therefore also has the function of the focal point of the nomination for the site management.

The Fondation today has a network of correspondents all over the world, including owners, residents, local heritage officials and government agencies, informing it in real time of projects liable to affect works or assist in their safeguard.

The role played by the Fondation in setting up an international group of experts has had the effect of consolidating this network and institutionalizing it.

Similarly, the regular meetings organized with the ambassadors and permanent delegates to UNESCO have encouraged the spread of information and data, both by the countries directly implied and by those with observer status. This coordinating role has been reinforced since 2009 by the creation of the Association des Sites Le Corbusier.

Established by a decree on 24 July 1968, the Fondation originated from the desire of Le Corbusier, who had no heir, to avoid the dispersion of his works and his archives by entrusting them to an organization for the purpose of conserving and disseminating them. In a note written two months before his death, he stated: 'The objective of the establishment entitled 'Fondation Le Corbusier' is to receive, acquire, restore, conserve and make known to the public by all appropriate means (exhibitions, publications, conferences, seminars, films, etc.) the original works, notes, manuscripts, documents, various properties and objects, in particular those remitted, bequeathed or assigned to it by Le Corbusier (...) or third parties, of interest for the knowledge and dissemination of the thought and the art, architectural and literary work of Le Corbusier'.

As well as being concerned to ensure the long-term future of his work by establishing indisputable statutory provisions, Le Corbusier assembled the component parts of his heritage, in particular establishing an ideal inventory of his production in the visual arts, his main concern being to hand down to posterity a group of works representative both of the history of their creation and the diversity of their forms. At the same time, he was working to obtain all the guarantees needed to ensure that all the constituent parts of the Fondation would benefit from the regulations and tax measures which would ensure the sustainability of its resources. Similarly, he checked that the Fondation would have at its disposal the resources necessary to achieve its purpose.

Thus, since its creation the Fondation has been the recipient of the family heritage – the apartment/studio in the Immeuble Molitor, the Petite Villa au bord du Lac Léman in Corseaux and the Cabanon de Roquebrune-Cap-Martin with, in addition, the Maison La Roche, from the start the headquarters of the Fondation. In 1970 the Fondation acquired the Maison Jeanneret, thus enabling these two buildings to be combined; designed as a single entity, they constitute an emblematic work in the history of architecture, just as rich as the personal story of their author.

Today the Fondation has a collection that includes a significant proportion of Le Corbusier's pictorial work, thousands of drawings and prints that are evidence of his constant interest in engraving and lithography, tapestries, enamels, sculptures, etc. In addition to this body of art work, there are 'the archives of the studio, 35 rue de Sèvres, since 1922, comprising a large number of plans of all sorts made over forty years'. Finally the Fondation holds the books and the copyrights, as well as the unpublished manuscripts and the architectural models for ongoing work. The Fondation also conserves a large number of personal papers, notes, letters, diaries and notebooks which it endeavors to make available for research and tries to complete from sales, gifts and bequests, etc.

Since its creation, the Fondation has devoted all its resources to fulfilling the mission defined by its creator: its fundamental mission is to care for the architectural work and the

intellectual property rights associated with his art and literary works as a whole; it has developed tools enabling it to conserve the archives and collections entrusted to it. It carries out actions which aim to develop the 'knowledge and dissemination of the art, architectural and literary work of Le Corbusier': reception of researchers and visitors in the Maisons La Roche and Jeanneret and in the apartment in the Immeuble Molitor; availability of documents and loan of works for exhibitions; awards of grants to young researchers; the organization of annual themed meetings and publication of conferences; the publication of monographic guides; translations, etc.

As regards the monitoring and promotion of the built work, the Foundation has the following tools at its disposal today:

Application of moral rights / Ensure the integrity of the work

The Foundation, sole legatee of Le Corbusier, holds the moral rights and right of authorship covering all of Le Corbusier's works. The Foundation is continually expanding its actions in favor of the conservation, rehabilitation and knowledge of the built work of Le Corbusier. The Foundation always provides support to contracting authorities wishing to undertake restoration or renovation. The Foundation recently partnered different restoration projects, in particular those of the Pavillon Suisse in Paris, the Cité Radieuse in Marseilles, the Couvent de la Tourette, the Maison Clarté in Geneva, the Église Saint-Pierre and the Maison de la Culture in Firminy and the Cité de Refuge in Paris.

Governing Board

The Governing Board, comprising architects, art historians, friends of Le Corbusier and admirers of his work, is responsible for the implementation of the Foundation's missions and for its reputation. It validates the appraisals prepared and responds to all requests from owners wishing to undertake restoration, development or reconstitution of the architectural work. It collaborates with contracting authorities to achieve the most satisfactory solutions for maintaining the original character of the work. It decides on actions to be taken to further knowledge of the work: architectural surveys, publications, etc.

Its volunteer members contribute to maintaining the links across the whole network of Le Corbusier buildings; they travel abroad regularly to consolidate cooperation with the Foundation and to monitor the state of conservation of the works; in recent years, the president and the administrators have visited Chandigarh, Ahmedabad, Tokyo, Cambridge, Moscow, etc. and met the owners and local authorities in charge of the cultural heritage.

Ongoing relationships exist with those in charge of the sites in Switzerland, given the special place of this country in Le Corbusier's biography, the considerable cultural heritage which he left there and the scope of the academic research on Le Corbusier's work still being actively carried on there.

Committee of Experts for the Architectural work

A commission has been set up to advise the Board as to its decisions on projects for restoration, reassignment or development of the buildings designed by Le Corbusier. It is composed of French and foreign architects and historians considered to be the best specialists in the Work of Le Corbusier. Each of the experts is entrusted with the monitoring of a project from the preliminary studies to the final work and keeps the committee informed of the work's progress. The committee can alert the Board on the condition of a building. The Foundation is also represented on the different Steering Committees set up by the contracting authorities to run large restoration projects: l'Église de Firminy, the Eileen Gray – Le Corbusier site in Roquebrune-Cap-Martin, the Pavillon Philips in Eindhoven, etc.

Observatory of built works

A system for observing and monitoring all buildings has been set up by the Foundation to anticipate possible changes to certain buildings and to accompany the development projects envisaged.

Consultant architect for the Foundation

The Foundation has recruited an architect specialist in questions of restoration, to be responsible for an advisory mission for the network of owners. This includes research work on the sources, establishment of relations between the different stakeholders, capitalization of experience, monitoring of studies, etc. She is equally responsible for monitoring various building projects in progress in France and abroad, and for keeping records of restorations.

Restoration records

The Fondation systematically constitutes a file containing records of the restoration work carried out in France and in the world. This comprises both the paper documents (plans, descriptions, etc.) and – as far as possible – elements of the original materials testifying to the initial construction (matériauthèque).

Documentation Centre

Today the Fondation holds all the plans and documents (estimates, tenders, correspondence, etc.) concerning the projects and construction work undertaken throughout his life by Le Corbusier and his collaborators. These archives have been digitized and are available to contracting authorities and owners wishing to begin work on restoration or renovation. The Fondation replies to requests for information about all constructions and establishes contacts between the different experts, specialists or contracting authorities dealing with similar problems.

Digitization of Le Corbusier's plans

In 2005 the Fondation undertook the complete digitization of the collection of plans in Le Corbusier's studio. The scope of the project was to publish all Le Corbusier's plans, sketches and studies for projects and constructions preserved at the Fondation and digitized from the originals in very high definition. Today there are over 35,000 unpublished documents in color, assembled in four boxes of four DVDs.

Publications

The systematic publication of bilingual guidebooks undertaken with the editor Birkhäuser is in line with this approach. The following guides have already been published: *Maisons La Roche and Jeanneret*, *Le Couvent Sainte-Marie-de-la-Tourette*, *La Villa Savoye*, *Les Quartiers modernes Frugès*, *L'Immeuble 24 N. C.* and *Appartement Le Corbusier*, *L'Unité d'habitation in Marseilles* and the other *Housing Units in Rezé-les-Nantes*, *Berlin*, *Briey-en-Forêt* and *Firminy*.

In 2005, the Fondation published a map intended for the general public which presents the work built throughout the world in its entirety, along with photographs of each of the works, their topographical coordinates and all other useful information for visitors.

Information

The Fondation has at its disposal a news bulletin ensuring continuous monitoring of the situation of the Architectural Work and awareness-raising of owners, by publishing information and articles on exemplary realizations. In March 2006, texts were published describing the history of the restoration of *Maison Perret-Jeanneret* at *La Chaux-de-Fonds* and the *Maisons doubles du Weissenhof* in *Stuttgart*. The research, meetings and seminars connected with the built work and enhancement of the realizations is also presented. The Fondation's Internet site has also been updated. It enables the monitoring of restoration projects for the buildings in real time.

Meetings of owners and partners

Since 2003 the Fondation has regularly brought together the owners or managers of the public and private Le Corbusier buildings throughout the world. This initiative reflects the wish to better involve the owners in the actions of the Fondation. It also aims to raise their awareness on the following subjects:

- the questions of conservation of the built Work;
- the dissemination of the Work, promotion, publication of guides;
- the question of rights: moral rights of the author/rights of the owners.

Forums held by the Fondation in France and abroad

Each year since 1989, the Fondation Le Corbusier has organized Forums (*Rencontres*), public events open to all those interested in increasing in-depth knowledge of Le Corbusier's Work. The lectures are given by specialists (academics, doctoral students, journalists, etc.) and historic witnesses. They have given rise to publications: *La Conservation de l'œuvre construite de Le Corbusier* (1990), *Le Corbusier et la nature* (1991), *Le Corbusier et la couleur* (1992), *Le Corbusier, Écritures* (1993), *Le Corbusier : la ville, l'urbanisme* (1995), *Le Corbusier et la Belgique* (1997), *Le Corbusier, voyages, rayonnement international* (1997), *Le Logement social dans la pensée et l'Œuvre de Le Corbusier* (2000), *Le Corbusier et Paris* (2001), *L'œuvre plastique* (2004), *Le Corbusier et la Suisse* (2005), *Moments biographiques* (2006), *Le Corbusier et l'Italie* (2007), *Le Corbusier et Alger* (2010), *Le Voyage d'Orient* (2011), *Le Corbusier et la photographie* (2012). In 2015, an international meeting on the restoration and preservation of the architectural work will take place in Paris.

The Foundation is linked with the organization of 'technical' seminars (in Chandigarh in 2003, 'Conservation of concrete in a damp climate'), and awareness actions for architects and administrations in charge of the protection of the cultural heritage.

Publications and architectural surveys

The governing board of the Foundation has launched a project to establish a detailed and progressively updated description of the built Work. This will include systematic surveys of the buildings in their present state. The first surveys, those of Maisons La Roche and Jeanneret, Immeuble Clarté and the Unité d'habitation de Rezé at Nantes, have been carried out. For each building, the publication will include a presentation of the project and the construction work, the original plans, the present plans and a historical account of all the restoration work undertaken since the building's construction.

Photographic campaigns

Photographic campaigns were launched in 2004 with the long-term aim of obtaining complete coverage of the buildings in France and in the world and thus creating a full record of the Work's condition at the beginning of the 21st century. A photographic inventory of the furniture designed by Le Corbusier is also under way.

3 – Association des sites Le Corbusier

The Association des Sites Le Corbusier, created in 2010, is an international association, defined as such under the relevant French law of 1901. It is composed of local authorities in the different participating States, with at least one building of Le Corbusier on their territory.

The association plays a predominant role in the international coordination of the management of the serial nomination: besides the vertical exchange in each State Party, from the international to the national and local level, it allows and fosters direct international coordination between the concerned local authorities in all States Parties as well as with the Conference, of which the association is a permanent associate member.

The founding members of the association are all the cities having a component part of the Property on their territory, but the association is also open to local authorities responsible for works by Le Corbusier which are not part of the nomination file. Through the association, each local community can play an active role in the nomination; it acts as a support in the management and promotion of elements comprising the property.

Several short-term operational objectives have been defined:

- Creation of the conditions for interchange and sharing of knowledge and experience in the areas of conservation, protection, promotion, organization and management of Le Corbusier's heritage.
- Act as a source of proposals and a space for reflection in the above mentioned areas for those involved in cultural heritage in France and at international level.
- By sharing work between local communities and with partners in the nomination, the association has enabled implementation and sharing of experiences of the local level of the management plan of the component parts of the property.
- Organization of a network responsible for conserving and promoting Le Corbusier's work both with tour operators and the public (Cultural Itineraries of Europe).

4 – Joint Action Plan of the Standing Conference

The permanent actions of the Standing Conference are listed in its regulations, approved by all the States Parties. In accordance with its statutes and for the "legislature" of 2015-2018 the Standing Conference programmes specific major joint projects at international level that are implemented by all the States Parties together. The international action plan complements the action plans at national and regional / local levels implemented in each State Party.

The major projects of the Standing Conference are listed in the management plan along with the actions necessary to implement them. They aim to contribute to the objectives of the World Heritage Convention (on the model of the five "Cs": Credibility, Conservation, Capacity-building, Communication, Communities).

1 – METHODS FOR UPDATING THE MANAGEMENT PLAN

Objective

The management plan is intended to be an evolving document. It contains factual information on the constituent elements of the Property, on their legal protection and on institutional and personal responsibilities at different administrative levels, as well as those of the owners. This first part of the plan cannot be changed (except for updating information such as addresses and names), but it also includes programmes for action at international, national and / or regional / local levels. These various actions will be developed and implemented, while other actions and projects will follow in time. The objective is ultimately to arrive at an updated management plan. To facilitate this coordination, working methods need to be established.

2 – JOINT MONITORING

Objective

The monitoring indicators of the Property are defined within the framework of the nomination process. They will be gathered periodically, preferably at a frequency corresponding to that of the World Heritage Periodic Report (Europe / North America). In order to have a harmonized data collection that will allow effective monitoring of the Serial Property, a common "monitoring" format is being developed and will be used by all the partners responsible for the monitoring of the component for which they are responsible. The indicators will be applied depending on the quality of the component. Joint assessment of the monitoring will help detect possible need for action.

3 – GÉNÉRAL MEETINGS

Objective

Many key players were involved in preparing the nomination: national, regional and local authorities, owners, residents and experts. The Standing Conference was prepared. The Association of Le Corbusier Sites was created. At national level, coordination groups were formed in the different countries. All these groups and players are coordinated by the management plan on three levels: international, national and regional / local. After the inscription, "general meetings" are to be organized regularly, to encourage the transversal exchanges specified in the management plan and maintain a high level of momentum and enthusiasm. General meetings are also used to impart knowledge to all stakeholders, to inform on projects and restorations that may have been accomplished, on the concrete experiences of site managers, etc. In launching this series of meetings, the aim has also been to organize the festivities after inscription. Subsequently, a general meeting is intended to take place every 3 years.

4 – WEB PLATFORM

Objective

The transnational Serial Property requires an information management tool and powerful interactive co-operation, both for the players directly involved and for the public. The public must be informed about the serial property and the values and objectives of the World Heritage; it must be able to find links to local information, etc. Access by members of different management groups to the documents of the Serial Nomination (e.g. the records of the Standing Conference) and informal exchanges between experts and owners should be organized around a single web-based tool, with different degrees of access. The web platform (e.g. of the "Microsoft Share Point" type) should have the following features:

- a static information tool ("web page"),
- a direct information tool ("newsletter"),
- a document management tool,
- an informal exchange tool ("forum").

5 – JOINT COMMUNICATION CONCEPT

Objective

The component parts of the transnational Serial Property are, with few exceptions, open to visitors. Information given about the object is more or less exhaustive and there exist a large number of books and scientific sources for each object. Visitors are often specialists in architecture and / or heritage. However, it is necessary that visitors should better understand the series as a property inscribed on the World Heritage List and the values through which the element contributes to the series. A harmonized memorandum on the objectives of World Heritage in general and in particular the value of the Serial Property should be transmitted for each item. The use of the logo and the Unesco World Heritage symbol must be strictly controlled.

6 – MÉDIATION AND CONFLICT MANAGEMENT IN CASE OF THREAT TO A PROPERTY

Objective

The Standing Conference may express its views with respect to a State Party participating in the Serial Nomination should a conservation failure occur. The rules of the World Heritage Convention consider a serial property in the same way as an individual property: responsibility for the proper conservation of properties is therefore shared. The objective is to provide for mediation and conflict management in case of an event that could threaten an element and the Serial Property itself, defended by all the States Parties.

7 – ASSESSMENT OF THE STANDING CONFÉRENCE

Objective

The inscription of *The Architectural Work of Le Corbusier* is intended to contribute to the conservation and best management of the buildings of Le Corbusier selected for the series and other "associated" works. To this end, the management plan has provided for a series of actions and projects at international level that require to be coordinated. Ultimately, the objective is to evaluate the effectiveness of these actions and of the coordination and the work of the Standing Conference.

V (e.2) National and local Management of Component Parts

Germany

→ *Extensive local management plan in annex.*

In Germany, responsibility for cultural matters, including the conservation of historical monuments, lies with the Länder (Federal States). Coordination at national level is the responsibility of the Standing Conference of the Ministers of Education and Cultural Affairs of the Länder in the Federal Republic of Germany (Kultusministerkonferenz – KMK). In Baden-Württemberg, where the proposed property is located, the heritage protection law (Denkmalschutzgesetz, DSchG) applies in the version dated 06.12.1983, most recently amended on 25.01.2012.

The two Houses of the Weissenhofsiedlung are part of an entity which is protected under §12 DSchG as a cultural monument of particular importance. The surrounding area also enjoys specific protection. The demarcation of the buffer zone for the Le Corbusier houses in the Weissenhofsiedlung coincides with the perimeter protection in place for the whole of the Weissenhofsiedlung. Additionally, the estate and parts of the surrounding area are classified as an urban development complex and protected by a preservation statute under §172 of the German Federal Building Code (BauGB).

In Baden-Württemberg, heritage conservation is the responsibility of the heritage conservation authorities and is divided into three levels:

- 1) The Ministry of Finance and Economics (Ministerium für Finanzen und Wirtschaft) of Baden-Württemberg as the highest heritage conservation authority,
- 2) The Regional commissioners (Regierungspräsidien) as higher conservation authorities acting as an intermediate authority on behalf of the administrative regions of Stuttgart, Karlsruhe, Tübingen and Freiburg; the Regional commissioner of Stuttgart (Regierungspräsidium Stuttgart) is responsible for the Weissenhofsiedlung
- 3) The lower construction law authorities as a lesser heritage conservation authority; the State Capital Stuttgart (Landeshauptstadt Stuttgart) is responsible for the Weissenhofsiedlung

The State Office for the Preservation of Historical Monuments within the Regional commissioner of Stuttgart (Landesamt für Denkmalpflege im Regierungspräsidium Stuttgart) supports the heritage conservation authorities in all matters of practical monument conservation in execution of the heritage protection law. This office is responsible for central monument conservation responsibilities in the Land as well as the scientific accompaniment of protection measures.

Building maintenance is the responsibility of the Federal Institution for Real Estate Management (Bundesanstalt für Immobilienaufgaben BImA) in case of Bruckmannweg 2 and the State Capital Stuttgart (Landeshauptstadt Stuttgart) in case of Rathenastr. 1 – 3.

The action plan proposes measures to make it possible (see chapter 9.2):

- to preserve the Weissenhofmuseum in the Le Corbusier House for the long term as an important element of cultural life in Stuttgart,
- to improve coordination between proprietors and the heritage conservation authorities in maintenance measures (Weissenhof round table, in place since 2009),
- to put together a package of measures to maintain the Weissenhofsiedlung on the basis of a scientific database,
- to continue and improve public relations measures, to expand an exchange of experience within the modernist Movement Network, the Werkbund housing estates and the Association des Sites Le Corbusier,
- to develop a future-oriented concept for the Houses built to replace the destroyed original Houses of the Weissenhofsiedlung after the Second World War.

Argentina

→ *Extensive local management plan in annex.*

The house of Doctor Curutchet is managed directly by the Professional Association of Architects from the Buenos Aires Province, which occupies the site. The management, scheduled from 2011, has three working areas, which acquire different relevance at different moments:

- a Building enhancement program, ensuring the maintenance and preservation of the site
- a Cultural enhancement program, organizing activities and promoting tourism
- an Academic enhancement program, organizing a Documentation Centre.

The creation of the Site Committee House Dr Curutchet - file n° 2160-3130/14- will allow a participative management which will include the articulation of different stakeholders: governmental and nongovernmental actors. Its management focuses on two basic objectives:

- one concerning the conservation of the site, promoting the implementation of precise indicators
- other seeking to ensure its cultural and touristic promotion.

Belgium

→ *Extensive local management plan in annex.*

The regional zoning plan for Antwerp, which goes back to the 1970's, suggests the maison Guiette is situated in a residential area. Moreover, the residential area is recognized as an urban agglomeration. This means that the following restrictions apply (art. 1, §1, 3° of the urban planning by-law of the regional zoning plan for the city of Antwerp):

– The maximal building height is subject to the following criteria:

- The height of adjacent buildings and constructions
- The nature of the urban agglomeration of Antwerp itself
- The scale and dimensions of the public domain in front of the building.

There is no Special Layout Plan (BPA in Dutch) or Spatial Implementation Plan (RUP in Dutch) dealing with the house or its surroundings. Therefore, the General Building Code of the city of Antwerp (Bouwcode in Dutch) is applicable. This Code includes sections dealing with spatial quality (including the character of the exterior, the function, mobility, publicity ...) and technical quality (including construction, water management,).

A buffer zone was created to ensure the management of the surroundings of the building. This zone includes the block defined by Populierenlaan, Jan Van Rijswijcklaan and Kruishofstraat on the one hand, and the houses along Populierenlaan, Sparrenstraat, Hortensiastraat and Kruishofstraat on the other hand.

The Archaeology and Heritage section of the department for Urban Development of the city of Antwerp hands out its advice on all applications dealing with heritage (listed/registered or not-listed/not-registered). In that capacity, this service contributes to the management of the urban landscape of the city, and accordingly also to the buffer zone of this component part of the series.

Although the intrinsic quality of the landscape around the maison Guiette is rather limited, measures are taken to guarantee that the situation does not degrade any further, and that in the long run, improvements are to be expected.

The Maison Guiette is easily accessible, but as a private house, it is not open to the public in a regular manner, nor are there any visitor facilities. However, the owner does occasionally welcome visitors (architects, students, etc.). The main and side façades are perfectly visible from the Populierenlaan in front of the house and the adjacent parking lot and park.

A management plan was developed for the Maison Guiette. Its main goal is to establish an efficient local management system in which both the owner and local and regional heritage authorities (city of Antwerp, Flanders Heritage, province of Antwerp, Fondation Le Corbusier) are involved. This body should work on an action plan for the Maison Guiette.

A number of actions have been developed in order to guarantee the conservation and audience development of the house. In that regard, monitoring of the state of conservation will be taken on by Monumentenwacht Vlaanderen, the NGO in charge of periodic inspections of built heritage in Flanders. The report of every inspection will provide a detailed view on the state of conservation of a building, clearly indicating the measures that need to be taken as well as their urgency. The schedule of regular maintenance will also be based on these periodic reports.

Moreover, Flanders Heritage, in close collaboration with the owner and other relevant partners, intends to support the development of knowledge on the maison Guiette and the work of Le Corbusier in this part of the world, e.g. by encouraging studies (by students as well as accomplished researchers) on a wide range of themes. The conclusions of these studies will be analyzed by the main partners and, whenever relevant to others, shared via the international standing conference in order to improve the understanding of the Outstanding Universal Value of the work of Le Corbusier as well as the management of the series and its component parts.

France

→ *Extensive local management plan in annex.*

COORDINATION

The mechanisms for monitoring and management in France are organized around the laws and regulations governing conservation tools and monitoring at national or local level, as well as the partnership schemes set up for monitoring world heritage properties in France in general and, more specifically, concerning the preparation of this proposal for nomination.

The action plan set up in the context of the management plans at national and local level constitutes not only consideration of the existing structures and an inventory of the measures implemented and the schemes or measures applied but also a consideration of the mechanisms in preparation and those to be set up in the years to come to ensure the enhancement of the heritage, its conservation and the maintaining of the values which characterize the Property.

Over and above the questions of monitoring and control, the management plan is also a tool for the development of strategic thinking in the context of policies for urban and territorial planning, focused on the taking into consideration of heritage and culture

The respective competencies of the State and local authorities in the management, protection and development of the territory and heritage

In France, the legislation on the protection and promotion of the national heritage, as well as its implementation and monitoring, are a State responsibility. As appropriate, the competent authority at central level (Ministry for Culture and Communication, Heritage Department) or decentralized level (Regional Directorate of Cultural Affairs), examines and decides on protection measures (classification or nomination as a Historical Building), these being regarded as statutory public utilities. The State monitors the protected properties in the same way and, with the help of its consultative networks, issues authorizations for works or modifications according to the various procedures applicable. In the appropriate decentralized departments, the State has designated since 2010 'World Heritage' correspondents under the responsibility of the Regional Prefect, with a view to ensuring the proper application of the principles and obligations of the Convention and facilitating the circulation of information on World Heritage properties.

Local authorities have wide-ranging responsibilities in matters of urban planning and development. They can include patrimonial issues in the documents for which they are responsible (local urban development plans, territorial coherence schemes, advertising areas, etc.). They are directly responsible for, or closely associated by the State in the field of planning documents specifically for heritage preservation: plans for the conservation and enhancement of conservation areas ("Loi Malraux"), or regulation of the Areas for the enhancement of Architecture and Heritage [AVAP].

National Monitoring Committee

Specifically in the context of the monitoring of the nomination file for *The Architectural Work of Le Corbusier: An exceptional contribution to the Modern Movement*, the Heritage Department of the French Ministry for Culture and Communication has set up a monitoring committee which includes the various State departments as well as the Fondation Le Corbusier. The aim of this committee is to ensure a common strategy for monitoring the various components at national level, ensuring the exchange of information, identifying common issues and ensuring the setting up of tools for the management and control of the Property.

The main axes for the specific management of the components of the Property in France are as follows:

PROTECTION

The components of the Property: Initiate and coordinate the supplementary protection measures required. It has been decided to unify and strengthen existing conservation measures: classification of the component parts of the Property at present simply listed, or widening of conservation measures consistent with the component parts of the Property. Special attention must be given to the protection of the interiors and the furniture. In 2009, a series of complementary conservation measures were decided for several items.

The buffer zones: Define and extend the existing conservation areas. Encourage the creation of AVAP (Areas for Architecture and Heritage enhancement, replacing the ZPPAUP zones) by the local authorities or inter-municipal authorities concerned. Take into account the component parts of the Property and the Property as a whole in regional development and land use planning documents (territorial jurisdictions) to ensure both protection of viewing cones and the protection and enhancement of customary procedures. Encourage the development of graduated scales in the different interventions (from the plot to the general landscape). Take into consideration the components in the Schémas de Cohérence territoriale (Territorial Coherence Schemes [SCOT]). Legislative developments are under way to oblige local authorities to take into consideration the conservation and management of Properties inscribed on the World Heritage List in the preparation of planning documents within their jurisdiction; these are due to be debated by the French parliament in 2015.

KNOWLEDGE AND STUDIES

Identify and program the additional studies or updates required. This research is essential for all additional protection measures and for the programming of conservation (and restoration) works. The legislation in force assigns to the State the task of carrying out the studies required in view of the conservation (or extended protection) of a building with Historic Monument status, and empowers it to stipulate the studies required prior to any restoration or modification project.

COORDINATION

- Reinforce links between services and exchanges of information.
- Create and operate of an electronic mailing list enabling the provision of information concerning nominations for inscription and monitoring. In 2009, the Ministry for Culture and Communication established a special mailing list on sympa.archi.fr, enabling sharing of information on nominations for inscription: <http://sympa.archi.fr/wwws/info/corbuspm>.
- Draw up coordination documents between the partners (State, Fondation Le Corbusier, Association of the Sites).

FINANCING

The State (Regional Directorates for Cultural Affairs) provides financial support for conservation interventions on the components of the Property, considered as a Historic Monument. For listed component parts, this provision usually amounts to 50% of the cost of works.

INFORMATION

Promote the sharing of experience in the field of the conservation and restoration of 20th century heritage, focusing in particular on conservation operations.

Besides specific monitoring of the Property's components, it is important to go beyond the experience acquired so far, and to pursue forward-looking thinking on the management and conservation of those of Le Corbusier's works that have not been selected for the application. This measure should equally apply to components of 20th century heritage affected by similar issues and by challenges in the fields of management and protection, thus emphasizing the role of World Heritage as a driving force and model.

INDICATORS

Monitoring indicators

At the level of each component of the Property, indicators will be collected to evaluate the efficiency of the actions taken for conservation and promotion (political and economic investment, assessment of operations for conservation or restoration, progression of the numbers of tourists, direct and indirect economic benefits).

PROMOTION

Enhancement and development of the promotional tools for the components of the Property, in conjunction with the various State services, local authorities, the Fondation Le Corbusier, the owners of the buildings, the Association of Le Corbusier Sites and the partner countries.

The National Committee for World Heritage Properties in France

At national level, during the first cycle of the Periodic Reporting Exercise on the application of the World Heritage Convention for Europe (2001-2006), France set up a National Committee for World Heritage Properties in France. Co-chaired by the Minister for Culture and the Minister for Ecology, with the participation of the French Ambassador to UNESCO, it includes experts from various disciplines. It acts as a consultant body for the ministers concerned and for the Government as a whole and meets every three months to update the Tentative List, take stock of nomination files, monitor the properties already inscribed and reflect on French strategy for the application of the World Heritage Convention.

The Association for World Heritage Properties in France

The Association for World Heritage Properties in France, likewise set up following the Periodic Report, pursues the following aims: to federate those in charge of the property, regardless of their status; to assist sites in establishing their management plan (technical assistance), in particular by drawing up a methodological guide in partnership with the State; to create the necessary conditions for the exchange and sharing of knowledge and experience, at national and international level, in the fields of conservation, enhancement, organization and management of the heritage; to be a source for proposals and reflection, in the fields listed above, where heritage stakeholders in France and at international level are concerned; to promote the properties inscribed on the World Heritage List.

The Association of Le Corbusier Sites

This association (an association governed by French law, created in 2010) includes both French and foreign local authorities participating in the nomination proposal and also a number of local authorities holding on their territories built work by Le Corbusier.

Its aims are to:

- Organize a network responsible for preserving and promoting Le Corbusier sites for use by the public and by tour operators.
- Create the necessary conditions for the exchange and sharing of knowledge and experience in the fields of conservation, protection, enhancement, organization and management of the "Le Corbusier Heritage"
- Be a source for proposals and reflection in the fields listed above where heritage stakeholders in France and at international level are concerned.

Charter of Commitment

To clarify and confirm the relations between stakeholders and facilitate exchanges of information and the coordination of the management of properties inscribed on the World Heritage List, the State (Ministry for Culture and Communication and Ministry for Ecology) and the Association for World Heritage Properties in France have drawn up a charter signed on 20 September 2010, which aims to define the cooperation between the State and the Association for World Heritage Properties in France, thereby enabling the signing of special management agreements involving the State or the local authorities concerned by the property, together with parties responsible for a property or managing of a set of properties.

The circular dated 12 April 2012 issued by the General Director of Heritage gives instructions concerning the arrangements for management of the inscribed properties (setting up of regional committees and local commissions, the role of the DRAC correspondents, etc.).

Co-ordination between stakeholders

- At central level, the French government has set up the National Committee for World Heritage Properties in France, a consultant body.
- At regional level, a committee has been set up for monitoring the inscribed Properties, presided over by the Prefect of the Region, assisted by the decentralized services of Culture and the Environment (the Prefect, taking due account of the general responsibilities of the Region in matters of regional planning, may decide to suggest a joint presidency with the President of the Regional Council). In the case of Serial Properties concerning several regions, a coordinating Prefect is appointed by the Prime Minister to preside over the monitoring committee for the Property.

Local commissions (for each French component part of the Property)

The role of local commissions (set up along the lines of the local commissions for protected sectors) is:

- to ensure the monitoring of adequate conservation of the properties, in particular in view of the preparation of the periodical reports,
- to examine any project which may affect the universal value of the property (O.U.V.),
- to inform the central administration, in coordination with the regional correspondent, on the files relating to the inscribed properties,
- to coordinate work in connection with the drawing up of management plans.

Each local commission is a forum for consultation and discussion and an instrument for coordination between stakeholders. It must meet at least once a year, on the initiative of the Prefect and, when needed, on request from the elected representatives concerned.

The local commission must consist of three electoral colleges:

- elected representatives;
- State services ;
- managers of the properties and qualified persons.

The composition of the commission should respect a balance between the three colleges without these necessarily being divided up equally.

It is appointed and presided over by the Prefect, the representative of the State and the guarantor of the protection and enhancement of the properties inscribed on the World Heritage List.

At the level of each component of the Property, this arrangement can also be supplemented by a local management committee consisting of the stakeholders involved in day-to-day management and in setting up and monitoring the operations proposed in local management plans.

Inde

→ *Extensive local management plan in annex.*

The vision of the Management Plan is to conserve, protect and enhance the Outstanding Universal Value of the Capitol Complex, Chandigarh as a living repository of the largest and most significant urban composition by Le Corbusier, sustainably managing the balance between preservation and use. The Complex shall continue to be a celebration of democracy and an embodiment of the spirit of modern architecture inspiring present and future generations of architects and planners across the world, highlighting the architectural contribution of the city of Chandigarh.

The element of the Nominated Property is a 'living' heritage site, comprising the edifices, the monuments ⁽¹⁾ and the pedestrian plaza- and being extensively used to serve the executive, the judicial and legislative functions of the government. A detailed condition assessment of the site and its components forms the basis for this Management Plan. The areas of study are the current usage and management of the site, its stake holders, present means of protection and legislation, visitor management, risk preparedness measures, and financial layout for implementation of the Management Plan. Its Buffer Zone extends all around the nominated property with an intention to protect, safeguard and enhance the Outstanding Universal Value, integrity, setting and appreciation of the site ⁽²⁾.

(1) The Nominated Property comprises three edifices – the Assembly, the High Court and the Secretariat buildings, the pedestrian plaza linking the edifices, and the monuments – The Open Hand, Geometric Hill, The Tower of Shadows, and The Martyr's Memorial.

(2) The northern buffer is defined by the existing mango groves, the Southern comprises the residential Sectors 2, 3, 4, and 5 which are three storied low-rise developments of government and private properties. This part of the buffer further connects the nominated property to the city along the ceremonial avenue - the V2 Jan Marg. The eastern buffer includes the High Court extension and the Rock Garden while the Rajindra Park defines the western buffer.

Structure of the Management Plan

The Management Plan works as a two way mechanism:

- i) To safeguard and provide adequate protection to the OUV of the nominated property as a long term commitment and to conserve the authenticity and integrity of the property as well as the broader urban setting upon which the OUV relies. Since the property also serves as a living heritage with development pressures, the Management Plan works as a tool to sensitively balance change with preservation within the property and its buffer,
- ii) To valorise its significance to the user, tourist and architectural research community as it is a resource of education and knowledge reflected through its architectural and urban vocabulary, construction systems and building techniques.

The key aspects of the Management Plan include various Policies and Framework of Legislations ⁽³⁾, a Conservation Plan of the Nominated Property and the Buffer, Maintenance and management issues, User, Tourist, and Visitor Management ⁽⁴⁾ to include further Risk Management as well as Interpretation, Research & Outreach initiatives as well as the financial management program to support the management of the nominated Property. A Development Plan of the Buffer Zone is also integral to the Management Plan.

Regular and systematic monitoring to assess how the values of the nominated property are being maintained over time is critical to the conservation of the Outstanding Universal Value of the nominated property as well as indicates the need for modifying future plans in light of ground realities. The table below outlines an Action Plan for implementation of the aspects outlined above along with indicators for monitoring, frequency of monitoring and the authority responsible for the same.

Japon

→ *Extensive local management plan in annex.*

1] Purpose and History of the Plan

The National Museum of Western Art (NMWA) developed the “Preservation and Utilization Plan for The Main Building of the National Museum of Western Art” (dated December 21, 2007) in order to enable continuing utilization of the Main Building and Museum Garden as an art museum, at the same time to share consensus and common understandings among stakeholders regarding its value as a cultural property, and as a result to practice its appropriate conservation.

Furthermore, in September 2013, the museum revised the plan and changed its name into “Preservation and Utilization Plan for The Main Building of the National Museum of Western Art (Important Cultural Property / Building) and The Garden of the National Museum of Western Art (Registered Monument / Place of Scenic Beauty)”

2] Outline of the plan

The main objective of the plan is to assemble the fundamental information on the cultural properties and establish plans for preservation and management of the buildings, preservation and management of the site, disaster preparedness, public accessibility, and data preservation and management. In addition, the principal procedures required by the Law for the Protection of Cultural Properties in implementing these plans are explicitly stated.

For details please refer to the main text of the plan annexed to the Nomination dossier.

3] Building protection policy of the NMWA

(1) BASIC APPROACH TO PROTECTION

The Main Building of the NMWA is the only one of Le Corbusier’s architectural works to have been built in Japan, and is one of only three prototypes that embody his concept of the “Museum of Unlimited Growth.”

Through conservation works on several occasions, the building’s spatial composition as a “Museum of Unlimited Growth” is well preserved, as too are the architectural features distinctive of Le Corbusier’s works, including his “Five Points of a New Architecture” and Modulor system of proportions. It is also well investigated and recorded which of the materials used in the building is original.

(3) The Expert Heritage Committee, Chandigarh (23.12.2011) designated heritage status to protect, conserve and enhance the modern heritage value of the ensembles, precincts and properties in the city. The Chandigarh Master Plan 2031 ensures further that development is regulated by the designation of various Heritage Zones in the city. The Capitol Complex lies in Zone 1. Enlisted Heritage of Chandigarh was prepared in 2010 to accord heritage status to various buildings and ensembles in the city as Heritage Grade 1, 2 and 3. The Capitol Edifices and Monuments fall in Grade 1 and has the highest level of protection among heritage zones and precincts.

(4) The stakeholders include the employees to the Secretariat, High Court and Assembly, the litigants to the High Court, the judges and support staff as well as visitors and architectural researchers to the Capitol Complex. A large Security force is employed for these buildings and therefore forms an important stakeholder.

In order to preserve the values mentioned above, a set of standards for the building, which ensures preservation of the museum’s spatial features (including its original floor plan, flow planning, and lighting design) and preservation of original materials, has been adopted.

Each “area” (reinforced concrete structure of the building, the external appearance of the walls, the rooftop, and each individual room) is classified in three grades with respective principles. Then, each component parts of the “areas” (including wall finishing, ceiling materials, floor materials, and fittings) is divided into five grades with respective guidance.

(2) GRADING OF AREAS AND PROTECTION STANDARDS

Protection grades and policy for each grade are defined as shown in Table 1.

TABLE 1 Protection grades and standards for building areas

	DEFINITION	PROTECTION STANDARD
GRADE 1 (PRESERVATION)	<p>Areas of particular importance to the building as a cultural property. These basically consist of the following:</p> <ul style="list-style-type: none"> • Parts that are material to maintain the architectural features distinctive of Le Corbusier’s style, including the building’s spatial composition as a “Museum of Unlimited Growth” • Parts where the original materials and design have been well retained. 	<ul style="list-style-type: none"> • Such areas must be suitably maintained in their present condition. • When preservation maintenances have to be made, active consideration must be given to means of better expressing the building’s value as a Le Corbusier’s architectural work.
GRADE 2 (CONSERVATION)	<p>Areas whose value as a cultural property must be considered when routine maintenances and equipment upgrades are made to maintain architectural soundness or maintain and improve service as an art museum.</p>	<ul style="list-style-type: none"> • Harmony with Grade 1 areas should be considered. • When performing routine maintenances and upgrading equipment, present architectural details should be suitably maintained.
GRADE 3 (OTHER)	<p>Areas that are allowed to be modified to improve utility or safety</p>	<ul style="list-style-type: none"> • These consist of all rooms on the first basement floor (the interior of this floor is out of the designation as an Important Cultural Property), first floor kitchen, visitors’ restrooms on all floors, and duct space. These areas may be modified as determined by the owner provided that such modifications do not affect the main structure of the building.

4] Protection Standards for the Site of the Museum

(1) OUTLINE OF THE PROTECTION

The site of the Museum is registered in their entirety as a registered monument (Place of Scenic Beauty). Its spatial structure and design should be respected to preserve the architectural features that are distinctive of Le Corbusier’s style. (Regarding the protection standards for the Main Building and Staircase 1 and Staircase 2, refer to Chapter 2 of the main text of the plan.)

More specifically, the site is divided into two grades, and protection standards are provided for each: Grade A (preservation) areas, where forms and spatial configurations dating from the museum’s original construction are especially well preserved; and Grade B (conservation) areas, where changes are permitted to be made in line with the museum’s administration and operation as an art gallery. The matters to which particular attention

should be given in order to preserve the site as a whole as well as to protect the site's value as a cultural property are as follows:

- Maintain or improve the view of the Main Building from within and beyond the site
- Proper management of trees and shrubs in the site from the point of view of disaster preparedness
- Conservation of the 14 Japanese zelkova by the east-side fence and 3 Japanese zelkova in the central courtyard that are recognized as a constituent element of the registered monument (Place of Scenic Beauty)
- Attention to maintain a good and secure condition for the facility as an art museum

(2) DEFINITIONS OF GRADES

The site is divided into Grade A (preservation) areas and Grade B (conservation) areas.

A. Grade A areas consist of the Main Building (Important Cultural Property) and the terrace, Staircase 1, Staircase 2, and forecourt, which are integral to the Main Building.

B. Grade B areas consist of the Special Exhibition Wing, New Wing, and central courtyard.

(3) PROTECTION STANDARDS FOR EACH GRADE

The protection standards for Grade A and Grade B areas of the site are shown in Table 2 below.

TABLE 2 Protection standards for areas

	DEFINITION	PROTECTION STANDARD
GRADE A	Areas where the original spatial composition is especially well preserved and that require care to be taken to preserve their value as a cultural property.	<ul style="list-style-type: none"> • Suitable maintenance should be provided. • Where features of the original spatial configuration have been lost, restoration should be considered and efforts should be made for better expression of the building's value as an architectural work of Le Corbusier.
GRADE B	Areas where changes necessary to management and operation as an art museum are permitted while ensuring harmony with Grade A areas.	<ul style="list-style-type: none"> • No action should be taken if it considerably affects the preservation of the Main Building and Staircases 1 and 2. • Efforts must be made to maintain and improve the landscape of the site. • Care must be exercised to ensure that the views of the Main Building from the south and east paths and of the site as a whole are not harmed.

5. Basic policy on public access

From the time of its construction the facilities of National Museum of Western Art (NMWA) has been continuously utilized as a museum. In recent years an intensive effort has been made to provide information to general public on the unique features of its Main Building and Garden as an architectural work by Le Corbusier. Chapter 5 of the main text of the plan offers the guideline to provide the general public with opportunities to appreciate the works in the museum collection as "utilization," while efforts to provide opportunities to appreciate these architectural works of Le Corbusier as architecture are spoken of as "public access"; it is primarily concerned here with policies to promote the latter.

In the promotion of public access, with compatibility with utilization of the museum as the basic policy, efforts shall be made to implement both educational approaches and the formulation of plans for improvement, including architectural restoration to the original state.

6] Current state and basic policy for the Buffer Zone

The NMWA is situated in the Ueno Park, and the surroundings are well maintained in accordance with the Urban Park Act and the Tokyo Municipal Parks Ordinance. Building activity in the park is restricted based upon the designation as an Urban Planning Park and Scenic Districts under the City Planning Act, and the efforts are also being made to conserve the surrounding landscape in accordance with Landscape Ordinances and Plans put into effect by Taito City under the Landscape Act. The present situation as regards other urban plans and tourism plans in the area in which the NMWA is located is described in chapter V (d) of the Nomination dossier.

Suisse

→ *Extensive local management plan in annex.*

Legal competences of the different state levels

In Switzerland, the regional entities, the cantons are legally responsible for culture and cultural heritage. The main responsibility for the protection, the preservation and the management of the two component parts in Switzerland lies therefore by the canton of Vaud (for the Petite Maison au bord du lac Léman) and the canton of Geneva (for the Immeuble Clarté).

However, the Confederation also has its (subsidiary) competences: both objects are under the protection of the Confederation, which means that each intervention must be approved by its Federal Office for culture prior to realization. The Confederation also has the legal possibility of ordering urgent (conservation) measures to prevent damage when the protected monuments are threatened by imminent danger, or even to expropriate them if necessary for their conservation. Together with the cantons, the Confederation can also grant restoration work.

In the cantons of Vaud and Geneva, the component parts are legally protected, which means that all interventions on and around the nominated component parts must be approved by the competent cantonal authority (the cantonal conservator) before getting a building permit. The cantons also have the possibility to grant restoration works.

The municipalities (Corseaux and Geneva) are competent for the urban planning and the establishment of the corresponding plans. However, each revision of these plans must be approved by the cantonal authorities.

Daily management of the component parts is the owners' task, represented by the municipality (technical work) respectively by an association (museal use) in the case of the Petite Maison au bord du lac Léman, which is a property of the Fondation Le Corbusier; respectively by a professional agency for Immeuble Clarté, which is jointly owned by the proprietors of each apartment.

Swiss Coordination Group

To enhance the coordination and exchange within the transnational serial nomination within Switzerland, but also on the international level, a Swiss Coordination Group has been established which brings together the relevant authorities of all States level, as well as the owners and others stakeholders. The objective of this group is to guarantee the horizontal and vertical information flow and the discussion and implementation of management projects, related to the international standing conference or limited to specific Swiss issues. Other objects realized by Le Corbusier in Switzerland, but not selected as component part for this nomination, will also take part in the Swiss coordination group (e. g. Maison Blanche in La Chaux-de-Fonds; Center Le Corbusier in Zürich), ensuring a broader benefit of the World Heritage nomination.

Summary table of the management plans of all the component parts of the Property

Name of the Property:



The Architectural Work of Le Corbusier – an Outstanding Contribution to the Modern Movement.

<p>Component part of Property Localisation</p>	<p><i>Maisons La Roche et Jeanneret, Paris</i></p> 	<p><i>Petite villa au bord du lac Léman</i></p> 
<p>Sources and levels of funding</p>	<ul style="list-style-type: none"> • La Fondation Le Corbusier est financièrement responsable du Bien en tant que propriétaire (gros entretien, frais d'entretien courant, frais de personnel, prestations de service liées). • Ville de Paris. • État (subventions pour les travaux). 	<ul style="list-style-type: none"> • La Fondation Le Corbusier est financièrement responsable du Bien en tant que propriétaire (gros entretien, frais d'entretien courant, frais de personnel, prestations de service liées, environ 9 000 francs par an). • La commune prend en charge les frais d'assurance, de chauffage, d'eau, d'électricité, d'impôts et de taxes. L'association "Villa le Lac" s'occupe de l'organisation du gardiennage, des visites et des manifestations type expositions.
<p>Sources of specialized skills and training in conservation and management techniques</p>	<p>DRAC, ACMH et Fondation Le Corbusier.</p> <p>Les services de la Ville de Paris.</p>	<p>Commune de Corseaux</p> <ul style="list-style-type: none"> • Elle assure la conservation et l'entretien de la maison, y inclus le mobilier et le jardin, par le financement de l'association <i>Villa le Lac</i> qui doit informer la Fondation sur tout événement ou facteur qui pourraient la menacer, et sollicite l'avis de la Fondation avant d'entreprendre des travaux d'urgence). • Le propriétaire doit également consulter les autorités compétentes cantonales et nationales avant toute intervention.
<p>Arrangements and infrastructures for visitors</p>	<ul style="list-style-type: none"> • Visite libre avec brochure de visite. Visite guidée en six langues sur réservation. Point librairie. • Bibliothèque accessible sur rendez-vous tous les après midi, archives consultables sur postes informatiques. • La Maison La Roche est ouverte au public les : – lundi : 13h30/18h – mardi au samedi: 10 h à 18 h <p>Fréquentation : 17 500 visiteurs (2013).</p>	<p>L'association ouvre la maison aux visiteurs. Actuellement, la maison peut être visitée du vendredi au lundi et sur rendez-vous, en été.</p>
<p>Policy and programmes for the enhancement and promotion of the component of the Property</p>	<ul style="list-style-type: none"> • Réalisation de différents parcours d'architecture moderne à partir des bâtiments protégés avec la Ville de Paris. • Achèvement de la restauration des façades et du jardin début 2015. • 2 expositions prévues en 2015. 	<p>Les actions engagées</p> <ul style="list-style-type: none"> • L'association organise des expositions adaptées dans la villa, et elle gère le site web d'information, elle a octroyé un budget de fonctionnement à la <i>Petite Villa</i>. Depuis peu de temps, la <i>Petite Villa</i> est devenue un musée accrédité de l'ICOM et des Musées Suisses. <p>Les actions envisagées</p> <ul style="list-style-type: none"> • Plan partiel d'affectation « Corseaux sud » soutien de la mise en valeur de la <i>Petite villa au bord du lac Léman</i> dans le respect des valeurs de l'élément et de ses abords. • Prévision et planification de la restauration de la <i>Petite Villa</i>.
<p>Level of qualification of employees (professional sector, technique, maintenance)</p>	<ul style="list-style-type: none"> • Au 31 décembre 2013, la Fondation comptait 13 salariés dont un architecte spécialisé dans la restauration en charge du contrôle, conseil et suivi de la conservation de l'œuvre. Plus 3 agents d'accueil pour les visites du musée. 	<ul style="list-style-type: none"> • Un conservateur s'occupe de la <i>Petite Villa</i> et est responsable de sa gestion (association Villa le Lac). Il représente également la commune dans l'Association des sites Le Corbusier et dans le groupe de coordination suisse.

Summary table of the management plans of all the component parts of the Property

Name of the Property:


The Architectural Work of Le Corbusier – an Outstanding Contribution to the Modern Movement.

<p>Component part of Property Localisation</p>	<p><i>Cité Frugès,</i> Pessac</p> 	<p><i>Maison Guiette</i></p> 
<p>Sources and levels of funding</p>	<p>Financement : propriétaires.</p> <p>Subventions : État, commune, département, région. Fondation du Patrimoine.</p>	<p>Entretien et restauration du patrimoine : supervision et cofinancement par :</p> <ul style="list-style-type: none"> • la ville d'Anvers • la province d'Anvers • la Région flamande
<p>Sources of specialized skills and training in conservation and management techniques</p>	<p>DRAC, FLC, Communauté Urbaine de Bordeaux.</p> <ul style="list-style-type: none"> • Communauté Urbaine de Bordeaux : signalétique, jalonnement, tourisme. • Les services techniques de la ville de Pessac : entretien courant de la maison en sa possession, interventions paysagères. • Le service Patrimoine et Tourisme de la ville de Pessac : animation de la Maison municipale. • CUB : signalétique, jalonnement. 	<ul style="list-style-type: none"> • Service du Patrimoine de la ville d'Anvers. • Agence du Patrimoine de Flandre (Région flamande).
<p>Arrangements and infrastructures for visitors</p>	<p>Les actions engagées</p> <ul style="list-style-type: none"> • Maison municipale animée par le service Patrimoine et tourisme de la Ville de Pessac. <p>Les actions envisagées</p> <ul style="list-style-type: none"> • Accueil public plus étendu et gestion du flux touristique après création d'un CIAP (Centre d'interprétation de l'Architecture et du Patrimoine). • Aménagement des abords, voies d'accès, délestage, parking, signalétique, jalonnement. • Circuits de visites diversifiés (culturels, scientifiques). <p>Fréquentation : visiteurs de la Maison municipale : 2010 : 3 773 visiteurs – 2013 : 6 278 visiteurs.</p>	<p>Accessibilité</p> <ul style="list-style-type: none"> • L'édifice n'est pas visitable mais les façades principales et latérales sont visibles depuis la rue (Populierenlaan). • Accès par les transports publics : tramway ligne 2 et 6 à 50 m. • Stationnement possible dans les rues environnantes. Un parc de stationnement vert "park & ride" a été aménagé sur le terrain non-construit à côté de la Maison Guiette.
<p>Policy and programmes for the enhancement and promotion of the component of the Property</p>	<p>Les actions envisagées :</p> <ul style="list-style-type: none"> • Mise en place d'un guichet unique à destination des propriétaires pour la restauration et l'entretien de l'ensemble des extérieurs des maisons. Financements : Commune, DRAC, Région, Fondation du Patrimoine. • Promotion du site (enrichissement du site Internet, développement de supports de promotion touristique...). • Organisation de séminaires de recherche (architecture, logement social...). • Création d'événements médiatiques. • Mise en réseau national/international des différents sites Le Corbusier. • Mise en réseau locale des deux « Cité Frugès / Le Corbusier ». 	<ul style="list-style-type: none"> • Plusieurs parcours d'architecture moderne intègrent la Maison Guiette.
<p>Level of qualification of employees (professional sector, technical, maintenance)</p>	<p>Aujourd'hui : 1 employé à temps complet et 1/2 ETP (équivalent temps plein) pour assurer les visites.</p> <p>À moyen terme : 2 employés à temps complet.</p>	<ul style="list-style-type: none"> • 1 employé (mi-temps) du Service du patrimoine de la ville d'Anvers. • 2 employés (mi-temps) de l'Agence du Patrimoine de Flandre (Région flamande).

Summary table of the management plans of all the component parts of the Property

Name of the Property:


The Architectural Work of Le Corbusier – an Outstanding Contribution to the Modern Movement.

<p>Component part of Property Localisation</p>	<p><i>Maisons de la Weissenhof-Siedlung, Stuttgart</i></p> 
<p>Sources and levels of funding</p>	<p>Bruckmannweg 2 : l'entretien courant est assuré par l'établissement fédéral des affaires immobilières (Bundesanstalt für Immobilienangelegenheiten (BImA))</p> <p>Rathenastr. 1-3 : après restauration selon les techniques de conservation des monuments historiques par la Fondation Wüstenrot de 2002 à 2005, l'entretien courant est assuré par la ville de Stuttgart.</p>
<p>Sources of specialized skills and training in conservation and management techniques</p>	<ul style="list-style-type: none"> • La Direction régionale des Monuments historiques au sein de la Présidence régionale (Landesamt für Denkmalpflege im Regierungspräsidium Stuttgart) assure, en collaboration avec des spécialistes en matière de préservation et de restauration des Monuments historiques et ouvrages artistiques, un encadrement compétent et durable des biens à protéger. • La capitale régionale du Land, Stuttgart, en tant qu'autorité de première instance chargée de la protection des Monuments historiques est également dotée d'effectifs spécialisés en matière de protection des monuments.
<p>Arrangements and infrastructures for visitors</p>	<ul style="list-style-type: none"> • La cité du Weissenhof et le Musée du Weissenhof dans la Maison Le Corbusier attirent essentiellement des visiteurs individuels du monde entier. Ils ne font pas l'objet d'un tourisme de masse. <p>Accessibilité</p> <ul style="list-style-type: none"> • Stuttgart est, en tant que centre économique, culturel et politique du Land de Bade-Wurtemberg, très bien desservie et offre de nombreuses possibilités d'hébergement pour les touristes. <p>La cité du Weissenhof est desservie par les transports en commun (ligne de tram n° 7, ligne de bus n° 44), une dizaine de minutes à partir de la gare centrale.</p> <p>En voiture, le chemin est indiqué par des panneaux à partir de la Heilbronner-straße, une des artères principales de la ville. Des établissements gastronomiques et des WC publics se situent à proximité du Musée du Weissenhof. Le musée (ouvert du mardi au dimanche) propose des visites guidées dans la maison (petite visite) et la cité (grande visite).</p> <p>Fréquentation : en 2013, le Musée a accueilli 21 000 visiteurs. Ces dernières cinq années, le nombre annuel moyen de visiteurs s'élevait à 21 800.</p>
<p>Policy and programmes for the enhancement and promotion of the component of the Property</p>	<p>Le musée du Weissenhof est une composante essentielle d'une stratégie plus large consistant à sensibiliser un public international à la cité du Weissenhof comme site et comme témoin de la culture architecturale de Stuttgart.</p> <p>La municipalité conçoit cette cité comme un acteur important au sein d'un futur réseau international de musées et de constructions du Mouvement Moderne.</p> <p>Les actions engagées</p> <ul style="list-style-type: none"> • L'Association des amis de la cité du Weissenhof, organisme porteur du Musée du Weissenhof, propose des manifestations sur les thèmes de l'architecture moderne dans la « Weissenhofwerkstatt » (atelier du Weissenhof), l'ancienne crèmerie dans la Maison Mies van der Rohe. • Un plan de mesures en tant que base obligatoire et ligne directrice aux mesures d'entretien et de restauration est en cours d'élaboration. Depuis 2009, une table ronde Weissenhof fut établie pour l'amélioration de la concertation entre propriétaires, autorités de la protection des monuments. <p>Les actions projetées</p> <ul style="list-style-type: none"> • Le renforcement de réseaux du <i>Mouvement Moderne</i>, la poursuite de l'échange d'informations et d'expérience et un concept d'avenir concernant l'ensemble de la cité du Weissenhof sont envisagés (cf. Annexes).
<p>Level of qualification of employees (professional sector, technique, maintenance)</p>	<p>Employés :</p> <ul style="list-style-type: none"> • de la ville de Stuttgart, (office de l'urbanisme et du renouvellement urbain, office culturel, office des constructions), • de la Présidence régionale de Stuttgart, • de la Direction régionale des Monuments historiques au sein de la Présidence régionale de Stuttgart, • du Bureau fédéral de la construction – antenne de Stuttgart, • du Musée du Weissenhof (3,3 postes) et collaborateurs bénévoles (Association des amis de la cité du Weissenhof).

Summary table of the management plans of all the component parts of the Property

Name of the Property:



The Architectural Work of Le Corbusier – an Outstanding Contribution to the Modern Movement.

<p>Component part of Property Localisation</p>	<p><i>Villa Savoye et loge du jardinier,</i> Poissy</p> 
<p>Sources and levels of funding</p>	<p>Financement : État / Centre des Monuments Nationaux</p> <ul style="list-style-type: none"> • Le Centre des Monuments Nationaux finance à 100 % la conservation et l'ouverture au public. <p>Financement : Ville de Poissy</p> <ul style="list-style-type: none"> • Études et projets d'aménagement et de mise en valeur du site. • Études et projets d'aménagement et de mise en valeur du site. • Études et projets pour la création d'un Pôle culturel.
<p>Sources of specialized skills and training in conservation and management techniques</p>	<p>DRAC, CMN, ACMH et Fondation Le Corbusier.</p> <p>Projets de restauration</p> <ul style="list-style-type: none"> • Le suivi est assuré par le Conservateur du monument (CMN) et l'administrateur (CMN). • La Maîtrise d'œuvre est assurée l'Architecte en Chef des MH. <p>Etude du PPM : chargé d'étude Architecte du Patrimoine, en liaison avec le STAP.</p> <p>Projets initiés par la Ville de Poissy : soumis à l'avis de l'Architecte des Bâtiments de France (STAP) dans les abords des MH et PPM.</p> <p>Gestion touristique et animation de la Villa Savoye : assurée par le personnel du CMN.</p>
<p>Arrangements and infrastructures for visitors</p>	<p>Accessibilité</p> <ul style="list-style-type: none"> • La Villa est facilement accessible à pied et fléchée depuis le centre de Poissy et depuis la gare SNCF reliée directement à Paris (environ 30 mn). • L'accès et le stationnement en voiture et en bus sont également aisés. <p>Projets pour les visiteurs</p> <ul style="list-style-type: none"> • Création d'un Pôle culturel comprenant un Centre d'Interprétation de l'Architecture et du Patrimoine lié à la <i>Villa Savoye</i> ; • Amélioration de la signalétique de la <i>Villa Savoye</i>. • Amélioration du traitement de la zone d'accès à la Villa. • plan de mobilité et de déplacement urbain. <p>Fréquentation : la fréquentation de l'élément constitutif du bien est croissante. 22 023 visiteurs en 1999 – 27 000 visiteurs en 2005 – 32 160 visiteurs en 2009 – 39 000 visiteurs en 2013.</p>
<p>Policy and programmes for the enhancement and promotion of the component of the Property</p>	<p>La promotion du bien est assurée par les organismes suivants :</p> <ul style="list-style-type: none"> • le Centre des monuments nationaux / CMN : direction du développement culturel et direction de la communication ; • la Ville de Poissy : Office de Tourisme ; • le Comité départemental du tourisme ; • le Comité régional du tourisme. <p>Les actions envisagées</p> <ul style="list-style-type: none"> • <u>État / DRIEE IF</u> : projet d'extension du Site inscrit des Iles et rives de la Seine. • <u>État / STAP</u> : projet de création d'un PPM autour de la Villa Savoye. • <u>État / CMN</u> : projet de création d'un lieu d'accueil avec billetterie / accueil / boutique / sanitaires ; et projet de restauration de la Loge du jardinier. • <u>Ville de Poissy</u> : <ul style="list-style-type: none"> – projet de modification de la zone de PLU de la Villa et ses abords en vue d'une meilleure protection et mise en valeur ; – projet de création d'un Pôle culturel comprenant un Centre d'Interprétation de l'Architecture et du Patrimoine lié à l'édifice ; – projet de Plan de mobilité et de déplacement urbain / sens de circulation av. Blanche de Castille / amélioration des liaisons inter-quartier / amélioration des liaisons Centre ville – <i>Villa Savoye</i> ; – projet d'amélioration de la signalétique de la <i>Villa Savoye</i> et du traitement du parc.
<p>Level of qualification of employees (professional sector, technique, maintenance)</p>	<p>7 agents permanents du CMN :</p> <p>1 administrateur ; 1 technicienne de gestion administrative et financière ; 1 régisseur ; 4 agents d'accueil dont un vacataire permanent.</p>

Summary table of the management plans of all the component parts of the Property

Name of the Property:



The Architectural Work of Le Corbusier – an Outstanding Contribution to the Modern Movement.

<p>Component part of Property Localisation</p>	<p><i>Immeuble Clarté,</i> Genève</p> 	<p><i>Immeuble locatif à la Porte Molitor,</i> Boulogne-Billancourt</p> 
<p>Sources and levels of funding</p>	<ul style="list-style-type: none"> • Entretien ordinaire et gestion quotidienne incombent aux propriétaires qui y contribuent par des charges définies selon leur appartement. • Un fonds de rénovation établi par des propriétaires assure la disponibilité de moyens pour des rénovations nécessaires des parties communes. • Restauration achevée en 2010 : budget de 14 millions de francs environ, dont la Confédération et le canton ont subventionné 2,8 millions de francs. Le solde est à la charge des propriétaires. 	<p>La copropriété aidée par l'État et la Fondation Le Corbusier pour l'appartement-atelier de Le Corbusier.</p> <p>Pour la valorisation culturelle : Ville de Boulogne-Billancourt.</p>
<p>Sources of specialized skills and training in conservation and management techniques</p>	<p>Toute question concernant la conservation du Bien est traitée par le service compétent cantonal ou par la commission d'experts des monuments, de la nature et des sites. En outre, le service cantonal peut demander des expertises auprès de la Commission fédérale des monuments historiques CFMH ou susciter des mandats d'experts fédéraux pour des domaines spécifiques.</p>	<p>DRAC, FLC, services culturels et d'urbanisme de la ville de Boulogne-Billancourt, LRMH.</p>
<p>Arrangements and infrastructures for visitors</p>	<p>Quelques appartements peuvent être visités lors d'occasions particulières, comme les Journées du Patrimoine</p> <p>Les actions envisagées</p> <ul style="list-style-type: none"> • Réflexion concernant l'éventuel achat d'un appartement témoin pour les visites régulières fait partie du plan d'action de ce plan de gestion. 	<ul style="list-style-type: none"> • Accessibilité en métro (lignes 9 et 10) • Existence d'un parcours du patrimoine du XX^e siècle dans lequel le patrimoine corbuséen est inclus (signalétique et visites commentées) • Possibilité de visiter l'appartement de Le Corbusier • Appartement-atelier ouvert à la visite les samedis, et sur rendez-vous. <p>Fréquentation : environ 1 000 personnes par an suivent les parcours en visites guidées. La fréquentation de l'appartement-atelier de Le Corbusier a encore connu une très nette augmentation en 2013 avec 4 100 visiteurs payants (3 000 en 2012).</p>
<p>Policy and programmes for the enhancement and promotion of the component of the Property</p>	<p>Les actions envisagées</p> <ul style="list-style-type: none"> • Clarifier et améliorer la protection des abords immédiats de Clarté par la mise en vigueur d'un plan de site cantonal. 	<p>Les actions engagées</p> <ul style="list-style-type: none"> • La ville de Boulogne-Billancourt a été labellisée « Ville d'art et d'histoire » en 2004. • La Fondation Le Corbusier a engagé une étude préalable à la restauration de l'appartement pour 2015. <p>Les actions envisagées</p> <ul style="list-style-type: none"> • Exposition en 2015 sur Le Corbusier et Boulogne-Billancourt. • Réalisation d'une mallette pédagogique « l'architecture de Le Corbusier » à destination du jeune public boulonnais. • 2016 : restauration complète de l'appartement-atelier de Le Corbusier.
<p>Level of qualification of employees (professional sector, technique, maintenance)</p>		<p>2 équivalents temps plein soit 5 agents à temps partiels. Plus les guides conférenciers du Musée des Années 30 (Boulogne-Billancourt).</p>

Summary table of the management plans of all the component parts of the Property

Name of the Property:


The Architectural Work of Le Corbusier – an Outstanding Contribution to the Modern Movement.

<p>Component part of Property Localisation</p>	<p><i>Unité d'habitation,</i> Marseille</p> 	<p><i>La Manufacture à Saint-Dié,</i> Saint-Dié-des-Vosges</p> 
<p>Sources and levels of funding</p>	<p>DRAC PACA :</p> <ul style="list-style-type: none"> • jusqu'à 50 % du coût des travaux pour les interventions sur les parties classées MH du bâtiment ; • jusqu'à 50 % pour les travaux dits d'entretiens et de mise en sécurité. <p>Le reste des dépenses est entièrement supporté par les copropriétaires au prorata de leurs tantièmes.</p>	<ul style="list-style-type: none"> • L'entretien et la restauration sont financés par le propriétaire, l'État pouvant apporter une subvention de 50 % pour les travaux. • Animation culturelle et touristique : assurée principalement par la ville, service communication/promotion et Office du Tourisme/culture.
<p>Sources of specialized skills and training in conservation and management techniques</p>	<p>DRAC, ACMH, FLC, services culturels et d'urbanisme de la ville de Marseille (en particulier l'atelier du patrimoine de la ville), CAUE des Bouches-du-Rhône.</p>	<p>DRAC, ACMH et Fondation Le Corbusier Propriétaire de la manufacture Les services de la ville de Saint-Dié-des-Vosges : direction de l'urbanisme, direction de la communication promotion et service culturel.</p>
<p>Arrangements and infrastructures for visitors</p>	<p><i>L'Unité d'habitation</i> est ouverte au public : hall d'entrée, 3^e rue (3^e étage), rue commerçante, toit-terrasse, toute l'année, tous les jours de 9h à 18h.</p> <p>Les visites sont organisées par l'Office de Tourisme et des Congrès de la ville de Marseille pour les groupes de plus de dix personnes (notamment visite de l'appartement 643 classé Monument Historique).</p> <p>Le Mamo (centre d'art sur le toit-terrasse) est visitable tous les jours de 11h à 18h.</p> <p>Fréquentation : estimée à 25 000 visiteurs en 2012 et 36 500 visiteurs en 2013.</p>	<p>Les actions engagées</p> <ul style="list-style-type: none"> • Des visites de l'usine sur demande auprès des propriétaires et des visites guidées organisées par la ville en période estivale. <p>Les actions envisagées</p> <ul style="list-style-type: none"> • Accueil d'un public plus important et plus régulièrement avec l'aménagement d'une salle dédiée dans l'usine (propriétaire). • Aménagement d'un parking pour bus sur un terrain situé en arrière de l'usine (propriétaire de l'usine). • Création de parcours de visite thématique (patrimoine industriel local, patrimoine remarquable du territoire ...).
<p>Policy and programmes for the enhancement and promotion of the component of the Property</p>	<p>Les actions engagées</p> <ul style="list-style-type: none"> • Actions de l'Association des habitants de <i>l'Unité d'habitation</i>. • Programmation Mamo. • Programmation de la cellule 516 « zone d'art habité ». • Programmation de l'appartement 50. <p>Les actions envisagées</p> <ul style="list-style-type: none"> • Mise en place d'actions de sensibilisation à destination du public scolaire. • Projet d'Amélioration de la signalétique intérieure. 	<p>Les actions engagées :</p> <ul style="list-style-type: none"> • Une salle du musée de ville est dédiée à Le Corbusier. • Deux plaquettes de présentation de Le Corbusier, une sur l'usine et l'autre sur le plan de reconstruction de la ville. <p>Les actions envisagées :</p> <ul style="list-style-type: none"> • Développement de nouveaux supports de communication. • Organisation d'expositions, cycle de conférence, recueil de témoignages sur le fonctionnement d'une usine verte. • Développement des circuits et des produits « courts séjours » spécifiques mettant en valeur l'Usine Verte, la maison Duval et le Musée Pierre-Noël au sein d'un itinéraire culturel et des circuits touristiques thématiques « Patrimoine architectural moderniste en Grande Région ».
<p>Level of qualification of employees (professional sector, technique, maintenance)</p>	<p>Deux personnes sont employées dans l'immeuble :</p> <ul style="list-style-type: none"> • 1 régisseur • 1 électricien d'entretien <p>Les guides de l'Office de Tourisme et des congrès de Marseille ; un agent du Conseil d'Architecture, d'Urbanisme et de l'Environnement (médiation à destination du public scolaire) ; médiateurs saisonniers pour le Mamo et la cellule 516.</p>	<p>Le personnel de l'Office de Tourisme de la ville. Mise à disposition de personnel du service communication.</p>

Summary table of the management plans of all the component parts of the Property

Name of the Property:



The Architectural Work of Le Corbusier – an Outstanding Contribution to the Modern Movement.

Component part of Property Localisation	<p><i>Maison du Docteur Curutchet</i>, La Plata, Province de Buenos Aires, Argentine</p> 
Sources and levels of funding	<ul style="list-style-type: none"> • Exemption d'impôts pour la <i>Maison Curutchet</i> (aide accordé aux propriétaires qui assurent, en accord avec les locataires l'entretien et la conservation des bâtiments). Les salaires des employés en charge du nettoyage du bâtiment et d'accueillir et guider les visiteurs sont assurés par l'Ordre des Architectes de la Province de Buenos Aires. • Le Comité du Site Maison Docteur Curutchet, créée en juin 2014 – dossier en cours n° 2160-3130/14 –, recherchera des fonds complémentaires afin d'aider les locataires et améliorer le fonctionnement en tant que site touristique.
Sources of specialized skills and training in conservation and management techniques	<ul style="list-style-type: none"> • Les organismes en charge de la gestion aux niveaux national, provincial et local comptent avec des experts en conservation du patrimoine. • Les sources de compétences sont assurées en tant que plusieurs universités argentines proposent des études supérieures (spécialisation ou masters) en conservation et gestion du patrimoine. L'Université Nationale de La Plata, à travers son Ecole d'Architecture et d'Urbanisme, dicte une carrière de spécialisation en conservation et restauration du patrimoine. Et l'Ecole d'Architecture et du Design, de l'Université Catholique de La Plata, prodigue des cours de perfectionnement en conservation et restauration du Patrimoine bâti. <p>Des études supérieures similaires sont disponibles aux universités de Buenos Aires et Mar del Plata et dans d'autres provinces du pays.</p>
Arrangements and infrastructures for visitors	<ul style="list-style-type: none"> • Ouverture aux visiteurs du lundi au vendredi, de 10 h à 14 h. • Edifice localisé en centre-ville de La Plata, à proximité de la gare et du terminus d'autobus de la ville. • Stationnement possible (automobiles et bus) à 100 m de la <i>Maison Curutchet</i> (parc urbain Paseo del Bosque). • Points d'information touristique, installés dans les entrées de ville. • Edifice inclus dans les guides et brochures touristiques de la ville. • Brochures explicatives disponibles pour les visiteurs ; possibilité d'acheter des revues spécialisées ou des souvenirs. • Visite libre ou guidée ; guides spécialisés fournis par l'Ordre d'Architectes de la Province de Buenos Aires et par l'Ecole d'Architecture et d'Urbanisme de l'Université Nationale de La Plata. <p>Fréquentation : entre 2010 et 2013, la moyenne du nombre de visiteurs par an a augmenté autour de 2 700, dûment enregistrés.</p>
Policy and programmes for the enhancement and promotion of the component of the Property	<p>Plan de conservation permanent du bâtiment L'objectif est de relever en détail l'état actuel de conservation et d'identifier les priorités d'intervention afin de garantir la conservation des attributs matériels sur lesquels reposent les valeurs historiques et architecturales de l'élément constitutif du bien. Les travaux se feront sur la base d'un projet intégral de conservation développé par le Comité du Site Maison Docteur Curutchet, et contrôlé par les organismes compétents.</p> <p>Amélioration du fonctionnement en tant que site touristique de la ville Le programme prévoit l'ouverture de la <i>Maison Curutchet</i> les week-ends, la provision des brochures pour les visiteurs et pour la sensibilisation du public non spécialisé et le renforcement de l'attractivité touristique de l'édifice. Une brochure informative sur Le Corbusier, sur la <i>Maison Curutchet</i> et sur la candidature patrimoine mondial, destinée à la sensibilisation du public, est en cours d'édition.</p>
Level of qualification of employees (professional sector, technique, maintenance)	<ul style="list-style-type: none"> • Commission Nationale des Musées et des Monuments et sites historiques : un délégué à la province de Buenos Aires ; des conseillers assurant les liaisons entre la Commission et les Monuments Historiques. • Direction du Patrimoine Culturel de la Province de Buenos Aires : Département de Conservation du Patrimoine. • Direction de Préservation du Patrimoine de la Municipalité de La Plata : un directeur et cinq employés. • Administration du site : l'Ordre d'Architectes de la Province de Buenos Aires. <p>Trois employés administratifs organisent les visites (appuyés par des stagiaires de l'Ecole d'Architecture de l'Université Nationale de La Plata).</p>

Summary table of the management plans of all the component parts of the Property

Name of the Property:


The Architectural Work of Le Corbusier – an Outstanding Contribution to the Modern Movement.

<p>Component part of Property Localisation</p>	<p><i>Chapelle Notre-Dame-du-Haut, Ronchamp</i></p> 	<p><i>Cabanon de Le Corbusier, Roquebrune-Cap-Matin</i></p> 
<p>Sources and levels of funding</p>	<p>Pour l'Association Œuvre-Notre-Dame-du-Haut : cotisations, dons, dividendes perçus de sa filiale commerciale l'EURL La Porterie, droits à l'image, subventions ponctuelles.</p> <p>Pour l'EURL La Porterie : droits d'entrée, produits de ventes de librairie.</p> <p>Pour des projets précis : Conseil général, CRFC, Convention Interrégionale du Massif des Vosges, (FEDER et FNADT Massif)</p> <p>Entretien et restauration : subvention de l'État et des collectivités territoriales.</p>	<p>Entretien et restauration : Propriétaire avec des subventions de l'État et des collectivités territoriales. Mécénat de partenaires privés.</p> <p>Travaux sur le sentier d'accès financés par la commune de RCM.</p> <p>Visite et animations culturelles : Association Cap Moderne.</p>
<p>Sources of specialized skills and training in conservation and management techniques</p>	<p>DRAC, ACMH et Fondation Le Corbusier</p> <p>Architectes présents au sein de l'Association Œuvre-Notre-Dame-du-Haut</p> <p>Communauté de Communes Rahin et Chérimont (CCRC)</p>	<p>DRAC, ACMH, Fondation Le Corbusier, Association pour la sauvegarde du site Eileen Gray et Le Corbusier, Association des Sites Le Corbusier, Conservatoire du littoral, Association Cap Moderne, LRMH.</p>
<p>Arrangements and infrastructures for visitors</p>	<p>Un nouvel accueil a été réalisé en 2011 et le parking a été réaménagé.</p> <p>Les statistiques de fréquentation sont tenues mensuellement par l'EURL La Porterie.</p> <p>Fréquentation : 68 631 visiteurs en 2010 – 72 429 visiteurs en 2011 65 196 visiteurs en 2012 – 61 000 visiteurs en 2013.</p>	<p>Actuellement, le site ne se visite que sous rendez-vous.</p> <p>Les actions envisagées</p> <ul style="list-style-type: none"> • Projet de création d'un centre d'accueil et de médiation, pour partie dans le hangar implanté face à la gare (après acquisition auprès de la SNCF), et pour partie dans les locaux de la Villa Giori. <p>Fréquentation Annuelle moyenne de 1 500 visiteurs.</p>
<p>Policy and programmes for the enhancement and promotion of the component of the Property</p>	<p>Les actions engagées</p> <ul style="list-style-type: none"> • Restauration de la chapelle à l'horizon 2015-2017 avec une tranche expérimentale sur la façade sud, prévue à partir de fin 2014, en cofinancement avec la DRAC Franche-Comté. • Plan de développement culturel et commercial de l'EURL La Porterie portant sur les 10 années à venir. • Plan de gestion et plan de développement touristique de la Chapelle de Ronchamp. • Réseau Franche-Comté Evasion. • Plan Paysage Intercommunal. 	<p>Les actions envisagées</p> <ul style="list-style-type: none"> • Plan de communication et de commercialisation des produits proposés ; • Élaboration d'un cahier des charges de promotion du site. • Réalisation de supports de communication. • Événement pour les 50 ans de la disparition de Le Corbusier et les 40 ans du Conservatoire du Littoral (2015). • Restauration des peintures murales et des toitures du Cabanon mais aussi de la guinguette et de la baraque atelier.
<p>Level of qualification of employees (professional sector, technique, maintenance)</p>	<ul style="list-style-type: none"> • 5 salariés de l'EURL La Porterie. • Une cinquantaine de bénévoles à l'Association Œuvre-Notre-Dame-du-Haut. 	<p>Personnel de l'association Cap Moderne.</p>

Summary table of the management plans of all the component parts of the Property

Name of the Property:



The Architectural Work of Le Corbusier – an Outstanding Contribution to the Modern Movement.

Component part of Property Localisation	<p><i>Le Complexe du Capitole</i>, Chandigarh</p> 
Sources and levels of funding	<p>L'Administration de Chandigarh a provisionné suffisamment de fonds pour l'entretien, la conservation, la valorisation, et la promotion touristique du site. Le <i>Consolidated Fund of India</i> partage son budget avec l'Administration de Chandigarh. Un budget dédié existe pour l'entretien, à court et à long terme du site. Le Ministère des Finances (UT) participe à l'entretien de tous les bâtiments gouvernementaux non résidentiels.</p>
Sources of specialized skills and training in conservation and management techniques	<ul style="list-style-type: none"> • Le Gouvernement indien a constitué un Comité d'experts du patrimoine (<i>Expert Heritage Committee</i>) comprenant des experts dans le domaine de la conservation, de l'urbanisme et de l'art, des académiciens, nommés par les ministères de la Culture, de l'<i>Archaeological Survey of India</i>, et dont la mission est de proposer des recommandations concernant la sauvegarde, la conservation et la gestion du site proposé. • Si l'entretien au jour le jour est assuré par le Département d'ingénierie avec le soutien du service d'horticulture, et d'autres services, a été proposé la création d'un Service patrimoine dédié, pour procéder aux expertises techniques sur la conservation des structures en béton avec des architectes du patrimoine (<i>Conservation architectes</i>) et de spécialistes du béton, en lien avec le CBRI, Roorkee. • Les publications scientifiques concernant la sauvegarde du patrimoine moderne, notamment les actes du séminaire sur les structures en béton, tenu à Chandigarh en 2004. • Des ateliers, des séminaires de formation, et des conférences sur la conservation et la restauration du béton, et la gestion du patrimoine moderne, ont été régulièrement organisés : le Festival du patrimoine de Chandigarh – 2006, 2007, 2008 –, la Conférence internationale sur « Les paysages historiques urbains » (2008), la Conférence internationale sur la conservation du béton (2014), ont été organisés par le CCA et l'administration de Chandigarh.
Arrangements and infrastructures for visitors	<p>Fréquentation 2009 : 240 – 2010 : 913 – 2011 : 1 268 – 2012 : 2 251 – 2013 : 2 229 – 2014 : 900 (à la date du 30 mai).</p> <p>Un Bureau d'information touristique a été ouvert pour améliorer l'accueil des touristes sur le site (documentation touristique – cartes, brochures –, visites accompagnées par des guides formés, et les services d'un agent de tourisme qui délivre les autorisations de visite). Le bureau est équipé de toilettes publiques.</p>
Policy and programmes for the enhancement and promotion of the component of the Property	<ol style="list-style-type: none"> 1. <i>Promenade patrimoniale</i> – En cours – Cible : touristes et citoyens. 2. <i>Séminaires sur les structures en béton</i> – En cours – Cible : architectes et ingénieurs. 3. <i>Rapports sur le béton armé</i> – En cours – Cible : administration de Chandigarh, CCA. 4. <i>Valorisation du site proposé</i> – Semaine du patrimoine annuelle depuis 2006 – Cible : touristes, chercheurs et citoyens. 5. <i>Capacity Building Drives</i> – Programmes de sensibilisation sur le patrimoine moderne, le béton, béton armé, les risques, organisés par la NDMA, et l'Administration de Chandigarh – Cible : architectes, ingénieurs, expert en patrimoine, et gestionnaires. 6. <i>Autres partenaires dans capacity building</i> : INTACH ; autorité de Chandigarh, Ministère du tourisme – En cours – Cible : touristes et citoyens. 7. <i>Publications scientifiques au CCA, séminaires, conférences</i> – En cours – Cible : architectes, ingénieurs, experts en patrimoine, gestionnaires. 8. <i>Publications, ministère du Tourisme, creation of STEPS</i> – En cours – Cible : touristes et citoyens. 9. <i>Formation du personnel de sécurité et des guides touristiques</i> – En cours 10. <i>Musée de la ville (secteur 10) ; Centre Le Corbusier (secteur 19) ; Musée in the UT Secrétariat ; Musée de la Haute-Cour</i> – Sont régulièrement mis à jour et enrichis d'archives, de données, sur l'histoire, le développement et l'état de conservation de la Ville – Cible : touristes, chercheurs, citoyens.
Level of qualification of employees (professional sector, technique, maintenance)	<p>L'effectif total du personnel dédié à la gestion touristique du site proposé est de 120 personnes. Ils dépendent du Bureau d'information touristique, du ministère du Tourisme, de l'Administration de Chandigarh.</p> <p>Le staff spécialement affecté au <i>Complexe du Capitole</i> s'établit comme suit : l'Agent d'information touristique ; des guides (10) ; Assistance (Helper) ; Sécurité : police affectée aux touristes ; Police de Tourisme.</p> <p>Par ailleurs, la sécurité (CISF) mobilise environ 500 personnes chaque jour.</p>

Summary table of the management plans of all the component parts of the Property

Name of the Property:


The Architectural Work of Le Corbusier – an Outstanding Contribution to the Modern Movement.

<p>Component part of Property Localisation</p>	<p><i>Couvent Sainte-Marie-de-la-Tourette,</i> Éveux</p> 	<p><i>Musée National des Beaux-Arts de l'Occident,</i> Tokyo</p> 
<p>Sources and levels of funding</p>	<p>Entretien et restauration du patrimoine : travaux financés par le propriétaire et subventionnés par la DRAC, le Conseil régional Rhône-Alpes, le Conseil général de la Loire.</p>	<p>Entretien et conservation à la charge de l'Institution Indépendante Administrative Musée National des Beaux-Arts. L'Institution Indépendante Administrative Musée National des Beaux-Arts, directement financée par l'État, fonctionne grâce à des recettes provenant notamment des tickets d'entrée.</p>
<p>Sources of specialized skills and training in conservation and management techniques</p>	<p>DRAC, ACMH et Fondation Le Corbusier.</p> <ul style="list-style-type: none"> Le propriétaire (association des Amis de la Tourette) assure l'entretien courant du bâtiment et mène des actions culturelles et de communication. La communauté de communes a mutualisé ses moyens pour déléguer la mission de valorisation touristique à l'Office de Tourisme du Pays de L'Arbresle dont le statut est associatif. 	<p>En ce qui concerne le plan de gestion de l'élément constitutif du bien, sa conservation et sa gestion sont assurées par le propriétaire à partir d'un plan de gestion fondé sur les avis de spécialistes du patrimoine culturel.</p>
<p>Arrangements and infrastructures for visitors</p>	<p>L'association des Amis de la Tourette s'occupe de la gestion culturelle du site. Une offre hôtelière de 55 lits est offerte dans les cellules du couvent, et les repas sont servis dans le réfectoire. Les frères de la communauté ou des salariés laïcs assurent les visites du couvent. Un parking a été aménagé aux abords du couvent.</p> <p>Les actions envisagées</p> <ul style="list-style-type: none"> Mise en place de plaquettes informatives en plusieurs langues et développement du contenu du site Internet dédié. Mise en place de signalétique. <p>Fréquentation : 10 000 visiteurs annuels</p>	<p>L'élément constitutif du bien est situé dans le parc de Ueno dans le centre-ville de la Métropole de Tokyo. L'édifice se trouve à une minute à pied de la sortie « koen guchi » de la gare JR de Ueno et à cinq minutes à pied de la station de métro de Ueno. Tous les lundis, ainsi que pendant la période entre le 28 décembre et le 1^{er} janvier inclus, le musée est fermé aux visiteurs. En dehors de ces dates et des fermetures exceptionnelles, il est en général ouvert.</p> <p>Fréquentation Environ 1 000 000 par an.</p>
<p>Policy and programmes for the enhancement and promotion of the component of the Property</p>	<p>Les actions engagées</p> <ul style="list-style-type: none"> Intégration dans un circuit de découverte patrimoniale. Séjours de travail d'architectes et d'étudiants. Sessions et séminaires autour de problématiques culturelles, religieuses, artistiques ou architecturales. Manifestations artistiques, expositions ou concerts (développement de la programmation d'expositions d'art contemporain initiée depuis 2009). <p>Les actions envisagées</p> <ul style="list-style-type: none"> Développer le contenu du site internet du couvent. Mise en réseau touristique à l'échelle de la Région Urbaine de Lyon (Utopies Réalisées). Démarche "Patrimoine 21" sur la conservation/restauration à l'échelle de la Région Urbaine de Lyon. Développement d'actions à destination du public scolaire. 	<ul style="list-style-type: none"> L'archivage des documents concernant l'élément constitutif du bien est en cours et va se poursuivre. Pour aider les visiteurs à mieux comprendre le bâtiment, un programme de présentation (visites guidées, publications de guides, expositions de documents sur Le Corbusier, etc.) a été mis en place dans le cadre d'un projet éducatif du <i>Musée National des Beaux-arts de l'Occident</i>, et sera poursuivi. Le Parc de Ueno étant une zone où se concentrent de nombreux établissements culturels tels que musées, universités ou une salle de concert, notre perspective est d'approfondir la collaboration entre les différents établissements afin de renforcer son rôle de visage culturel du Japon.
<p>Level of qualification of employees (professional sector, technique, maintenance)</p>	<p>Trois personnes à temps plein et trois personnes à temps partiel chargées de la gestion du couvent, de l'accueil et du fonctionnement de l'activité hôtelière. Un service civique pour le développement d'activité pédagogiques.</p> <p>Les 11 frères du couvent consacrent une partie importante de leur temps à la valorisation du couvent.</p>	<p>Le <i>Musée National des Beaux-Arts de l'Occident</i> est tenu par 21 titulaires et environ 80 contractuels.</p>

Summary table of the management plans of all the component parts of the Property

Nom du Bien :

L'œuvre architecturale de Le Corbusier. Une contribution exceptionnelle au Mouvement Moderne.

<p>Component part of Property Localisation</p>	<p><i>Maison de la Culture, Firminy</i></p> 
<p>Sources and levels of funding</p>	<p>Entretien et restauration du patrimoine : travaux financés par le propriétaire et subventionnés par la DRAC, le Conseil régional Rhône-Alpes, le Conseil général de la Loire, la Ville de Firminy et la communauté d'agglomération de Saint-Etienne Métropole.</p> <p>Animation culturelle : le financement est assuré par la Ville de Firminy et Saint-Etienne Métropole.</p> <p>Valorisation du site : selon les projets le financement provient de la Ville de Firminy et de l'Office du Tourisme communautaire (qui dispose d'un budget propre).</p>
<p>Sources of specialized skills and training in conservation and management techniques</p>	<ul style="list-style-type: none"> • DRAC, ACMH et Fondation Le Corbusier. • La Ville de Firminy assure l'entretien courant des bâtiments, des interventions paysagères, des interventions liées à la circulation, à la signalétique. La conservation du site Le Corbusier est installée dans la Maison de la Culture. • Saint-Etienne Métropole. • L'Office du Tourisme communautaire (animation et visites du site Le Corbusier).
<p>Arrangements and infrastructures for visitors</p>	<p>L'Office du Tourisme communautaire dispose d'une antenne « patrimoine Le Corbusier » qui s'occupe du développement touristique du site et de l'accueil du public.</p> <p>L'antenne s'occupe de la commercialisation du site (carte ambassadeur, boutique). Une banque d'accueil des visiteurs et une boutique existent dans la Maison de la Culture.</p> <p>Des espaces permettant le stationnement des autocars existent dans tous le quartier (vaste parking à proximité de la Maison de la Culture en particulier).</p> <p>Les actions envisagées</p> <ul style="list-style-type: none"> • Le développement d'un plan signalétique à l'échelle de la ville de Firminy. • L'aménagement de la boutique et le déménagement des bureaux de l'Office du Tourisme dans la Maison de la Culture. <p>Fréquentation : 17 119 visiteurs en 2012 – 23 701 visiteurs en 2013</p>
<p>Policy and programmes for the enhancement and promotion of the component of the Property</p>	<p>Les actions engagées</p> <ul style="list-style-type: none"> • Production (itinéraire régional « Architecture du XX^e », visites et ateliers, livrets pour enfants, centre d'interprétation, guide du visiteur). • Promotion (site internet dédié, édition d'un document d'appel). • Communication (plan media et conférences au niveau local et sur les cibles de circuits professionnels). <p>Les actions envisagées</p> <ul style="list-style-type: none"> • Aménagement de 2 nouveaux appartements témoins sur Firminy-Vert. • Mise en réseau touristique à l'échelle de la Région Urbaine de Lyon dans le cadre du projet « Utopies Réalisées » (enrichir les visites en proposant aux visiteurs une approche plus « expérientielle » et sensorielle, mieux valoriser les appartements-témoins). • Démarche Patrimoine 21 sur la conservation / restauration à l'échelle de la Région Urbaine de Lyon. • Obtention d'un label « Pays d'Art et d'Histoire »
<p>Level of qualification of employees (professional sector, technique, maintenance)</p>	<ul style="list-style-type: none"> • Le service « patrimoine Le Corbusier » de l'antenne de l'office du tourisme communautaire emploie une quinzaine de personnes. • La Direction de l'Aménagement, de l'Urbanisme et du Développement Durable compte quinze agents, hors bibliothèque municipale.

CHAPTER VI



Monitoring property

VI (a) / Key indicators for measuring state of conservation

The diversity of the sites - seven countries on three continents, the different legislations and control systems of each of the State Parties, the diversity of the status of public and private owners, of the nature of buildings including both collective and individual houses, all these make it necessary to consider the issue of key indicators at several levels:

- at the level of the series as a whole and at that of each of its constituent elements;
- for public buildings and private buildings;
- for individual properties or collective properties.

If some key indicators may be considered as a matter of objective observation or even auditing, others fall under a more subjective appraisal of the qualities that make up the specific features of *The Architectural Work of Le Corbusier*.

The precise nature and level of requirement of the key indicators are two priorities for the work of the Standing Conference. Several strong guidelines may, however, be stated at this point and a number of indicators common to all the constituent elements of the series can be defined.

General indicators enable assessing the commitment of local authorities and States Parties in the management of constituent elements of the Property. Indicators are implemented with respect to the targeted audiences, partners and objectives of each action performed at the level of each constituent element of the Property.

Key indicators directly collectable from the constituent elements of the Property

➔ 1] Indicators relating to political and financial investment on the site

- Budget variations relating to restoration of the Property
- Institutional partnership(s) put in place

An annual summary table of the financial commitments of each of the partners (owners, local authorities, associations, etc.) will be drawn up for each component of the Property.

➔ 2] Indicators relating to the different projects

- Diversity of funding sources
- Number of actions performed in partnership with local authority services
- External financial support
- Number of co-financed actions
- Satisfaction of inhabitants, users, visitors
- In cases where the building can be visited:
 - frequency of visits;
 - latest attendance figures (including the number of fee-paying visitors or of those for special events such as the European Heritage Days);
 - any modifications to visiting conditions;
 - state of the signage in the neighbourhood of the building;
 - list of brochures, publications, audio guides and any other material made available to visitors.

➔ 3] Indicators relating to the conservation, restoration and maintenance of the constituent element of the Property

- Evolution of protection measures for the constituent element of the Property (listing, inscription, ZPPAUP / AVAP, SCOT, PLU, etc.)
- Respect of the use of the building

- Apparent anomalies
- Budgeting for the conservation, restoration or maintenance of the building (nature, cost, funding of work carried out on the constitutive element of the Property).

➔ 4] Indicators relating to the management of the buffer zone

- Statement of the main changes due to environmental pressure in the buffer zone (planning permission authorisations and notifications in the buffer zone)
- Number of people living in the protected area
- Modification of the conditions of access

➔ 5] Economic Indicators

These indicators are of different kinds (turnover for tourist stays and per-guest spending; jobs created directly, indirectly or induced; direct and induced taxation, etc.), but can help assess the direct or indirect economic benefits to the local population of projects for enhancing the Property, in relation to the investments made.

➔ 6] Indicators relating to each action

The specific monitoring indicators can be identified in each project of the management plan's action programme for each constituent element of the Property (see Appendix). Their nature will vary with the nature of the project (qualitative / quantitative indicator, process indicator, performance indicator, etc.).

Visual records: survey photographs

Verification of the physical integrity of the exterior through a series of photographic views, precise visual records obtained on each occasion from the same of viewpoint and at the same angle:

- general views;
- views of certain details, to be chosen depending on the objects (e.g. general volumetrics, window and door profiles, exterior polychrome, respect of the open spaces under the pilotis, the state of rendered façades, etc.);
- for buildings in which both exterior and interior are protected, these provisions extend to certain qualities specific to the works of Le Corbusier: respect of interior volumetric masses, existing visual cones, polychrome interiors, etc.

Key indicators to be verified in records or resource centres

- Statement of any planning permissions relating to the component
- Evolution of the number of inhabitants in the buffer zone
- Frequency and extent of planning permissions in the buffer zone
- List of new publications concerning the building
- Sums allocated to recent building works, source of funding
- New enhancement programmes implemented locally

Setting up records of the restoration and maintenance of buildings by Le Corbusier

In the short term, the key indicators enable regular measuring of the state of conservation of the selected components in the series of *The Architectural Works of Le Corbusier*. In the long term, they contribute to setting up records of the restoration and maintenance of the works of Le Corbusier and the accumulation of knowledge useful to the understanding and restoration of the modern heritage. The creation of these records corresponds to one of the objectives of the Fondation Le Corbusier, which has entrusted this mission to an architect employed full-time since 2004.

Summary table of the monitoring indicators for the Series

Name of the Property:

The Architectural Work of Le Corbusier. An Outstanding Contribution to the Modern Movement.

This table lists the key monitoring indicators that can be collected by each of the constituent elements of the Property.

Their nature is variable (qualitative or quantitative, indicators of implementation of resources, of performance etc.). The information collected is particularly useful for readjusting action programmes when necessary.

- The indicators relating to "implementation of means" enable estimating the effectiveness of the resources mobilized by managers in order to carry out the actions planned. The aim is to assess the correlation of these resources with the goals being pursued throughout the process of constructing a project.

- The "performance indicators" enable assessment of the effectiveness or quality of the various phases of a project after their completion, in terms of the resources mobilized and the objectives pursued.

The collection of information is carried out locally (State services / local authorities / owners, etc.). The Le Corbusier Foundation regularly makes inventories of all the data collected. In the short term, the key indicators enable regularly measuring the state of preservation of the elements selected in the series of *The Architectural Works of Le Corbusier*. In the long term, they contribute to the setting up of archives of the restoration and maintenance of works by Le Corbusier and the accumulation of knowledge useful for the understanding and restoration of modern heritage. The creation of these records corresponds to one of the objectives of the Fondation Le Corbusier, which has entrusted this mission to an architect employed full-time since 2004.

Other indicators will enable monitoring of the buffer zones, assessing cultural and tourism enhancement programmes implemented on the Property or the economic impact of the actions engaged.

Specific additional monitoring indicators for certain constituent elements of the Property are identified in the local management plans attached.

Key monitoring indicators by subject	Monitoring indicators	Frequency of data collecting	Source of data / Responsible authority
Political and financial investment in the constituent element of the Property	Evolution of the budgets relating to restoration of the Property	Annual	State / local authorities / owners
	Institutional partnership(s) set up	Annual	State / local authorities / owners
Conservation, restoration and maintenance of the constituent element of the Property	Evolution of protection of the constituent element of the Property (listing, inscription, ZPPAUP/AVAP, SCOT, PLU, ...)	Annual	State / local authorities
	List of works permits relating to the constituent element of the Property, should these exist	Annual	State / local authorities / owners
	Monitoring of respect of use of the building	Continuous	State / local authorities / owners
	List of apparent anomalies	Continuous	State / local authorities / owners / Fondation Le Corbusier
	Assessment of budgets relating to the conservation, restoration or maintenance of the building (nature, cost, funding of work carried out on the constituent element of the Property)	Annual	State / local authorities / owners / Fondation Le Corbusier
	Visual records: survey photographs*	Every 3 years	State / local authorities / owners / Fondation Le Corbusier

* Verification of the physical integrity of the exterior through a series of photographic views, precise visual records obtained on each occasion from the same of viewpoint and at the same angle:

- general views;
- views of certain details, to be determined depending on the objects (e.g. general volumetrics, window and door profiles, exterior polychrome, respect of open spaces under the pilotis, state of surface render, etc.);
- for buildings of which both exterior and interior are protected, these provisions extend to certain qualities specific to the works of Le Corbusier: respect of interior volumetric masses, existing visual cones, polychrome interiors, etc.

Key monitoring indicators by subject	Monitoring indicators	Frequency of data collecting	Source of data / Responsible authority
Management of the buffer zone	List of the main changes due to environmental pressure in the buffer zone (works permits and notifications in the buffer zone)	Annual (continuous vigilance where urgent)	State / local authorities / owners
	Measuring the frequency and importance of works permits in the buffer zone	Continuous	State / owner / local authorities
	Measuring the evolution of the number of inhabitants in the buffer zone and in the constituent element of the Property	Every six years	State / local authorities / owners
	Monitoring of modification of conditions of access	Continuous	State / local authorities / owners
Promotion and enhancing of the tourist value of the Property	Monitoring the frequency of visits	Continuous	State / local authorities / bodies responsible for enhancing the tourist value of the constituent elements of the Property / owners
	Record of the latest attendance figures (including the number of fee-paying visitors or of those for special events such as the European Heritage Days)	Annual	State / local authorities / bodies responsible for enhancing the tourist value of the constituent elements of the Property / owners
	Monitoring of any modifications in visiting conditions	Continuous	State / local authorities / bodies responsible for enhancing the tourist value of the constituent elements of the Property / owners
	Analysis of the state of the signage in the neighbourhood of the constituent element of the Property (informative, directional)	Annual	State / local authorities / bodies responsible for enhancing the tourist value of the constituent elements of the Property / owners
	List of brochures, publications, audio guides and any other material made available to visitors	Annual	State / local authorities / bodies responsible for enhancing the tourist value of the constituent elements of the Property / owners
	List of new publications concerning the building	Continuous	State / owner / local authorities / Fondation Le Corbusier
	Monitoring of new enhancement programmes implemented locally	Continuous	State / owner / local authorities / Fondation Le Corbusier / Association of Le Corbusier sites
Economic development (assessment of direct or indirect economic benefits to the local population of projects for enhancing the Property, in relation to the investments made)	Assessment of turnover figure for tourist stays	Annual	State / local authorities / bodies responsible for enhancing the tourist value of the constituent elements of the Property / owners
	Assessment of spending per visitor	Annual	State / local authorities / bodies responsible for enhancing the tourist value of the constituent elements of the Property / owners
	Assessment of jobs created directly, indirectly or induced	Annual	State / local authorities / bodies responsible for enhancing the tourist value of the constituent elements of the Property / owners
	Assessment of direct and induced taxation	Annual	State / local authorities / bodies responsible for enhancing the tourist value of the constituent elements of the Property / owners

Key monitoring indicators by subject	Monitoring indicators	Frequency of data collecting	Source of data / Responsible authority
General indicators relating to the monitoring of large projects or actions engaged on each constituent element of the Property (management plan action programme)	Analysis of the state of advancement of the actions envisaged	At mid-term At expiration of the management plan (3 – 6 years)	State / local authorities / owners
	Analysis of the diversity of funding sources	At mid-term At expiration of the management plan (3 – 6 years)	State / local authorities / owners
	Number of actions pursued in partnership with regional government services	At mid-term At expiration of the management plan (3 – 6 years)	State / local authorities / owners
	Existence of external financial support	At mid-term At expiration of the management plan (3 – 6 years)	State / local authorities / owners

VI (b) / Administrative provisions for monitoring property

Monitoring of the property is performed, in each country, in accordance with the legal procedures in force, and/or with the aid of the existing specialised institutions. The relevant legal framework in each country was discussed in Chapter V. The management plans for each component part of the Property listed in the appendix itemize the administrative arrangements and the institutions responsible for monitoring each of them.

VI (c) / Results of previous reporting exercises

“The Architectural and Urban Work of Le Corbusier”, 2008.
Decision 33COM/8B.19



“The Architectural Work of Le Corbusier, an exceptional contribution to the Modern Movement”, 2011
Decision : 35 COM 8B.40

CHAPTER VII



Documentation

VII (a) / Photographs and audiovisual image inventory and authorization form

Œuvre	[1] Maisons La Roche et Jeanneret	[1] Maisons La Roche et Jeanneret	[1] Maisons La Roche et Jeanneret	[1] Maisons La Roche et Jeanneret
				
N° d'identification de la photo	1-1	1-2	1-3	1-4
Légende	Façades Maisons La Roche et Jeanneret	Intérieurs de La Roche, hall	Galerie de tableaux, Maison La Roche	Intérieurs La Roche
Format	jpeg	jpeg	jpeg	jpeg
Date de la photo	2005	2010	2010	2010
Photographe/réalisateur	Oliver Martin-Gambier	Oliver Martin-Gambier	Oliver Martin-Gambier	Oliver Martin-Gambier
Détenteur du copyright*	FLC/ADAGP	FLC/ADAGP	FLC/ADAGP	FLC/ADAGP
Coordonnées du détenteur du copyright	8-10 Square du Docteur Blanche 75016 Paris France	8-10 Square du Docteur Blanche 75016 Paris France	8-10 Square du Docteur Blanche 75016 Paris France	8-10 Square du Docteur Blanche 75016 Paris France
Cession non exclusive des droits	Oui	Oui	Oui	Oui

* si ce n'est pas le photographe/réalisateur

Œuvre	[2] Petite villa au bord du Lac Léman	[2] Petite villa au bord du Lac Léman	[2] Petite villa au bord du Lac Léman	[2] Petite villa au bord du Lac Léman
				
N° d'identification de la photo	2-1	2-2	2-3	2-4
Légende	Vue de la Petite villa, côté route	Détail façade sur route, Petite villa	Façade sud, Petite villa	Intérieurs, Petite villa
Format	jpeg	jpeg	jpeg	jpeg
Date de la photo	2012	2012	2014	2012
Photographe/réalisateur	Oliver Martin-Gambier	Oliver Martin-Gambier	Bénédicte Gandini	Oliver Martin-Gambier
Détenteur du copyright*	FLC/ADAGP	FLC/ADAGP	FLC/ADAGP	FLC/ADAGP
Coordonnées du détenteur du copyright	8-10 Square du Docteur Blanche 75016 Paris France	8-10 Square du Docteur Blanche 75016 Paris France	8-10 Square du Docteur Blanche 75016 Paris France	8-10 Square du Docteur Blanche 75016 Paris France
Cession non exclusive des droits	Oui	Oui	Oui	Oui

* si ce n'est pas le photographe/réalisateur

Photographs and audiovisual image inventory and authorization form





Œuvre	[3] Cité Frugès	[3] Cité Frugès	[3] Cité Frugès	[3] Cité Frugès
				
N° d'identification de la photo	3-1	3-2	3-3	3-4
Légende	Pessac	Maisons gratte-ciel, Pessac	Rue, Pessac	Cité Frugès de Pessac
Format	jpeg	jpeg	jpeg	jpeg
Date de la photo	2012	2012	2012	2014
Photographe/réalisateur	Bénédicte Gandini	Bénédicte Gandini	Bénédicte Gandini	Nikolas Ernult
Détenteur du copyright*	FLC/ADAGP	FLC/ADAGP	FLC/ADAGP	Ville de Pessac - Nikolas Ernult
Coordonnées du détenteur du copyright	8-10 Square du Docteur Blanche 75016 Paris France	8-10 Square du Docteur Blanche 75016 Paris France	8-10 Square du Docteur Blanche 75016 Paris France	Mission de développement Cité Frugès - Le Corbusier 4 rue Le Corbusier 33600 Pessac - France
Cession non exclusive des droits	Oui	Oui	Oui	Oui

* si ce n'est pas le photographe/réalisateur

Œuvre	[4] Maison Guiette	[4] Maison Guiette	[4] Maison Guiette	[4] Maison Guiette
				
N° d'identification de la photo	4-1	4-2	4-3	4-4
Légende	Guiette	Pignon, Guiette	Intérieurs, Guiette	Pan de verre, Guiette
Format	jpeg	jpeg	jpeg	jpeg
Date de la photo	1988	2014	1988	1988
Photographe/réalisateur	P. De Prins	Piet Geleyns	P. De Prins	P. De Prins
Détenteur du copyright*	VIOE	VIOE	VIOE	VIOE
Coordonnées du détenteur du copyright	VIOE, Koning Albert II-laan 19 bus 5, B-1210 Brussel, Belgique	VIOE, Koning Albert II-laan 19 bus 5, B-1210 Brussel, Belgique	VIOE, Koning Albert II-laan 19 bus 5, B-1210 Brussel, Belgique	VIOE, Koning Albert II-laan 19 bus 5, B-1210 Brussel, Belgique
Cession non exclusive des droits	Oui	Oui	Oui	Oui

* si ce n'est pas le photographe/réalisateur

Photographs and audiovisual image inventory and authorization form

Œuvre	[5] Maisons de la Weissenhof-Siedlung	[5] Maisons de la Weissenhof-Siedlung	[5] Maisons de la Weissenhof-Siedlung	[5] Maisons de la Weissenhof-Siedlung
				
N° d'identification de la photo	5-1	5-2	5-3	5-4
Légende	Maison individuelle, Weissenhof	Maisons jumelles, Weissenhof	Toi-terrasse maison jumelée, Weissenhof	Intérieurs maison jumelée, Weissenhof
Format	jpeg	jpeg	jpeg	jpeg
Date de la photo	2008	2005	2005	2005
Photographe/réalisateur	Birgita Gonzales	Thomas Wolf	Thomas Wolf	Thomas Wolf
Détenteur du copyright*	Landeshauptstadt	Wüstenrot Stiftung	Wüstenrot Stiftung	Wüstenrot Stiftung
Coordonnées du détenteur du copyright	Landeshauptstadt Stuttgart Amt für Stadtplanung und Stadterneuerung Eberhardstr. 10 70173 Stuttgart	Wüstenrot Stiftung, Hohenzollernstraße 45, 71630 Ludwigsburg Allemagne	Wüstenrot Stiftung, Hohenzollernstraße 45, 71630 Ludwigsburg Allemagne	Wüstenrot Stiftung, Hohenzollernstraße 45, 71630 Ludwigsburg Allemagne
Cession non exclusive des droits	Oui	Oui	Oui	Oui

* si ce n'est pas le photographe/réalisateur





Œuvre	[6] Villa Savoye	[6] Villa Savoye	[6] Villa Savoye	[6] Villa Savoye
				
N° d'identification de la photo	6-1	6-2	6-3	6-4
Légende	Vue générale, Villa Savoye	Toit-terrasse, Villa Savoye	Parcours sous les pilotis, Villa Savoye	Loge du jardinier, Villa Savoye
Format	jpeg	jpeg	jpeg	jpeg
Date de la photo	2014	2014	2011	2013
Photographe/réalisateur	Rémi Grelaud	R. Grelaud	Bénédicte Gandini	Bénédicte Gandini
Détenteur du copyright*	FLC/ADAGP	FLC/ADAGP	FLC/ADAGP	FLC/ADAGP
Coordonnées du détenteur du copyright	8-10 Square du Docteur Blanche 75016 Paris France	8-10 Square du Docteur Blanche 75016 Paris France	8-10 Square du Docteur Blanche 75016 Paris France	8-10 Square du Docteur Blanche 75016 Paris France
Cession non exclusive des droits	Oui	Oui	Oui	Oui

* si ce n'est pas le photographe/réalisateur

Photographs and audiovisual image inventory and authorization form





Œuvre	[7] Immeuble Clarté	[7] Immeuble Clarté	[7] Immeuble Clarté	[7] Immeuble Clarté
				
N° d'identification de la photo	7-1	7-2	7-3	7-4
Légende	Façade Clarté	Détail façade, Clarté	Détail intérieur appartement, Clarté	Cage d'escalier, Clarté
Format	jpeg	jpeg	jpeg	jpeg
Date de la photo	2010	2010	2011	2011
Photographe/réalisateur	J.J. De Chambrier	J.J. De Chambrier	Bénédicte Gandini	Bénédicte Gandini
Détenteur du copyright*	J.J. De Chambrier / OFC	J.J. De Chambrier / OFC	FLC/ADAGP	FLC/ADAGP
Coordonnées du détenteur du copyright	Office fédéral de la Culture Hallwylstr. 15, 3003 Bern Suisse	Office fédéral de la Culture Hallwylstr. 15, 3003 Bern Suisse	8-10 Square du Docteur Blanche 75016 Paris France	8-10 Square du Docteur Blanche 75016 Paris France
Cession non exclusive des droits	Oui	Oui	Oui	Oui

* si ce n'est pas le photographe/réalisateur





Œuvre	[8] Immeuble locatif à la Porte Molitor	[8] Immeuble locatif à la Porte Molitor	[8] Immeuble locatif à la Porte Molitor	[8] Immeuble locatif à la Porte Molitor
				
N° d'identification de la photo	8-1	8-2	8-3	8-4
Légende	Façade Molitor	Sortie en terrasse appartement de Le Corbusier, Molitor	Atelier de peinture de Le Corbusier, Molitor	Salon, appartement de Le Corbusier, Molitor
Format	jpeg	jpeg	jpeg	jpeg
Date de la photo	2012	2012	2012	2012
Photographe/réalisateur	Oliver Martin-Gambier	Oliver Martin-Gambier	Oliver Martin-Gambier	Oliver Martin-Gambier
Détenteur du copyright*	FLC/ADAGP	FLC/ADAGP	FLC/ADAGP	FLC/ADAGP
Coordonnées du détenteur du copyright	8-10 Square du Docteur Blanche 75016 Paris France	8-10 Square du Docteur Blanche 75016 Paris France	8-10 Square du Docteur Blanche 75016 Paris France	8-10 Square du Docteur Blanche 75016 Paris France
Cession non exclusive des droits	Oui	Oui	Oui	Oui

* si ce n'est pas le photographe/réalisateur

Photographs and audiovisual image inventory and authorization form

Œuvre	[9] Unité d'habitation	[9] Unité d'habitation	[9] Unité d'habitation	[9] Unité d'habitation
				
N° d'identification de la photo	9-1	9-2	9-3	9-4
Légende	Détail façade est, UH, Marseille	Toit-terrasse, UH, Marseille	La Rue commerçante UH, Marseille	Cuisine, appartement témoin, UH, Marseille
Format	jpeg	jpeg	jpeg	jpeg
Date de la photo	2012	2013	2013	2013
Photographe/réalisateur	Bénédicte Gandini	Bénédicte Gandini	Bénédicte Gandini	Bénédicte Gandini
Détenteur du copyright*	FLC/ADAGP	FLC/ADAGP	FLC/ADAGP	FLC/ADAGP
Coordonnées du détenteur du copyright	8-10 Square du Docteur Blanche 75016 Paris France	8-10 Square du Docteur Blanche 75016 Paris France	8-10 Square du Docteur Blanche 75016 Paris France	8-10 Square du Docteur Blanche 75016 Paris France
Cession non exclusive des droits	Oui	Oui	Oui	Oui

* si ce n'est pas le photographe/réalisateur

Œuvre	[10] Manufacture à Saint-Dié	[10] Manufacture à Saint-Dié	[10] Manufacture à Saint-Dié	[10] Manufacture à Saint-Dié
				
N° d'identification de la photo	10-1	10-2	10-3	10-4
Légende	Façade usine Duval	Toit-terrasse, usine Duval	Intérieurs, usine Duval	Bureau, usine Duval
Format	jpeg	jpeg	jpeg	jpeg
Date de la photo	2012	2012	2012	2012
Photographe/réalisateur	Oliver Martin-Gambier	Oliver Martin-Gambier	Oliver Martin-Gambier	Oliver Martin-Gambier
Détenteur du copyright*	FLC/ADAGP	FLC/ADAGP	FLC/ADAGP	FLC/ADAGP
Coordonnées du détenteur du copyright	8-10 Square du Docteur Blanche 75016 Paris France	8-10 Square du Docteur Blanche 75016 Paris France	8-10 Square du Docteur Blanche 75016 Paris France	8-10 Square du Docteur Blanche 75016 Paris France
Cession non exclusive des droits	Oui	Oui	Oui	Oui

* si ce n'est pas le photographe/réalisateur

Photographs and audiovisual image inventory and authorization form

Œuvre	[11] Maison du Docteur Curutchet	[11] Maison du Docteur Curutchet	[11] Maison du Docteur Curutchet	[11] Maison du Docteur Curutchet
				
N° d'identification de la photo	11-1	11-2	11-3	11-4
Légende	Maison Curutchet	Intérieurs, Maison Curutchet	Rampe, Maison Curutchet	Détail intérieur, Maison Curutchet
Format	jpeg	jpeg	jpeg	jpeg
Date de la photo	2012	2012	2012	2012
Photographe/réalisateur	Oliver Martin-Gambier	Oliver Martin-Gambier	Oliver Martin-Gambier	Oliver Martin-Gambier
Détenteur du copyright*	FLC/ADAGP	FLC/ADAGP	FLC/ADAGP	FLC/ADAGP
Coordonnées du détenteur du copyright	8-10 Square du Docteur Blanche 75016 Paris France	8-10 Square du Docteur Blanche 75016 Paris France	8-10 Square du Docteur Blanche 75016 Paris France	8-10 Square du Docteur Blanche 75016 Paris France
Cession non exclusive des droits	Oui	Oui	Oui	Oui

* si ce n'est pas le photographe/réalisateur

Œuvre	[12] Chapelle Notre-Dame-du-Haut	[12] Chapelle Notre-Dame-du-Haut	[12] Chapelle Notre-Dame-du-Haut	[12] Chapelle Notre-Dame-du-Haut
				
N° d'identification de la photo	12-1	12-2	12-3	12-4
Légende	Chapelle de Ronchamp	Détail façade sud, Chapelle de Ronchamp	Maisons des pèlerins, Ronchamp	Détail gargouille et fontaine, Ronchamp
Format	jpeg	jpeg	jpeg	jpeg
Date de la photo	2006	2014	2014	2014
Photographe/réalisateur	AONDH	Bénédicte Gandini	Bénédicte Gandini	Bénédicte Gandini
Détenteur du copyright*	AONDH	FLC/ADAGP	FLC/ADAGP	FLC/ADAGP
Coordonnées du détenteur du copyright	Association Œuvre de Notre-Dame du Haut 13 rue de la Chapelle 70250 Ronchamp France	8-10 Square du Docteur Blanche 75016 Paris France	8-10 Square du Docteur Blanche 75016 Paris France	8-10 Square du Docteur Blanche 75016 Paris France
Cession non exclusive des droits	Oui	Oui	Oui	Oui

* si ce n'est pas le photographe/réalisateur

Photographs and audiovisual image inventory and authorization form

Œuvre	[13] <i>Cabanon de Le Corbusier</i>	[13] <i>Cabanon de Le Corbusier</i>	[13] <i>Cabanon de Le Corbusier</i>	[13] <i>Cabanon de Le Corbusier</i>
				
N° d'identification de la photo	13-1	13-2	13-3	13-4
Légende	Site du Cabanon	Cabanon	Intérieurs du Cabanon	Mobilier Cabanon
Format	jpeg	jpeg	jpeg	jpeg
Date de la photo	2011	2011	2011	2011
Photographe/réalisateur	Oliver Martin-Gambier	Oliver Martin-Gambier	Oliver Martin-Gambier	Oliver Martin-Gambier
Détenteur du copyright*	FLC/ADAGP	FLC/ADAGP	FLC/ADAGP	FLC/ADAGP
Coordonnées du détenteur du copyright	8-10 Square du Docteur Blanche 75016 Paris France	8-10 Square du Docteur Blanche 75016 Paris France	8-10 Square du Docteur Blanche 75016 Paris France	8-10 Square du Docteur Blanche 75016 Paris France
Cession non exclusive des droits	Oui	Oui	Oui	Oui

* si ce n'est pas le photographe/réalisateur


Œuvre	[14] <i>Complexe du Capitole</i>	[14] <i>Complexe du Capitole</i>	[14] <i>Complexe du Capitole</i>	[14] <i>Complexe du Capitole</i>
				
N° d'identification de la photo	14-1	14-2	14-3	14-4
Légende	Secrétariat, Chandigarh	Rampe, Haute Cour, Chandigarh	Détail façade, Secrétariat, Chandigarh	Extérieurs Assemblée, Chandigarh
Format	jpeg	jpeg	jpeg	jpeg
Date de la photo	2007	2012	2012	2012
Photographe/réalisateur	Michel Richard	Bénédicte Gandini	Bénédicte Gandini	Bénédicte Gandini
Détenteur du copyright*	FLC/ADAGP	FLC/ADAGP	FLC/ADAGP	FLC/ADAGP
Coordonnées du détenteur du copyright	8-10 Square du Docteur Blanche 75016 Paris France	8-10 Square du Docteur Blanche 75016 Paris France	8-10 Square du Docteur Blanche 75016 Paris France	8-10 Square du Docteur Blanche 75016 Paris France
Cession non exclusive des droits	Oui	Oui	Oui	Oui

* si ce n'est pas le photographe/réalisateur

Photographs and audiovisual image inventory and authorization form

Œuvre	[15] Couvent Sainte-Marie-de-la-Tourette	[15] Couvent Sainte-Marie-de-la-Tourette	[15] Couvent Sainte-Marie-de-la-Tourette	[15] Couvent Sainte-Marie-de-la-Tourette
				
N° d'identification de la photo	15-1	15-2	15-3	15-4
Légende	Couvent de la Tourette	Façade, La Tourette	Détail façades, pans ondulatoires	Réfectoire, La Tourette
Format	jpeg	jpeg	jpeg	jpeg
Date de la photo	2011	2011	2011	2011
Photographe/réalisateur	Oliver Martin-Gambier	Oliver Martin-Gambier	Oliver Martin-Gambier	Oliver Martin-Gambier
Détenteur du copyright*	FLC/ADAGP	FLC/ADAGP	FLC/ADAGP	FLC/ADAGP
Coordonnées du détenteur du copyright	8-10 Square du Docteur Blanche 75016 Paris France	8-10 Square du Docteur Blanche 75016 Paris France	8-10 Square du Docteur Blanche 75016 Paris France	8-10 Square du Docteur Blanche 75016 Paris France
Cession non exclusive des droits	Oui	Oui	Oui	Oui

* si ce n'est pas le photographe/réalisateur

Œuvre	[16] Musée National des Beaux-Arts de l'Occident	[16] Musée National des Beaux-Arts de l'Occident	[16] Musée National des Beaux-Arts de l'Occident	[16] Musée National des Beaux-Arts de l'Occident
				
N° d'identification de la photo	16-1	16-2	16-3	16-4
Légende	Façade	Façade	19 th century Hall	Salle d'exposition A'A
Format	jpeg	jpeg	jpeg	jpeg
Date de la photo	2007	2007	2007	2007
Photographe/réalisateur				
Détenteur du copyright*	NMWA	NMWA	NMWA	NMWA
Coordonnées du détenteur du copyright	7-7 Ueno-Koen, Taito-ku, Tokyo Japon	7-7 Ueno-Koen, Taito-ku, Tokyo Japon	7-7 Ueno-Koen, Taito-ku, Tokyo Japon	7-7 Ueno-Koen, Taito-ku, Tokyo Japon
Cession non exclusive des droits	Oui	Oui	Oui	Oui

* si ce n'est pas le photographe/réalisateur

Photographs and audiovisual image inventory and authorization form

Œuvre	[17] Maison de la Culture	[17] Maison de la Culture	[17] Maison de la Culture	[17] Maison de la Culture
				
N° d'identification de la photo	17-1	17-2	17-3	17-4
Légende	Façade vers le stade, Firminy	Pignon, Firminy	Détail façade, Firminy	Intérieurs, pans ondulatoires, Firminy
Format	jpeg	jpeg	jpeg	jpeg
Date de la photo	2008	2011	2011	2011
Photographe/réalisateur	Oliver Martin-Gambier	Oliver Martin-Gambier	Oliver Martin-Gambier	Oliver Martin-Gambier
Détenteur du copyright*	FLC/ADAGP	FLC/ADAGP	FLC/ADAGP	FLC/ADAGP
Coordonnées du détenteur du copyright	8-10 Square du Docteur Blanche 75016 Paris France	8-10 Square du Docteur Blanche 75016 Paris France	8-10 Square du Docteur Blanche 75016 Paris France	8-10 Square du Docteur Blanche 75016 Paris France
Cession non exclusive des droits	Oui	Oui	Oui	Oui

* si ce n'est pas le photographe/réalisateur

VII (d) / Address where inventory, records and archives are held

The main resource centres are as follows:

Fondation Le Corbusier

(France)

- **Fondation Le Corbusier**
8-10 square du Docteur Blanche
75016 Paris, France
Tel. : +33 (0) 1 42 88 41 53
www.fondationlecorbusier.fr

Médiathèque du Patrimoine

(France)

- **Médiathèque de l'Architecture et du Patrimoine**
11 rue du Séminaire de Conflans
94220 Charenton-le-Pont, France
Téléphone : 01 40 15 76 22
Télécopie : 01 40 15 75 75
<http://www.mediatheque-patrimoine.culture.gouv.fr/>

Directions régionales des affaires culturelles

(France)

Archives Nationales

(France)

Centre des archives contemporaines

- **Centre des archives contemporaines (CAC)**
2 rue des archives
77300 Fontainebleau Cedex, France
Tel. : (33) 1 64 31 73 73
Télécopie : (33) 1 64 31 73 03
www.archivesnationales.culture.gouv.fr/cac/fr/index.html

The very many local resource centres in the different countries of this series are identified and classified in the specific files on each object.

VII (e) / Bibliography

The bibliographical references on the life and work of Le Corbusier are innumerable. Those found here are the most pertinent to the series, also the most recent and therefore more accessible. We have also given preference to works in French and English, the two official Unesco languages.

They are divided into different categories:

- Le Corbusier's main writings
- General publications on Le Corbusier's life and work
- Specific publications on the selected themes and works
- Multimedia aids

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Main websites and useful email addresses

Germany

- www.weissenhofmuseum.de : site web du Musée du Weissenhof dans la maison Le Corbusier
- www.corbusierhaus.org : site web de l'Unité d'habitation de Berlin

Argentina

- <http://capba.org.ar/> - info@capba.org.ar : site en espagnol et adresse e-mail du collège des architectes de la province de Buenos Aires. Présentation de la villa Currutchet.

France

- www.fondationlecorbusier.asso.fr : site officiel de la Fondation Le Corbusier en français et en anglais. Présentation de la Fondation, de ses fonds, index des archives, actualité de Le Corbusier.
- reservation@fondationlecorbusier.fr : adresse pour la réservation des visites de la Villa La Roche et de l'appartement de l'Immeuble Molitor.
- info@fondationlecorbusier.fr : adresse pour rendez-vous de consultation à la bibliothèque de la Fondation Le Corbusier.
- www.monum.fr/visitez/decouvrir/fiche.dml?lang=fr&id=48 : pages du site officiel du Centre des Monuments nationaux (MOMUM) dédiées à la Villa Savoye. Historiques, photographies, informations pratiques.
- www.fondationsuisse.fr/contacts.html : site officiel du Pavillon Suisse de la Cité universitaire de Paris : renseignements pratiques pour les étudiants, actualité, présentation du pavillon.
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- www.ville-firminy.fr/lecorbusier : site officiel de la municipalité de Firminy sur le patrimoine corbuséen de la ville. Présentation de ce patrimoine, consultation d'archives, actualité de Le Corbusier, conditions d'accueil.
- www.marseille-citeradiouse.org/ : site officiel en français de l'association des habitants de la Cité radieuse de Marseille. Présentation de l'association, de l'édifice, et de l'actualité de Le Corbusier.
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- otroquebrunecm@ifrance.com : adresse email pour contacts sur le Cabanon de Roquebrune-Cap-Martin.
- www.st-etienne.archi.fr/corbu/corbu.html : site de l'École Nationale Supérieure d'Architecture de Saint-Etienne sur la construction de l'église Saint-Pierre de Firminy. Recueil de vidéos de l'avancement du chantier.

- www.ina.fr/actualite/dossiers/2005/Aout2005.fr.html : site de l'Institut National de l'Audiovisuel (INA, France) en français, offrant en consultation une série d'extraits d'émissions de la télévision française consacrés à Le Corbusier et à son œuvre.
- www.couventlatourette.com : site officiel en français du couvent de la Tourette. Présentation de l'édifice, des activités du Centre Thomas More et de la communauté des frères Franciscains.
- www.ecliptique.com/ronchamps/hd/index.html : site interactif en français. Vues récentes de la chapelle de Ronchamp permettant une navigation autour de la chapelle.
- www.ecliptique.com/ronchamps/hd/index.html : site officiel en français de l'association de l'Œuvre de Notre-Dame-du-Haut. Présentation de l'Association, du site, de la chapelle, visite guidée, documentation.

Japan

- www.nmwa.go.jp/en/ : site officiel en anglais du Musée National des Beaux-Arts de l'Occident.
- www.city.taito.lg.jp/sekaiisan_e/ : site officiel en anglais de la Ville de Taito.

Switzerland

- www.villa-blanche.ch/ : site officiel en français et en anglais de la Maison Blanche. Présentation de l'association, de la maison, de Le Corbusier, agenda et actualité.
- www.chaux-de-fonds.ch/bibliotheques/ : site de la bibliothèque de La Chaux-de-Fonds. Plus spécialement orientée vers l'œuvre de jeunesse et sur Charles-Edouard Jeanneret avant son installation à Paris (1917). Elle dispose d'un certain nombre de documents d'archives accessibles au public et aux chercheurs.
- www.corseaux.ch/net/Net_Corseaux.asp?sty=&v-vm=&NoOFS=5883&NumStr=55.10 : site officiel de la commune de Corseaux. Pages dédiées à la villa construite par Le Corbusier.

Whole world

- <http://agram.saariste.nl/index2.html> : base de donnée photographique sur l'architecture comprenant une entrée importante sur Le Corbusier.
- <http://www.greatbuildings.com/gbc.html> : site de photographies et de reconstitution en 3D de réalisations architecturales dont celles de Le Corbusier.

CHAPTER VIII



Contact

Information of
responsible
authorities

VIII (a) / Preparer

VIII (a.1) The institutions

ALLEMAGNE

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Abteilung 6 Fachkräftesicherung und Quartierspolitik
Referat 66 Denkmalpflege und Bauberufsrecht
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ARGENTINE

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Titre : Commission Nationale des Musées, Monuments et lieux historiques
Adresse : Avenida de Mayo 556
Ville, Province/Etat, Pays : Buenos Aires, Argentine
Tél. : +54 +11 43435835
Fax. : +54 +11 43436960
Courriel : comisiondemuseos@cultura.gov.ar

BELGIQUE

Nom : Ministerie van Ruimtelijke Ordening, Woonbeleid en Onroerend Erfgoed
(Ministère de l'Aménagement du Territoire, du Logement et du Patrimoine Immobilier)
Titre : Agence du Patrimoine de Flandre
Adresse : Koning Albert II-iaan 19 bus 5
Ville, Province/Etat, Pays : B-1210 Bruxelles, Belgique
Tél. : 32-2 553 16 50
Fax. : 32-2 553 16 55
Courriel : info@onroenderfgoed.be
Site : www.onroenderfgoed.be

FRANCE

Nom : Ministère de la Culture et de la Communication
Direction Générale des Patrimoines
Département des affaires européennes et internationales
Adresse : 6 rue des Pyramides
Ville, Province/Etat, Pays : 75041, Paris cedex 01, France
Tél. : +33 (0) 1 40 15 33 35

Nom : Fondation Le Corbusier
Titre : Antoine Picon, Président
Michel Richard, Directeur
Bénédicte Gandini, architecte
Adresse : 8-10 square du Docteur Blanche
Ville, Province/Etat, Pays : 75016 Paris, France
Tél. : +33 (0) 1 42 88 41 53
Fax. : +33 (0) 1 42 88 33 17

INDE

Nom : Department of Tourism, Chandigarh Administration
Titre : Director
Adresse : Additional Deluxe Building, adjoining Police Headquarters, Sector 9D, Chandigarh
Tél. : +91 172 2740420
Fax : + 91 172 2740337
Courriel : dtour@chd.nic.in
Site : www.chandigarhtourism.gov.in

JAPON

Nom : Agence des Affaires Culturelles
Titre : Monuments et Sites Division
Adresse : 3-2-2 Kasumigaseki, Chiyoda-ku
Ville, Province/Etat, Pays : Tokyo, Japon
Tél. : +81-3-6734-2877
Fax. : +81-3-6734-3822
Courriel : kinen@bunka.go.jp

SUISSE

Nom : Office fédéral de la culture OFC,
Section Patrimoine culturel et monuments historiques
Adresse : Hallwylstr. 15
Ville, Province/Etat, Pays : CH – 3003 Bern, Suisse
Tél. : + 41 58 462 86 25
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Courriel : denkmalpflege@bak.admin.ch

VIII (a.2) The experts

ALLEMAGNE

Nom : Friedemann Gschwind
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Eberhardstr. 10
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ARGENTINE

Nom : Commission Nationale des Musées, Monuments et lieux historiques
Titre : Architectes Jorge Nestor Bozzano et Gladys Pérez Ferrando
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FRANCE

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Nom : Gilles Ragot
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Ville, Province/Etat, Pays : 38200 Vienne, Isère, France

INDE

Nom : Department of Tourism, Chandigarh Administration
Titre : Director
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Tél. : +91 172 2740420
Fax : + 91 172 2740337
Courriel : dtour@chd.nic.in
Site : www.chandigarhtourism.gov.in

JAPON

Nom : Yoshiyuki Yamana
Titre : Professeur associé (Tokyo university of science), chercheur invité au Musée National des Beaux-arts de l'Occident, architecte dplg, PhD (Paris I)
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Fax. : + 81-3-3828-5135
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SUISSE

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Tél. : +41 58 462 44 48
Fax. : +41 58 462 87 39
Courriel : oliver.martin@bak.admin.ch

VIII (b) / Official Local Institution/Agency

ALLEMAGNE

Nom : Ministerium für Finanzen und Wirtschaft Baden-Württemberg
Abteilung 6 Fachkräftesicherung und Quartierspolitik
Referat 66 Denkmalpflege und Bauberufsrecht
(Ministère des Finances et de l'Économie du Land de Bade-Wurtemberg)
Adresse : Schlossplatz 4, Neues Schloss, 70173 Stuttgart
Ville, Province/Etat, Pays : Stuttgart, République Fédérale d'Allemagne
Tél. : +49 711-123-0
Fax. : +49 711-123-4791
Courriel : poststelle@mfw.bwl.de
Site : www.mfw.baden-wuerttemberg.de

Nom : Landeshauptstadt Stuttgart
Amt für Stadtplanung und Stadterneuerung
(Ville de Stuttgart, capitale régionale du Land
Office de l'urbanisme et du renouvellement urbain)
Adresse : Eberhardstr. 10, 70173 Stuttgart
Ville, Province/Etat, Pays : Stuttgart, République Fédérale d'Allemagne
Tél. : +49 711-216-20010
Fax. : +49 711-216-9520010
Courriel : poststelle.61@stuttgart.de
Site : www.stuttgart.de

ARGENTINE

Nom : Commission de Site Dr. Curutchet
Titre : Institut culturel de la Province de Buenos Aires
Adresse : Calle 5 N° 755 esquina 47 CP 1900
Ville, Province/Etat, Pays : La Plata, Province de Buenos Aires, Argentine
Tél. Fax. : + 54 +221 423 6885/86/87
Courriel : privada.presidencia@ic.gba.gov.ar

Nom : Municipalité de La Plata
Titre : Direction de Préservation du Patrimoine
Adresse : Calle 12 entre 51 y 53 CP 1900
Ville, Province/Etat, Pays : La Plata, Province de Buenos Aires, Argentine
Tél. : +54 +221 427-2342
Fax. : +54 +221 429-1032
Courriel : patrimonio@laplata.gov.ar

BELGIQUE

Nom : Agence du Patrimoine de Flandre - Anvers,
Adresse : Lange Kievitstraat 111/113, bus 52
Ville, Province/Etat, Pays : B-2018 Antwerpen, Belgique
Tél. : +32 3 224 62 17
Fax. : +32 3 224 62 23
Courriel : antwerpen@onroerendergoed.be

Nom : Ville d'Anvers, service des monuments et de l'archéologie
Adresse : Grote Markt 1
Ville, Province/Etat, Pays : B-2000 Antwerpen, Belgique
Tél. : +32 3 338 66 00
Fax. : +32 3 338 20 30
Courriel : monumentenzorg@stad.antwerpen.be

FRANCE

Nom : Ministère de la Culture et de la Communication
Titre : Direction Générale des Patrimoines
Adresse : 182 rue Saint-Honoré
Ville, Province/Etat, Pays : 75001, Paris, France
Fax. : +33 (0) 1 40 15 80 00

INDE

Nom : Department of Tourism, Chandigarh Administration
Titre : Director
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Fax. : +91 172 2740337
Courriel : dtour@chd.nic.in
Site : www.chandigarhtourism.gov.in

JAPON

Nom : Commission de l'éducation de la Métropole de Tokyo
Titre : Service des Programmes, Sous-Direction de l'Éducation Permanente
Adresse : 2-8-1 Nishishinjuku, Shinjuku-ku, Tokyo
Ville, Province/Etat, Pays : Japon
Tél. : + 81-3-5320-6862
Fax. : + 81-3-5388-1734
Courriel : S9000026@section.metro.tokyo.jp

Nom : Commission de l'éducation de la Ville de Taito
Titre : Division de l'Éducation Permanente
Adresse : 3-25-16 Nishi-asakusa, Taito-ku, Tokyo
Ville, Province/Etat, Pays : Japon
Tél. : + 81-3-5246-5852
Fax. : + 81-3-5246-5814
Courriel : bunkazai@taitocity.net

SUISSE

• Petite villa au bord du lac Léman

Nom : Service du patrimoine et des sites
Adresse : Place de la Riponne 10
Ville, Province/Etat, Pays : 1014 Lausanne – Suisse
Tél. : +41 21 316 73 36
Fax. : +41 21 316 73 47

• Immeuble Clarté

Nom : Office du patrimoine et des sites
Adresse : Case postale 22
Ville, Province/Etat, Pays : 1211 Genève 8 – Suisse
Tél. : +41 22 546 61 01
Fax. : +41 22 546 61 10

VIII (c) / Other Local Institutions

Association des sites de Le Corbusier

<http://www.sites-le-corbusier.org/>

Personnes et institutions ressources pour chaque élément constitutif

ALLEMAGNE

Verein der Freunde der Weissenhofsiedlung e.V.
(Association des amis du Weissenhof-Siedlung)
Am Weissenhof 20
70191 Stuttgart
Tél. : +49 711-2579187
Fax : +49 711-2537973
www.weissenhofmuseum.de

ARGENTINE

- Jorge Telerman, Président de l'Institut Culturel de la Province de Buenos Aires
- Architecte Gladys Pérez Ferrando,
Coordinatrice exécutive de la Commission de Site Dr. Curutchet
Adresse : Calle 5 N° 755 esquina 47 CP 1900
Ville, Province/Etat, Pays : La Plata, Province de Buenos Aires, Argentine
Tél./Fax : +54 +221 423 6885/86/87
Courriel : privada.presidencia@ic.gba.gov.ar
- Marian Farías Gómez
Directrice de Patrimoine, Institut de Culture de la Province de Buenos Aires
Calle 12 N° 771. CP. 1900. La Plata, Argentine

BELGIQUE

Nom : Agence du Patrimoine de Flandre
Adresse : Koning Albert II-laan 19 bus 5
Ville, Province/Etat, Pays : B-1210 Bruxelles, Belgique
Tél. : 32-2 553 16 50
Fax : 32-2 553 16 55
Courriel : info@onroerenderfgoed.be

FRANCE

- Maisons La Roche et Jeanneret
Fondation Le Corbusier,
8/10 Square du Docteur Blanche – 75016 Paris
Tél. : +33 (0) 1 42 88 41 53
info@fondationlecorbusier.fr
- Immeuble Molitor
- Appartement de Le Corbusier,
24, rue Nungesser & Coli – 75016 Paris
Tél. : +33 (0) 1 42 88 41 53
info@fondationlecorbusier.fr
- Villa Savoye
82 chemin de Villiers – 78300 Poissy
Tél. : +33 (0) 1 39 65 01 06
<http://villa-savoye.monuments-nationaux.fr>
– Centre des monuments nationaux
4, rue de Turenne – 75004 Paris
Tel. : +33 (0) 1 44 61 21 00
Fax : +33 (0) 1 44 61 20 54

• Cité Frugès

– Mairie de Pessac
BP 40096 – 33604 Pessac Cedex
Tél. : +33 (0) 5 57 02 20 20

– Musée Le Corbusier
33600 Pessac
Tél. : +33 (0) 5 56 36 56 46
<http://fruges.lecorbusier.free.fr>
fruges.lecorbusier@free.fr

• Unité d'habitation de Marseille

280, boulevard Michelet – 13008 Marseille
Tél. : +33 (0) 4 91 16 78 00

[http://www.marseille-citeradieuse.org/
contact@marseille-citeradieuse.org](http://www.marseille-citeradieuse.org/contact@marseille-citeradieuse.org)

– M. Patrick Durand
Foncia Vieux-Port – Conseil Syndical
Syndic "Le Corbusier" 3^e Rue
280 boulevard Michelet – 13 008 Marseille
Tél. : +33 (0) 4 91 77 81 74
Fax : +33 (0) 4 91 77 80 74
corbusier@foncia.fr

• Usine Duval

1 avenue de Robache – 88100 Saint-Dié
Tél. : +33 (0) 3 84 21 26 58
<http://usine.duval.free.fr>

• Cabanon de Le Corbusier

– Sentier du bord de mer
06190 Roquebrune-Cap-Martin
Tél. : +33 (0) 4 92 10 48 48
otroquebrunecm@ifrance.com

– Conservatoire du Littoral
27, rue Blanche – 75009 Paris
Tél. : +33 (0) 1 44 63 56 60
Fax : +33 (0) 1 44 63 56 76

– Délégation de rivages : PACA
François Fouchier
Bastide Beaumanoir
13100 Aix-en-Provence
Tél. : +33 (0) 4 42 91 64 10
Fax : +33 (0) 4 42 91 64 11

• Couvent Sainte-Marie-de-la-Tourette

69210 Éveux
Tél. : +33 (0) 4 74 26 79 70
<http://www.couventlatourette.com/>

• Maison de la culture de Firminy

– Ville de Firminy
Direction du Patrimoine de l'Architecture et de l'Urbanisme de la ville de Firminy
BP 40 - 42702 Firminy
<http://www.ville-firminy.fr/lecorbusier/>

– Saint-Étienne Métropole
35 rue Pierre et Dominique Ponchardier
BP 23 – 42009 Saint-Etienne cedex 02
Tél. : +33 (0) 4 77 49 21 49
Fax. : +33 (0) 4 77 49 21 49
www.agglo-st-etienne.fr
accueil@agglo-st-etienne.fr

• Chapelle Notre-Dame-du-Haut

Association Œuvre Notre-Dame-du-Haut
Chapelle Notre-Dame-du-Haut
Colline de Bourlémont – 70250 Ronchamp
Tél. : +33 (0) 3 84 20 65 13
www.chapellederonchamp.fr

INDE

Nom : Department of Tourism, Chandigarh Administration

Titre : Director

Adresse : Additional Deluxe Building, adjoining Police Headquarters, Sector 9D

Ville, Province/Etat, Pays : Chandigarh, Inde

Tél. : +91 172 2740420

Fax : + 91 172 2740337

Courriel : dtour@chd.nic.in

Site : www.chandigarhtourism.gov.in

JAPON

Nom : Musée National des Beaux-Arts de l'Occident

Titre : Directeur général, Akiko Mabuchi

Adresse : 7-7 Ueno-Koen, Taito-ku, Tokyo

Ville, Province/Etat, Pays : Japon

Tél. : + 81-3-3828-5131

Fax : + 81-3-3828-5135

Courriel : wwwadmin@nmwa.go.jp

SUISSE

• Petite villa au bord du lac Léman

Fondation Le Corbusier FLC

8-10 square du Docteur Blanche

75016 Paris – France

Tél. : +33 (0) 1 42 88 41 53

Fax : +33 (0) 1 42 88 33 17

www.fondationlecorbusier.fr

– Commune de Corseaux

Rue du Village 4

Case Postale

1802 Corseaux – Suisse

Tél. +41 21 925 40 11

Fax. +41 21 925 40 19

www.corseaux.ch

– Association Villa « Le Lac » Le Corbusier

Route de Lavaux 21

1802 Corseaux – Suisse

Tél. +41 79 829 63 08

www.villalelac.ch

• Immeuble Clarté

Copropriété Clarté

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Rue Le Corbusier 10

1208 Genève – Suisse

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Fax +41 22 346 58 04

VIII (d) / Official Web address

Conférence permanente de *L'Œuvre architecturale de Le Corbusier*

Une contribution exceptionnelle au Mouvement Moderne


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Nom du responsable : Antoine Picon,
président de la Fondation Le Corbusier.

CHAPTER IX



Signature on behalf of the State Party

Argentina		
Belgium		
France		
Germany	 Baden-Württemberg	
India		
Japan		
Switzerland	 Schweizerische Eidgenossenschaft Confédération suisse Confederazione Svizzera Confederaziun Svizra	

