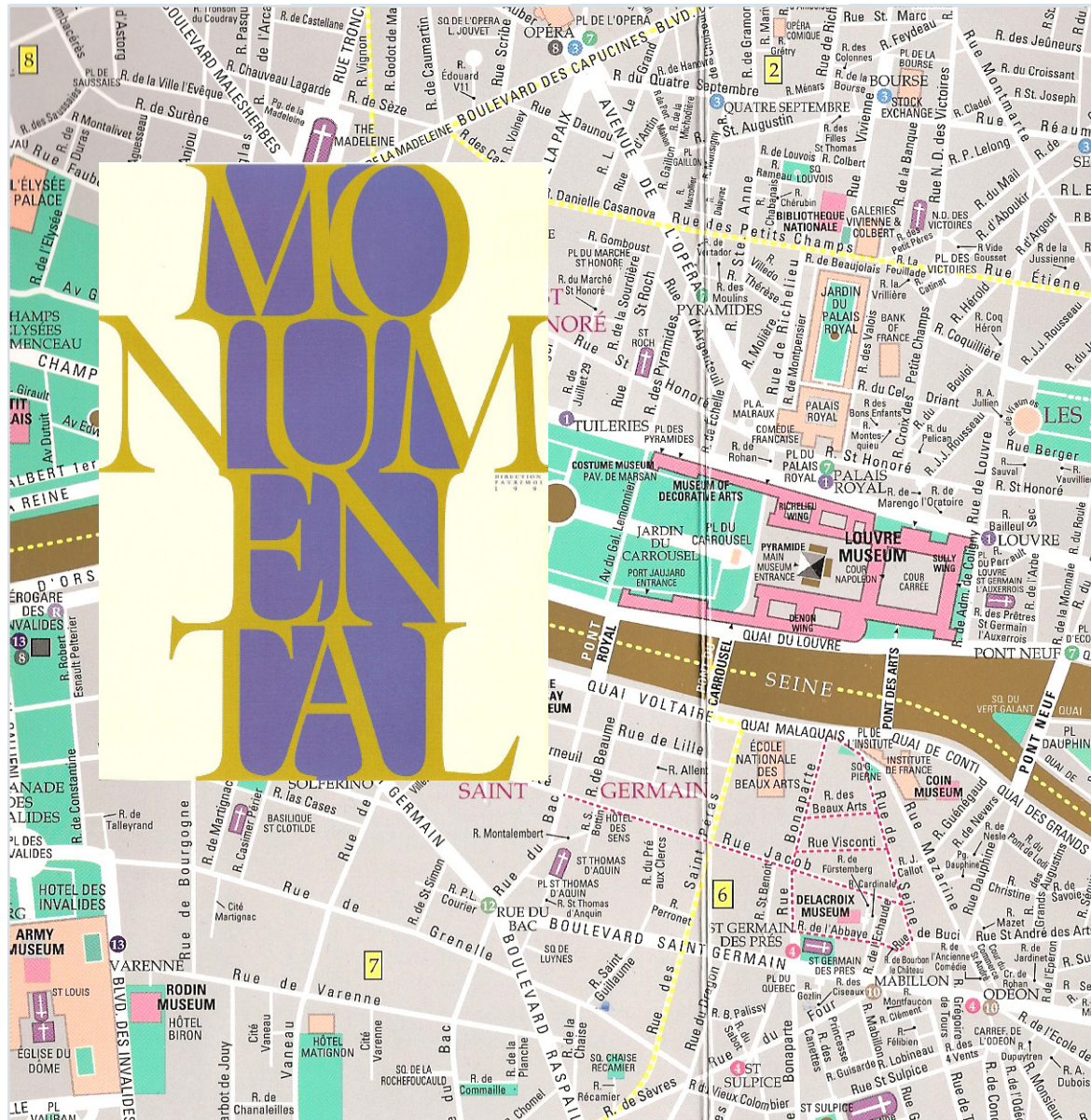




RICHARD MORRIS HUNT FELLOWSHIP REPORT

H Ruth Todd, AIA
1994 Hunt Fellow

I can't believe that it has been 24 years since I spent a remarkable six months as a Richard Morris Hunt Prize Fellow - I remember everything as if it were yesterday. In addition to being honored to learn and travel throughout France, the experience changed the course of my career: I became part of an international network of like-minded architects and conservation specialists, and I gained knowledge that catapulted my experience to more complex and monumental projects.

I was the third American Fellow and the first to arrive in France with an email address (which accomplished nothing since almost no one else had one!). It is certainly easier to coordinate logistics now than it was in 1994, but my memories of every location, meeting, site visit, and project scope are still vividly etched in my mind. When I returned from France, I wanted to work on more monumental stone buildings and the majority of those (in California) were at Stanford University, where I became the Associate University Architect, stewarding the rehabilitation of Stanford's historic buildings on this Frederick Law Olmsted and H. H. Richardson-designed campus.

I am now a San Francisco-based architect, urban designer and Principal at Page & Turnbull, one of the preeminent preservation architecture and planning firms in the country, with numerous awards to justify our reputation. I doubt that I would have landed here had it not been for the opportunity and experience that the Hunt Prize offered me. I have been pleased to attend our bi-annual reunions that justify regular visits to France, and I happily hosted one in California in 2014 -- 20 years after my life-changing six months! I continue to value the lessons and friendships of this fellowship and I look forward to hosting those that follow.

H Ruth Todd, FAIA, AICP, LEED AP

Je ne peux croire que 24 ans se sont passés depuis ce périple de six mois que je fis en qualité de RMHP Fellow – je n’ai rien oublié, c’est comme si nous parlions d’hier.

J’eus l’honneur non seulement de voyager à travers toute la France, et d’apprendre à tout instant, mais bien plus, de vivre une expérience qui changea tout le cours de ma carrière. Je rejoignais un réseau international d’architectes, de spécialistes de la conservation, ayant tous une même façon de penser, auprès d’eux j’acquis une expérience me permettant d’aborder des projets d’un niveau bien plus complexe, bien plus monumental.

J’étais américaine, le troisième Fellow, , le premier à rejoindre la France. J’étais munie d’une adresse e-mail, mais elle ne me servait pas à grand-chose puisque personne n’en n’avait ! Il est bien plus facile aujourd’hui de coordonner des programmes en comparaison de ce que c’était en 1994, mais que présents sont les souvenirs que je garde de chaque endroit, de chaque réunion, de chaque visite et projet.

A mon retour de France je souhaitais continuer à travailler sur des grands monuments de pierre. Seuls existaient en Californie ceux de Stanford. Je devins l’adjoint de l’architecte de l’Université, je me consacrais à la réhabilitation des monuments historiques de Stanford sur le campus dessiné par Frederick Olmsted et H.H. Richardson.

Aujourd’hui je suis architecte-urbaniste à San Francisco. Je dirige Page & Turnbull, une des plus importantes agences d’architecture et planification du pays, de nombreuses récompenses en témoignent. Je doute fortement que sans cette chance, cette opportunité que fut pour moi le RMHP, j’eusse pu atteindre le point qui aujourd’hui est le mien.

Je suis heureuse de participer tous les deux ans aux réunions des Fellows et Scholars du RMHP, entre autres cela justifie mes visites régulières en France. J’ai eu aussi la joie d’organiser une de ces réunions en Californie en 2014 – vingt ans après ce qui aura été le grand chamboulement de ma vie !

Je chéris les leçons que j’ai reçu, l’amitié que j’ai découverte de mes Fellows et Scholars, et j’anticipe avec bonheur ce qui est à venir.

Ruth Todd FAIA, AICP, LEED, AP

ACKNOWLEDGE- MENTS

I was constantly impressed with the warmth and hospitality that was shown to me during my travels throughout France. The people who made my Fellowship such an extra-special experience included Simone Monneron, Marie-Sol de La Tour d'Auvergne, Jean Marais, Pierre Antoine Gatier, Francois Botton, Didier Reppellin, Jerome Francou, Marie France de Sibert, and Annick Renard. They went out of their way to make me feel welcome and immersed in their culture. I thank them all.

Ruth Todd, October, 2007

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Conservateur regional des monuments historiques	
Conservateur du patrimoine charge de l'inspection des monuments historiques	
Conservateur des antiquites et objets d'art	
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Ecole de Chaillot –Centre d'Etudes Superieures d'Histoire et de Conservation des Monuments Anciens	
University d'Ete	
Jeunesse et Patrimoine	
Villes et Pays d'Art et d'Histoire	
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INTRODUCTION

I am the 1994 Richard Morris Hunt Fellow and this report is written thirteen years after my incredible six-month visit to France. Although I am naturally a perfectionist procrastinator, this characteristic is not entirely to blame for the tardiness of my required report. I could say that the fellowship itself is responsible, as it catapulted a career trajectory that has finally landed me in an ideal position as principal in San Francisco's and California's oldest historic preservation architecture and planning firm.

When I left the Bay Area in July, 1994, I had no idea what the six months in France would ignite in me. I had been a preservation consultant for several years following a long stint as architect for the Main Street Programs in South Carolina and California. I had just been accepted to the graduate degree program at Columbia University and submitted an application for the RMH Fellowship at the same time – because it was convenient timing, and because a paid education in France was much more attractive to me than an expensive two years in graduate school, even if it was at an Ivy League institution and in New York. Lacking the fluency requirement, I promised in the application to take a crash course in French if accepted. Much to my surprise, I was accepted as the 1994 Fellow, resulting in large payments to the Berlitz Training Center in Palo Alto, California.

Upon my return to the States, I was eager to work on monumental stone buildings, and the only significant collection in California was at Stanford University. On the advice of a friend, I responded to a job posting at the AIA in San Francisco, hoping to get some consulting work at the university. Instead, I was offered the position of Assistant University Architect in the University Architect / Planning Office. I am sure that what helped to differentiate me from other candidates was my status as a Richard Morris Hunt Fellow. Stanford was in the midst of a huge building boom that included new construction in the historic context

of Frederick Law Olmsted's campus plan, as well as the seismic repair and reprogramming of many of the Richardsonian Romanesque / California Mission sandstone buildings. That effort lasted more than a decade, more than two hundred projects, more than \$250 million in restoration costs, and several changes in senior leadership and stewardship values before I was approached by Page & Turnbull in 2006 with the opportunity to join this prestigious San Francisco firm.

But enough about me. The following report is written to fulfill the requirement of the RMH Fellowship, but it will hopefully provide useful insight for those who are interested in the Fellowship and its capacity to provide mid-career training and interaction with a highly skilled group of preservation professionals throughout France. It was the opportunity of a lifetime for me, and an unforgettable experience.

The introductory section of this report is written from memory refreshed with a stack of memorabilia and technical information that was recovered from two boxes in a closet for more than a decade. The next section of the report is a summary which provides more detailed information about my travels and experiences and education in France. It includes my program schedule and a synopsis of resources that I learned about as a Hunt Fellow. The Appendix contains personal experiences and more details about my day-to-day activities.

Stream of Consciousness, from Memory, just for Fun:

I arrived in Paris during a heat wave and thanked God for thermal mass. There was little to no air conditioning in the buildings I visited during that first month in the City of Love. When I wasn't at orientation meetings and introduced to preservation at the national level, I was climbing a steep medieval staircase to my rented attic studio in the Marais district, where I could look out over the rooftops of this wonderful local neighborhood.

INTRODUCTION

Highlights of the Parisian neighborhood included:

Rooftop views
The Picasso Museum
Raspberry beignets at the corner patisserie
Antique stores that meander from the street
Apartments hidden behind giant doors
Wine, butcher, and cheese stores aligned along rue St. Antoine
Convenient access to the Metro
Strolls in the Place des Voges
Victor Hugo's apartment
Famous (and expensive) restaurants
Concern about Americans buying apartments in the Place des Voges
Headquarters of the Caisse Nationale des Monuments Historique

Highlights of my (three) stays in Paris:

Climbing up to the roof of Les Invalides
The original fly space and roof of L'Opera
The view from Trocadero
Parc de la Villette
Beignets with Jean Claude in Parc Monceau and his spacious apartment
Dinner with Simone in her quiet and elegant neighborhood
Being invited to the wedding of Princess Marie-Sol de La Tour d'Auvergne's daughter
Visiting a private jeweler along the rue St Honore with a member of FVMF
Jardin de Luxembourg
Laser-cleaned doors of Notre Dame
Attending a meeting of the design team for the Tuilleries landscape project
Two prints of architectural sections of L'Opera, still to be framed...
Being lulled to sleep at one of my first meetings, due to jet lag, the sound of a foreign language, and the heat of the day. (Quite a bad first impression, I'm sure)
Meeting the Ministere de la Culture
The tour of the Theatre Nationale with the ACMH
The courtyard of the Palais Royale
Wonderful caged elevators
Pierre Antoine's lovely apartment, near that of Catherine Deneuve
Pierre Antoine Gatier's first and second ateliers and his Italian employee Paola
Sainte Sulpice at night
VIP seating at the V'Day anniversary parade

Additional Memories, throughout France and Beyond

Accidentally breaking a roof tile on the Cathedral de St. Jean in Lyon
 Luncheon with the owner of la Touvet, one of the few chateaus in continuous ownership
 Landscape archeology
 Reveillon
 An extravagant dinner in a public housing complex near Lyon
 Ste. Cloud
 Sitting on the Pont de Gard under a full moon
 Palais de Papes
 Gathering mussels in Normandy
 Microsablage in Reims
 A new house by Francois Botton in Chamonix
 Dinner with Jerome Francou's family outside of Lyon
 Jean Christophe Simon and his archeologist and shepherd friends' dinner party
 Replanting/renewing allees of London Plane trees in Haut Provence
 Meeting the skier Tomba in Digne
 Visiting Rome with students from the Chaillot
 Visiting Rome and the French Academy with Didier Repellin
 Walking miles and miles from the train station to a beach in Brittany
 Umbrellas at Deauville
 Mont St. Michelle at twilight
 Caves (Carrier de Contrcourt) that hid soldiers for years during WWII
 The ultimate fortification
 A Market restoration near Grenoble, with new gravel paving
 Staying with nuns throughout France
 The forum at Nimes
 The produce market in Arles
 The lavender fields in Provence
 Aix en Provence
 Pronouncing Cairn and Cannes
 Eating local snails in a renovated barn / house with a city planner
 The sculpture restoration at Versailles
 Stargazing (and falling stars) in the cemetery at Sainte Antoine
 Carving stone with Jeunesse et Patrimoine
 Family roots in La Rochelle
 Les Jean les Pins
 The Loire Valley, or course
 The red brick of Toulouse
 Le Guide du Routard
 TGV rides
 "Le Beaujolais Nouveau et Ici" - wine 'on the house' in Nimas

HIGHLIGHTS

A Chronology of the Preservation Movement in France

1834	d'Inspecteur des Monuments Historiques
1837	Commission Supérieure des Monuments Historiques
1893	1 st Concours established Architectes en Chef des Monuments Historiques
1905	Separation of church and state
1913	Loi sur les Monuments Historiques: Identify - Protect - Interpret
1930	Site Classe law passed to protect monuments (natural and built) and sites of character: artistic, historic, scientific, cultural, or picturesque
1943	1913 Law amended to include classes ou inscrits confondus (abords de ces monuments historiques)
1946	Creation of Corps de Architectes des Batiments de France
1962	Loi "Malraux" sur les Secteurs Sauvegardés
1962	P.O.S.: Plan d'Occupation des sols
1963	1 st National Park designated: Parc national de la Vanoise
1964	l'inventaire général des monuments et des richesses artistiques de la France
1967	Regional Parks Charter
1968	Local Rural Development Policy to encourage economic development
1969	Site Classe amendment
1972	Zoning/Protection went to Ministry of Equipment, who must work with Culture
1976	Code of Urbanism amended process of PSMV
1977	Loi sur l'Architecture - Direction de l'Architecture et de l'Urbanism
1979	Creation of Service Departementaux de l'Architecture
1979	Cultural Affairs: 22 regional directors with autonomous budgets, regulated by central office
1983	ZPPAU: Zones de Protection du Patrimoine Architectural et Urbain (decentralization)
1985	Protection of Industrial Heritage
1988	Site Classe amendment
1990	Protection of 20 th century resources, including seaside resorts
1991	service régional de l'archéologie
1993	ZPPAUP: Zone du Protection des Patrimoine Architectural, Urbain et Paysages (added landscapes)
1994	Study conducted by Direction du Patrimoine to enact major changes and reorganization in 1995

OVERVIEW OF PRESERVATION IN FRANCE

Timeline

Overview

Organizational Structure

Direction du Patrimoine

Historic Monuments

Classifications

Overview

Buildings are well-protected in France.

There are 12,000 classified monuments and more than 28,000 inscribed monuments. These structures are protected at the national level and also (more actively) at the regional level.

Heritage protection in France is conducted primarily through the Ministry of Culture's Direction du Patrimoine. At the regional level, the mission of the Ministry of Culture is coordinated through the DRAC (Direction Régionale des Affaires Culturelles). Other agencies that are involved in and/or influence the protection of heritage resources include:

- Ministère de l'Équipement, des Transports et du Logement
- Ministère de l'Environnement
- DIREN
- National and Regional Parks
- Ministère de l'Économie, des finances et de l'emploi
- Direction de Tourisme

\$750,000,000 F is spent by the Ministry of Culture each year on 630 state-owned buildings. The same amount is spent annually on 40,000 private buildings. Non-state owned buildings are subsidized with state, department, region, and local (if possible) funds. Owners of private buildings enter into contract with the Ministry of Culture, who pays for 20-60% of work and allows tax exemptions.

Within the DRAC are various departments in charge of different aspects of heritage protection. These aspects are addressed by:

- Conservation Régionale des Monuments Historiques (CRMH)
- Service Régional de l'Inventaire (SRI)
- Service Régional de l'Archéologie (SRA)
- Service Départemental de l'Architecture

More detailed information about these organizations and programs will be presented throughout this report.

La Direction du Patrimoine

The Department of Heritage
within the Ministry of Culture

La Direction du Patrimoine serves as the Department of Heritage within the Ministry of Culture. The department has the role to educate, protect, conserve and value monuments, artifacts, buildings, art, photographs, and anthropologic objects.

To accomplish this, the department is divided into sub sections:

- Administration: finance, administrative, and functional requirements, international relations
- Inventory: documentation and protection of heritage
- Archeology
- Historic Monuments

These functions are performed in each region by: the DRAC (regional director of cultural affairs), regional conservator, regional inventory, regional archeologist, and sometimes the regional ethnologist.

These departments provide the fundamental research and knowledge on heritage; create a strategy for preservation of artifacts, buildings, etc. contributing to heritage; coordinate, check, and make accessible the documentation to the public.

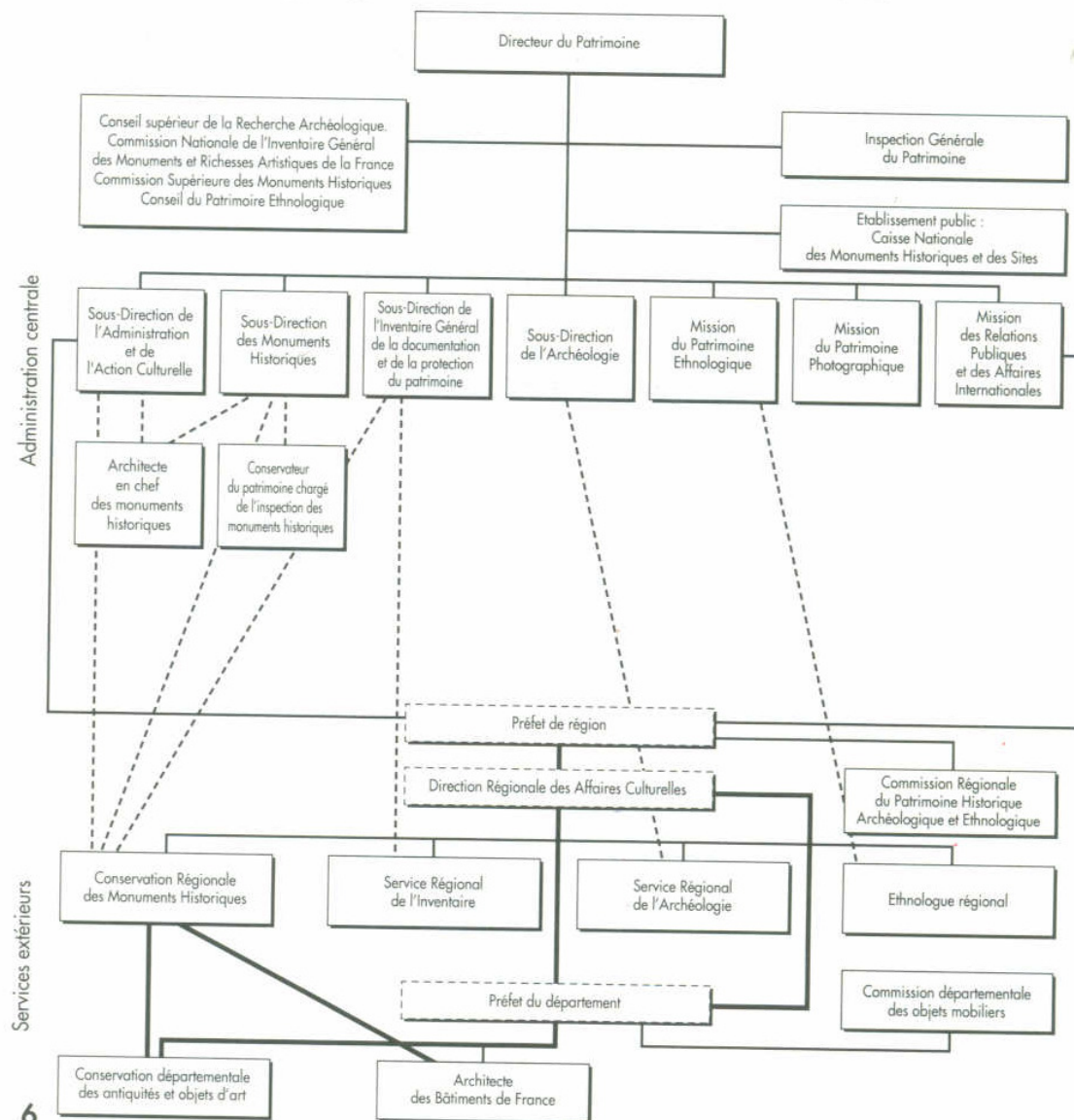
These services are performed in coordination with the National Commission of Inventory, under the supervision and direction of its conservators who inspect and develop strategies and procedures for protection.

Also in coordination with the Department of Historic Monuments, the Direction du Patrimoine:

- Defines the directions and materials required for conservation, controls work, and decides what conservation methods to use.
- Performs research and lab work on treatments against degradation and restoration.
- Advises on classification measures for historic buildings, and gives technical advice on difficult projects.
- Provides direction and value on state owned monuments.

One of several divisions within the Department of Heritage is the Division of Monuments Historiques, which addresses architectural monuments. Further information about architectural monuments follows, in summary form and in a translation of the Law of 1913.

Organigramme de la Direction du Patrimoine



Monuments et sites ouverts au public

Alsace

Château du Haut-Koenigsbourg

Aquitaine

Cloître de la cathédrale de Bayonne

Tour Pey-Berland à Bordeaux

Château des Ducs d'Épernon à Cadillac

Grotte des Combarelles

Grotte de Font-de-Gaume

Gisement préhistorique de Laugerie-Haute

Site archéologique de Montcaret

Grotte de Pair-non-Pair

Abbaye de la Sauve-Majeure

Auvergne

Château d'Aulteribe

Château de Chareil-Cintrat

Cloître et baptistère de la cathédrale du Puy

Château de Villeneuve-Lembron

Bourgogne

Château de Bussy-Rabutin

Château de Châteauneuf-en-Auxois

Abbaye de Cluny

Site archéologique des Fontaines-Salées

Bretagne

Tumulus de Barnenez

Alignements de Carnac

Maison d'Ernest Renan à Tréguier

Centre

Château d'Azay-le-Rideau

Château de Bouges

Crypte et tours de la cathédrale de Bourges

Palais Jacques Coeur à Bourges

Château de Chambord

Tours et trésor de la cathédrale de Chartres

Château de de Châteaudun

Château de Chaumont-sur-Loire

Château de Fougères-sur-Bièvre

Domaine de George Sand à Nohant

Château de Talcy

Tours de la cathédrale et cloître de la Psalète à Tours

Champagne-Ardenne

Cloître de Notre-Dame-en-Vaux à Châlons-sur-Marne

Château de la Motte-Tilly

Tours de la cathédrale de Reims

Palais du Tau à Reims

Franche-Comté

Horloge astronomique de Besançon

Cathédrale de Besançon

Paris

Arc de Triomphe

Conciergerie

Chapelle expiatoire

Hôtel de Sully

Manufacture des Gobelins

Tours de la cathédrale Notre-Dame

Crypte archéologique du parvis de Notre-Dame

Panthéon

Sainte-Chapelle

Ile-de-France

Château de Champs-sur-Marne

Château de Maisons

Villa Savoye à Poissy

Laiterie de la Reine et pavillon des coquillages à Rambouillet

Château de Rambouillet

Basilique de Saint-Denis

Maison de Gambetta à Sèvres

Donjon et château de Vincennes

Parc de Saint-Cloud

Parc de Versailles

Languedoc-Roussillon

Remparts d'Aigues-Mortes

Cité de Carcassonne

Site archéologique d'Enserune

Fort de Salses

Chartreuse de Villeneuve-lès-Avignon

Fort Saint-André à Villeneuve-lès-Avignon

Midi-Pyrénées

Château d'Assier

Abbaye de Beaulieu-en-Rouergue

Château de Castelnaud-Bretenoux

Château de Gramont

Site archéologique de la Graufesenque

Site archéologique de Montmaurin

Maison du maréchal Foch à Tarbes

Nord-Pas-de-Calais

Colonne de la Grande-Armée de Wimille

Basse-Normandie

Château de Carrouges

Abbaye du Mont-Saint-Michel

Haute-Normandie

Abbaye du Bec-Hellouin

Abbaye de Jumièges

Pays-de-la-Loire

Abbaye royale de Fontevraud

Château d'Angers

Maison de Clemenceau à Saint-Vincent-sur-Jard

Picardie

Tours et trésor de la cathédrale d'Amiens

Galerie nationale de la tapisserie à Beauvais

Château de Coucy

Château de Pierrefonds

Poitou-Charentes

Abbaye de Charroux

Tour de la Lanterne à la Rochelle

Tour Saint-Nicolas à la Rochelle

Château d'Oiron

Site archéologique de Sanxay

Provence-Alpes-Côte-d'Azur

Abbaye de Montmajour à Arles

Cloître de la cathédrale de Fréjus

Site archéologique de Glanum

Château d'If

Trophée d'Auguste à La Turbie

Arsenal de Montdauphin

Site archéologique de Saint-Blaise

Abbaye de Silvacane

Château de Tarascon

Abbaye du Thoronet

Rhône-Alpes

Abbaye de Brou à Bourg-en-Bresse

Trésor de la cathédrale de Lyon

Classified Historic Monuments

Classification of monuments was enabled by the law of 1913. These resources were defined as monuments (natural and man-made) and sites that have character: artistic, historic, scientific, cultural, or picturesque.

They are classified in two categories:

1. Classe (Classified Monuments – there are 12,000)

- Monuments are nominated by the Commission Departementale des sites.
- A 12 month waiting period allows for the notification of property owners of the intention to classify the property; during this time, no work can occur on the property unless it is approved in writing by the commission
- If it is a privately-owned property, the owners are invited to attend a public hearing, according to conditions as stated in the 1969 decree
- When the property owner is in agreement, the nominated property moves forward with the approval process for a listing as Classe by the commission departemente des sites
- When the property owner is not in agreement, the nominated property moves forward only with the approval of the Conseil d'Etat after consultation with the commission departemente des sites and the commission superieure des sites
- If the site is state-owned, the classification is approved by the ministry in charge of the site, in agreement with the Ministry of Finance and the Ministry in charge of maintaining the site. In cases of disagreement, the Conseil d'Etat decides.
- If the site is owned by the city, department, or a public establishment, the decision is made by the ministry in charge of the site; if there is disagreement, the Conseil d'Etat decides.
- The decision is published in the official Journal
- The property owner is notified of the rules regarding changes to the property
- The property is listed as a monument classe in the public registry

Effect of classification: Owners of classified monuments are subject to review and approval of all work or development that is proposed for the site.

2. Inscrit (Inscribed Monuments – there are 28,000)

- Nominations can be by many entities or an individual
- The application is reviewed by the DRAE
- There is a three month public review period
- The property is inscribed by the ministry in charge of the site
- Input from the property owner is not required
- The decision is posted in two public newspapers then recorded by the local administrative agency

Effect of Classification: The process is easy but there is not strong protection of the resource. Planned work on the resource must allow for public comment. Review by the ABF is advisory only.

Monuments Historique: Law of 1913

Historic Buildings are protected by the Law of 1913. Part of the law of December 31, 1913 on historic monuments concerns:

1. Buildings where conservation is possible and desirable from the point of view of the minister of culture
2. Monuments that are classified historic in whole or in part
3. Public or private buildings which need immediate classification to justify preservation

Initiation

The procedure is initiated by the services of the state if the property in question fits into the typology of a certain regional architectural style or part of a certain geographic zone, or by the owner of the property, or by interested parties

Method of filing: the Protection File

The protection file consists of: the information collected by the regional conservator for historic monuments; information from the regional inventory department; and if required, of the filer. If there are prehistoric structures in question, the regional archeologist may also be involved. The file contains details and information on the building, provided by the departments, such as:

- Location
- Historic interest
- Site information
- Archeological information
- State of conservation
- Addendum to identify the building (photos, plans, articles, etc.)

Instructions

Each Protection File is reviewed by:

- The Architect of Buildings of France (ABF)
- The lead Architect of Historic Monuments (ACMH)

- The Conservator of Heritage who inspects historic monuments.
- The Regional Commission on historic heritage, archeology and ethnology. (Commission Regionale du Patrimoine Historique, Archeologique et Ethnologique)

Following initial review of the file, it is turned over to the relevant department. Depending on the case and the nature of the structure under question, they may seek the services and advice of other regional departments such as Regional Inventory, Archeology and Ethnology. The conservator of regional heritage decides on the ability for the site in question to be protected under the law of historic monuments. The commission of 30 members advises on the proposal and level of classification and the inscription into the inventory of historic monuments. The commission meets 3 times a year, setting their list of reviews once a year.

Simple inscription of additional inventory

The building may be placed in the inventory of historic monuments after a meeting by the committee. Written up by the commission, it is placed in the regional inventory by the prefect of the region.

Classification proposal

The file is sent to the minister in charge of culture. The superior commission of historic monuments after reviewing the file will assign a classification. The owner of the property is welcome to propose a classification in writing as well.

Re-examining the protections

A file can only be re-visited within 5 years from the date of inscription unless there are additional elements to be classified. The classification and inscription must go forward if the building is approved, even with the owner's opposition.

Authority of Designation

If a structure is under immediate threat of deterioration or modification, the minister can enact an emergency procedure to notify the property owner of the desire for a historic designation. As soon as this notification is received, the building should be treated as if it is already classified as historic.

Effects of protection

Case of Classification (Monument Classe)

- If a building is classified as a historic monument it cannot be destroyed, moved, modified (even in part), or restored or repaired without the permission of the minister of culture.
- Monuments cannot change owners without informing the minister.
- The building is not allowed to fall into disrepair
- Any work done on the building is under the supervision of the administration, and may be eligible for financial aid from the state.
- Any work around, outside, and within 500 meters of the building classified must be approved by the Architect des Batiments de France (ABF).

Owners of classified buildings are eligible for financial benefits:

- If the building will be open to visitors for a fee, 100% of the revenue taxes can be deducted on work not subsidized by the state.
- 50% property tax reduction if the building is not visited
- 100% property tax reduction if it is open for visitation

Case of Inscription (Monument Inscrit)

- If a building is inscribed it cannot be destroyed, moved, modified (even in part), or restored or repaired without the permission of the minister of culture
- The ministry cannot oppose this work, unless they chose to classify the building.
- The building cannot be demolished except by permission of the minister of culture

- The building cannot change ownership without informing the minister.
- Authorized work on a building is performed by the owner with the help of the state architect and contractors of the owner's choice
- The state may pay up to 40% of restoration costs at their discretion; usually it is more like 10 to 20%.
- The surroundings of the building should be treated the same as classification
- Financial benefits are similar to those of classification.

Work Procedures

- In all cases, the owner of a protected property is responsible for the conservation of the building according to the law of December 31, 1913. As an incentive they are eligible for aid from the state.
- On Classified buildings:
- Work done to restore historic buildings is exempt from a building permit, but local government must be aware. A building permit is required for new construction.
- Major work is the initiative of the property owner or administration, or can be required by the chief architect for historic monuments (ACMH).
- Financial aid for work is assigned on the basis of an annual formula by the regional conservator of historic monuments, who evaluates the demands and urgency. An initial outlay of money by the owner is necessary.
- Work is done by the chief architect of historic monuments under the guidance of the inspector general of historic monuments.
- Budget is assigned based on if the state executes the work

Execution of work

Execution of work assured by state:

The state signs with the owner a contract describing the scope of work, and the procedures; in the financial

contract, the owner is responsible for paying the first 6 months of the contract; the services of the chief architect of monuments will be rendered when the operation is financially engaged.

Execution of work assured by owner

A contract is signed between the owner, chief architect, and state; the owner finds contractors, the state controls the work; the owner outlays the money for restoration, before the state will hand over the agreed upon subsidy.

Eligible financial subsidy

There is no maximum for state participation; it is a function of the condition and significance of the building and the effort of the owner. State aid does not include other eligible subsidies to the property owner.

Maintenance work

Owners are allowed to perform maintenance work on classified buildings in order to maintain their heritage and to avoid doing major work. This work is eligible for subsidies similar to restoration work. The initiative is undertaken by the owner and advised by the Building Architect of France (ABF).

Buildings inscribed in the supplementary inventory of historic monuments

- These buildings require building permits for work
- Work must be performed and guaranteed by the owner
- Any architect is permitted to oversee the work, one who specializes in historic buildings would be preferred to better assure the work.
- Financial aid is limited to 40% subsidy, and must be filed for. Amount given is the decision of the prefect of the region under the direction of the regional cultural affairs, and the regional administration. In order to perform work with a subsidy, a file on the property must be sent to the Building Architect of France. This document contains information on the work, financial estimate of work to be done, finances

of the property, property title. This work is controlled by the Building Architect of France. The subsidy will be assigned if work meets the requirements and is executed as described.

Surrounding area of a Historic Monument

The law of December 31, 1913 on historic monuments was enriched in 1943 with several articles that protect the surrounding area of the designated historic monument. A 500 meter protection zone around the monument is protected. Inside this area, any work on buildings and pathways is under the consideration of the French Architect of Buildings. i.e. building permits will not be granted without the approval of the Architect of Buildings. The zones are created after the approval of the community municipal council and the regional college of heritage and sites.

Parties involved in the domain of Historic Monuments include:

1. The regional conservator of historic monuments is the head of the regional conservation of historic monuments, organizes and coordinates/ directs work on historic monuments. To do this, there is an administrative team, and a scientific and technical team that works closely with other regional services of heritage:
2. General inventory for the definition of scientific basis for protection of archeology or ethnology
3. Chief architect of historic monuments
4. French architect of buildings
5. Conservator of heritage in charge of inspection of historic monuments
6. Departmental conservators of antiques and works of art

This Team:

- Oversees the application of heritage laws
- Carries out, in collaboration with the general inventory, the study and research of heritage, adding to the information in the files for classification

- Oversees the documentation of the protected heritage and furnishes the useful documents to the regional center of heritage documentation.
- Coordinates the follow up of the state of the conservation of the monuments
- Elaborates on the technical, and finance the projects in the program of restoration
- Is in charge of the operations of restoration work
- Controls work on protected monuments
- Begins and oversees the task of information collection on heritage.
- Participates in the management of state-owned historic monuments in the region.

Chief Architect of Historic Monuments (ACMH)

- Recruited by the state, nominated by the Minister of Culture
- Watches over the work done if the project is receiving help from the state
- Establishes restoration procedures and assures the rules are followed.
- Another architect can be requested by the property owner.

General Inspector of Historic Monuments (chief architect)

- Controls the projects of the chief architects of historic monuments
- Can be assigned to specific cases of study and council.

French Architect of Buildings (ABF)

- Recruited by a member of the state,
- Applies legislation to historic monuments
- Advises on protected spaces (zones)
- Directs work on historic monuments

Main Conservator in Department of Historic Monuments

General conservator of heritage in charge of general inspections

- Controls work on historic monuments and assures proper execution
- Proposes protection measures on historic monuments
- Advises on history and art protection files.

Conservator of Heritage in charge of historic monuments

- Under the control of the general conservator, assuring the quality of restoration on classified objects, and the coordination on furniture.
- Advises on files of protection and restoration of historic monuments

Conservator of antiques and works of art

- Departmental function
- Nominated by the Minister of Culture, is in charge of creating files of protection for non-buildings
- Relays a departmental plan to the inspector of historic monuments, advises the perfect of the department on protection, restoration, and value of artifacts and objects.

Historic Resource Surveys

France began surveying its historic resources in 1964 which was later than many other European countries.

Surveys are accomplished through a central body working with the 22 administrative regions. The central office is located in Paris and has a staff of 10 people who develop the survey methodology, presentation format, publications program, and manage the repository of microfiche and numerically indexed database.

Information is collected on architecture, furniture, public buildings, etc. and people work area by area but in cross-collaboration when needed. For example, a survey of all 16th century castle roofs in Brittany used a team that included an art historian, photographer, and a draftsman.

In 30 years, between 200 and 250 people have surveyed historic resources and they are only 20% complete!

Survey information is often published, particularly for important buildings. The publications have a similar format and terminology based on a dictionary/thesaurus that is adopted by all European countries.

Funding

\$750,000,000 F is spent by the Ministry of Culture each year on 630 state-owned buildings. The same amount is spent annually on 40,000 private buildings. Non-state owned buildings are subsidized with state, department, region, and local (if possible) funds. Private buildings enter into contract with the Ministry of Culture, who pays for 20-60% of work and allows tax exemptions.

LRMH - Laboratoire de Recherche sur les Monuments Historiques

The LRMH (Laboratory for Monuments Historique) is under the Direction du Patrimoine, Sous Direction de l'Inventaire General des Monuments at des Richesses Artistiques de la France. Created in 1970 by Inspector General de Monuments Historiques Jean Taralon, this conservation laboratory conducts applied research and studies regarding building techniques, restoration techniques, and materials conservation. Its staff provides expertise and assistance to the inspectors, architects and conservators who work on heritage buildings, objects, and monuments.

More and more, laboratory and in-situ studies involve the effects of pollution on historic materials and degradation.

Research studies are posted on the Minitel and are available to both the public and private sectors.

*Laboratoire de Recherche sur les Monuments
Historiques
Chateau de Champs-sur-Marne
77420 CHAMPS-SUR-MARNE
60 05 01 45*

PRESERVATION RESOURCES

*this section summarizes the tools
and organizations throughout France
that encourage or enable heritage
preservation. It is not all-inclusive.*

La Caisse Nationale des Monuments Historiques et des Sites

La Caisse Nationale des Monuments Historiques et des Sites maintains a collection of properties that possess a high degree of historic value and character. It was created in 1914 by the state for the purpose of organizing and providing entry to national monuments. It is a unique organization, and is somewhat of a non-profit arm of the Ministry of Culture.

The Caisse is involved in activities such as expositions, heritage tourism, and heritage-based commercial products.

Every one to three monuments has an administrator from the Caisse that monitors and budgets its expenses. It is difficult to track the costs. The Caisse also administers vendor/concessionaire contracts and negotiates film rentals and publicity for the monuments.

It is predicted that there will be drastic changes at the Caisse in 1995 because of a recent study conducted by the Director du Patrimoine.

Some Programs of the Caisse Nationale:

Publications – Monuments Historiques, Guides to:
Chateaus, Abbeys, Gardens, Works of Art,
Exposition Catalogs, etc.
Conferences throughout France
Historic Routes
Villes et Pays d'Art et d'Histoire

Caisse Nationale des Monuments Historiques et des Sites
Hotel de Sully
62 rue Saint-Antoine
75181 Paris Cedex 04
44 61 20 00

Villes et Pays d'Art et d'Histoire

This program of the Caisse National since 1985 establishes in qualified locales:

- A heritage awareness program
- Tourism development packages
- Educate locals about their historic resources
- Educational activities to engage young people and involve them in history
- Develop pedagogy of architectural history of the area, and urban design principles

An Animateur du Patrimoine coordinates this work and establishes relationships with conference guides and planners, tourist activities, and cultural attractions. The animateur works with tour guides, especially during tourist season. In order to be involved in the Villes et Pays d'Art et d'Histoire program, the locality must sign an agreement with the Caisse that the program will be staffed by an Animateur and conference guides that undergo training and certification which meets the criteria of the Caisse.

Villages et Cities de Caractere

This is a program of the Direction de l'Environnement du Tourisme et de la Culture du Conseil General. To qualify, the village must have less than 2000 inhabitants and possess quality heritage architecture - with one or more monuments and/or an ensemble of interesting and homogenous historic buildings. They should have one or several restaurants and lodging facilities that specialize in or have local flavor and character that would be of interest to tourists and visitors. The village must also have a tourist information office. Often the region or department will link these villages together and produce brochures and maps that enable tourists to visit a collection of villages in the area, as seen in the example that follows.

Les Villes et Pays d'Art et d'Histoire : un label, un réseau



Un label décerné par
la Caisse nationale des
monuments historiques
et des sites aux

municipalités
qui animent leur
patrimoine.

La Caisse nationale
participe à la définition
des circuits, au choix
des animations et
garantit le niveau
de connaissances des
guides-conférenciers.

Un **réseau de**
savoir-faire sur tout
le territoire national.

Commission Supérieure des Monuments Historiques (SCMH)

The CSMH is the highest level commission of advisors to the Minister of Culture. Administered within the Direction de Patrimoine, its charge is to establish the regulations and conditions by which the heritage of France is identified, taken care of, planned and budgeted for. The commission is responsible for proposing and approving monuments; establishing programs for the conservation of monuments; reviewing and approving project proposals; and advising the Minister of Culture on all issues regarding historic resources in France. There are seven areas of responsibility for the SCMH:

1. Architecture and archeology (COREPHAE)
2. Work in the vicinity of historic monuments
3. Objets d'art (Commission départementale des objets mobiliers)
4. Patrimoine industriel- scientific and technological
5. Antiques and musical instruments
6. Parks and gardens
7. Cave paintings

Each of the seven sections has commissioners that are appointed by the minister. The number, composition, qualifications, and terms of the SCMH are defined relative to the competency needs of each section.

The commission on historic architecture is composed of thirty five members:

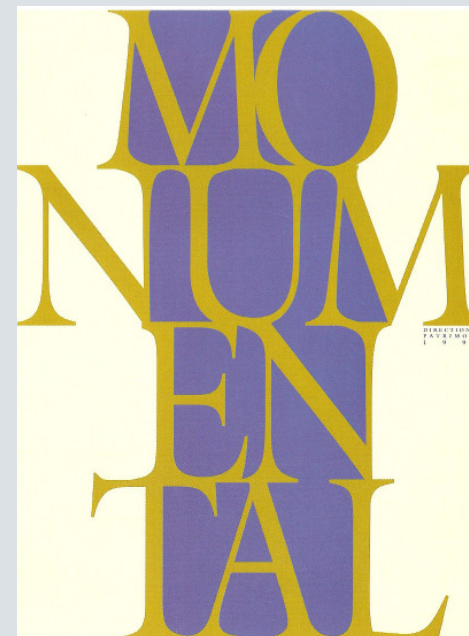
Five Ex-Officio members:

- Director of heritage
- Director of architecture and urbanism
- Associate Director of the heritage inventory and documentation (the archives)
- Associate director of historic monuments
- Associate director of archeology

Thirty Appointed members:

- One member of the state council, nominated by the vice president
- Five conservator generals or conservators en chef
- Two inspector generals of historic sites or landscapes, or inspector generals of construction
- Three architects en chef des monuments historiques
- Six qualified individuals who are considered experts in their field
- Two members of a relevant heritage association
- Two elected officials
- One director of a DRAC
- Two architectural conservators
- One regional conservator
- One architect en chef
- One archives conservator
- One conservator of archeology
- One staff member at large with recent experience working on historic monuments
- One architect de batiments en France

The architecture section of the SCMH holds regular meetings where projects are presented. The evolution of the site and building are presented, the ACMH's approach to restoration is discussed and reviewed, and direction provided by the Inspector Generals of the Superior Commission.



Le Centre d'Etude des Peintures Murales Romaines a Soissons (CEPMR)

Le Centre d'Etude des Peintures Murales Romaines a Soissons is a conservation center that specializes in the conservation and restoration of Roman mural paintings from 200 BC to the 4th century AD. Located in the City Museum in Soissons, it is one of the associated labs of the Centre National de la Recherche Scientifique (CNRS). The Center collaborates with four ministries:

- Ministry of Research and Technology
- Ministry of Culture
- Ministry of Foreign Affairs
- Ministry of Education

The CEPMR is financed by the CNRS and the SDA as well as museums.

It was located in Soissons in 1966 when a Roman villa, de Marcin-et-Vaux, was discovered. This discovery was so important that it was necessary to form a team of specialists to study and conserve the mural paintings that were found on the site.

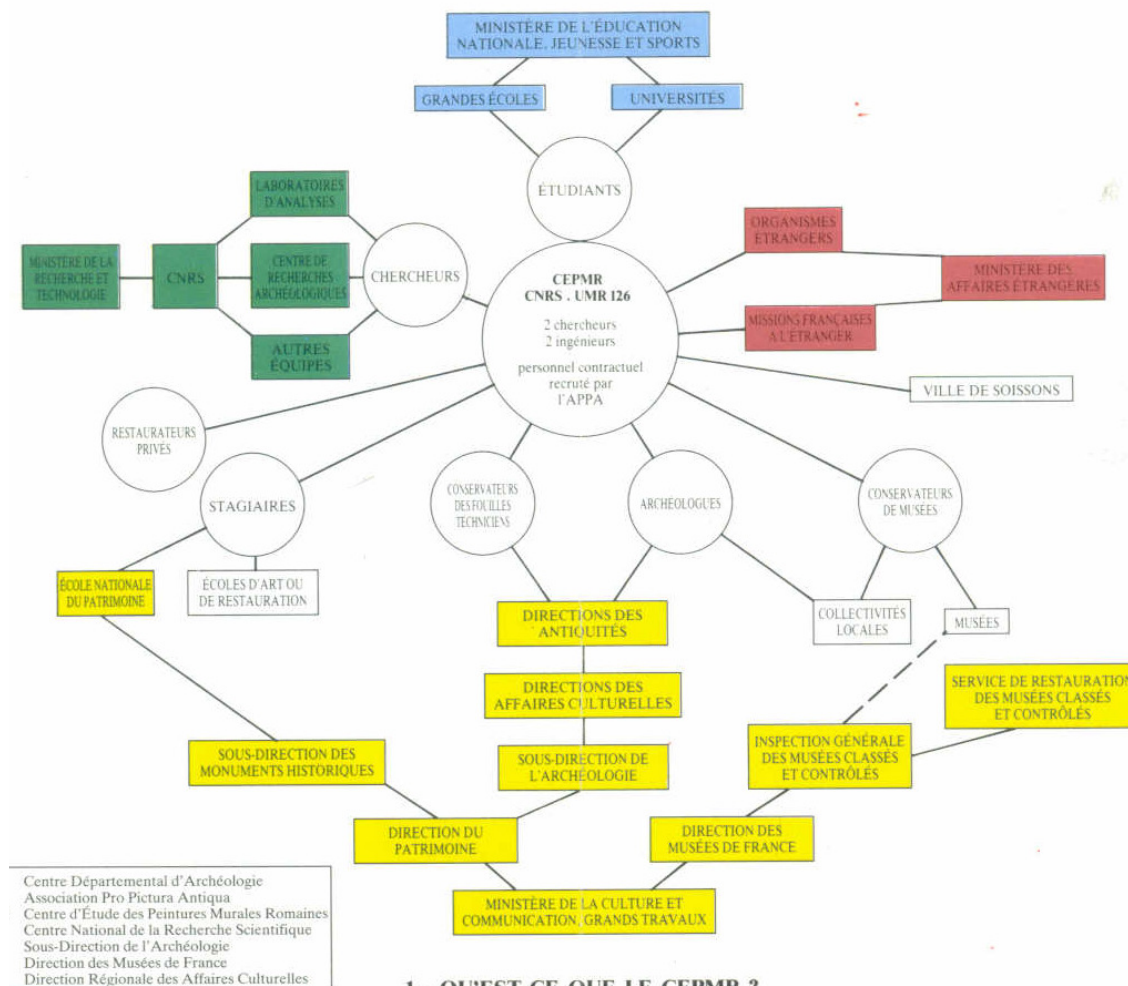
There are three distinct stages of work involved at the CEPMR:

1. Underground work that involves archeologists and restorers that uncover, document, and gather the remnants of the mural paintings.
2. Studio work that reconstitutes the fragments, cleans and arranges them, and then recomposes and restores the mural fragments.
3. Office work that conducts chemical analyses, compares the mural pieces with other techniques of similar pieces, interprets the motifs and summarizes the project in a

report which becomes part of the scientific knowledge base.

CEPMR - Abbaye Saint-Jean-des-Vignes
02200 SOISSONS
+33 3 23 74 58 34





1 - QU'EST-CE QUE LE CEPMR ?

Une équipe appartenant à un "Laboratoire Associé" du CNRS* qui fonctionne en collaboration avec quatre ministères :

- le **Ministère de la Recherche et de la Technologie**, dont dépend le CNRS* ; le personnel de base du centre en fait partie. Des archéologues d'autres équipes, des scientifiques de laboratoires d'analyses, participent à des programmes déterminés.
- le **Ministère de la Culture et de la Communication, des Grands Travaux** ; partenaire privilégié, c'est le plus gros demandeur de services : fouille, consolidation, étude des peintures en place, en dépôt de fouille ou dans des musées nationaux, municipaux ou privés (Direction du Patrimoine, SDA* et DMF*).

- le **Ministère de l'Éducation Nationale, de la Jeunesse et des Sports** ; il envoie au Centre les étudiants des Grandes Écoles ou des Universités préparant des mémoires ou des thèses sur la peinture murale antique.
- le **Ministère des Affaires Étrangères** ; il sert d'intermédiaire entre le Centre et des organismes étrangers pour des expertises ou des interventions ponctuelles, aboutissant généralement à des publications conjointes ; une sensibilisation accrue du personnel des pays d'accueil en résulte.

Experimental Center for Buildings and Public Works

The Experimental Center for Buildings and Public Works is a private research center with funding from the state and private industry. Its purpose is to conduct research and to accomplish public works projects.

There are 500 people in 5 departments:

- Geo-mechanics
- Roads
- Structures (concrete)
- Buildings
- Materials (testing of concrete, stone, chemistry, micro-biology)

Types of Diagnostic Testing that is performed at the Center include:

Ultrasound – nondestructive, measures homogeneousness, quality of joints and resistance. Used on granite, concrete, limestone

Extensometry – measurement of deformation of cracks and structure. This is a very precise electronic process, can measure 1000th of a mm. Maximum distance is 20 m. It can be put in inaccessible locations. It measures each point, or uses string or cable and measures its frequency. It measures plumbness with an inclinometer (vertical or horizontal). It measures temperatures via a humidity measurement device. Measurements are 'called in' to central office

Measurement of Humidity and water content

Samples Testing - in lab, physical and mechanical

Aerodynamic Studies – measure effect of wind (not really done anymore)

Gammagraphy – gamma rays test materials up to 1 m thick

Hydrofugation

Injection – measures vibrations of mix, tested before and after injection

Core Sampling

Consolidation

DEPAU – Document d'évaluation du patrimoine archeologique urbain

The DRAC is responsible for budgeting and funding many of the restoration and repair work on historic monuments. There are several studies that are performed in order to adequately scope and budget for a restoration project. They often commission, and always review, the following studies, which are part of the DEPAU – Document d'évaluation du patrimoine archeologique urbain:

- Etude Preliminaire
- Etude Preable
- Etude Archeologie

Preliminary studies are commissioned by the DRAC. A typical Etude Preliminaire is organized as follows:

- I. Motifs and means of intervention,
 - Problems and Methods
 - Existing conditions
 - Objectives
 - Description of work methodology
 - Historical description
 - Description of soils during excavation (every 10 cm)

- Conclusions
- II. Annexes
 - Chronology
- III. Illustrations
 - Site plan at macro and micro scale
 - Historic plans
 - Photos
 - Plan with investigation areas identified
 - Details of stratification layers, with photos
 - Layout of garden in different periods
 - Schematic hydraulic plan
- IV. Documentation of camera/video work
- V. Documentation of Historic Records from family, library, archives, etc.
- VI. Chronological listing (by month/day/year of all work that has been done over the resource's history)

The Etude Preamble study is initiated by the property owner via a letter to the DRAC and is the first step in applying for funds for the restoration of the property.

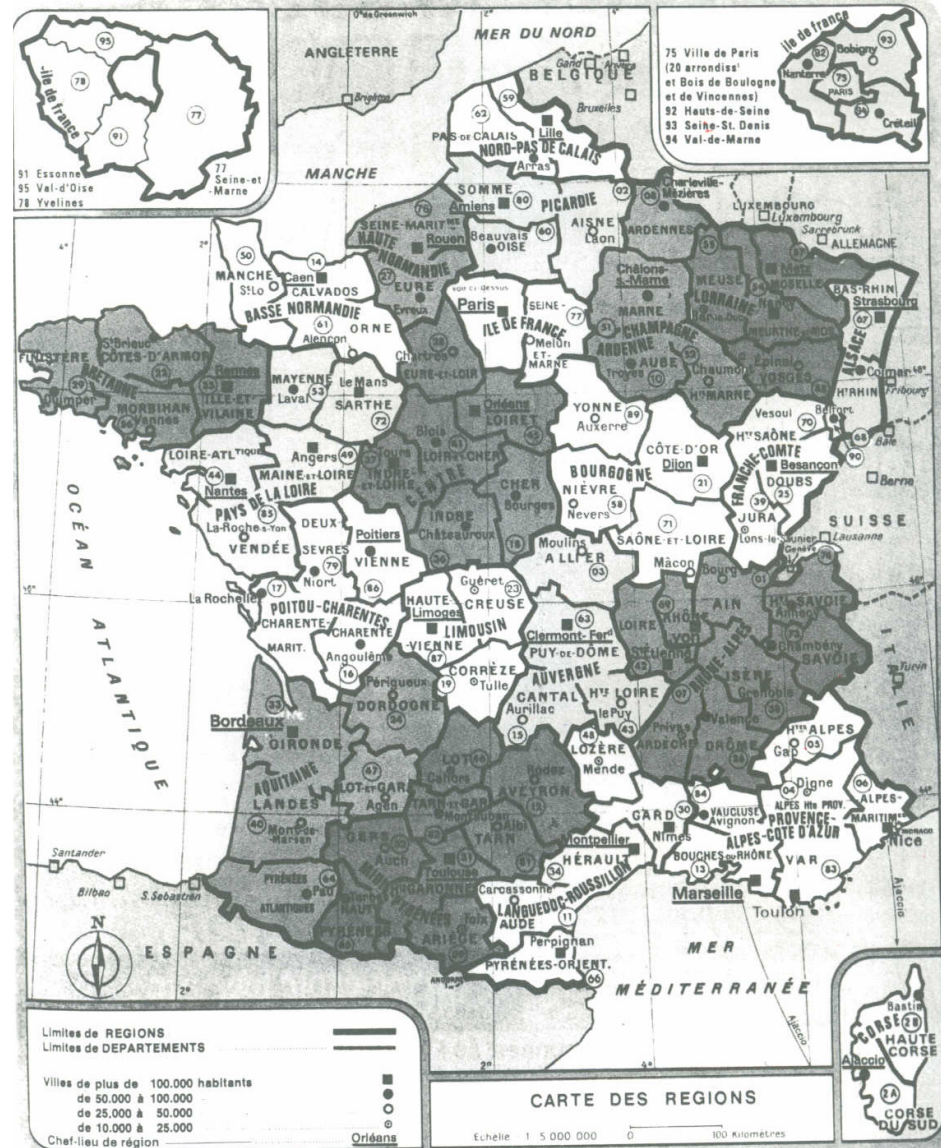
Centre National de Documentation du Patrimoine

The National Archives is located in Paris in the hotel de Vigny, with regional archives throughout France in the DRACs. It offers public access to historical and archival information.

Centre National de Documentation du Patrimoine
Hôtel de Vigny
10, rue du Parc Royal
75003 PARIS
01 40 15 75 50 (75 51 - 75 82)

FRANCE ADMINISTRATIVE : Régions

A7



DIREN - Direction Regionale de l'Environnement

The DIREN (Direction Regionale de l'Environnement) represents the Ministry of the Environment at the regional level. It is the responsibility of the DIREN is to develop land use schemes that manage environmental resources wisely, and to plan and review development projects so that they have as minimal impact on the natural systems of the area as possible.

The DIREN is organized by state and region, not by department. Departments that are involved with conservation of the environment include:

DD Environment
DD Agriculture and Forests
SDA – Service Departmental d'Architecture (in the DRAC

The DIREN has three programs, with a typical staff of around 60 people (professional staff breakdown is: Water Resources (30)
Ecology and Urbanism (15 – 5 and 10)
European Program in the Environment (3)

Natural environment

Staff of the DIREN monitor the environmental review process and study the impacts of the planned project on historic resources, landscape character, endangered species, and site systems such as drainage, groundwater recharge, etc. They propose mitigation measures to help alleviate the negative impacts of the project.

Built environment

Another responsibility of the DIREN is to protect the built environment, through such programs as the Sector Sauvegarde and the ZPPAUP, as well as controlling development within 500 meters of historic

monuments.

France requires Environmental Review, modeled after EIRs in the US, in order to address such serious ecological problems as:

- Destruction of wetlands
- Air and Water pollution
- Wastewater pollution
- Lack of public awareness
- Decentralization and lack of competency/consistency

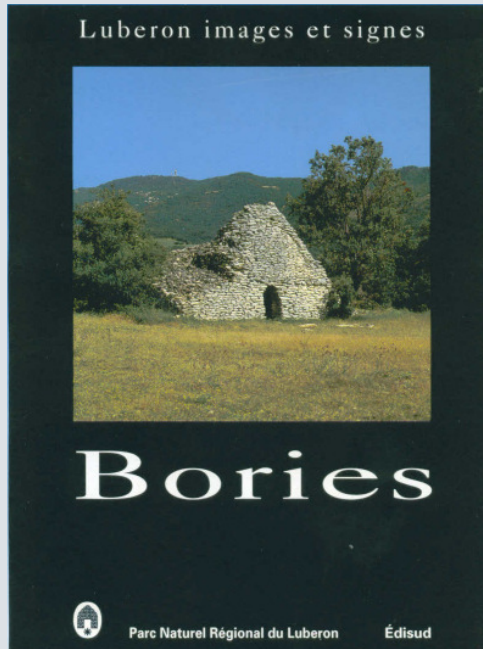
A typical EIE costs \$800,000 francs and takes about two years to complete.

Book 1 addresses:

- Flora and Fauna and Birds
- Farmlands and windscreens
- Landscape analysis
- Impact mitigations

Book 2 addresses:

- Water protection issues: surface and subsurface pollutants
- Agriculture
- Archeology
- Noise



National and Regional Parks

In 1963, Parc national de la Vanoise became the first National Park in France. There are currently 7 national parks and 27 regional parks throughout France, covering 9-10% of the land area of its 2200 townships.

The national parks are located: 3 in the Alps, 1 in the Pyrennes, 1 on an island near Marseilles, and Guadalupe. France participates in the Federation of National Parks which includes 32 countries. Most of the National Parks are uninhabited in order to protect the natural environment, so additional national parks are not useful around populated areas. Regional parks are designated in order to allow for conservation-based development in populated areas.

Regional Parks were conceived during a 1966 seminar in Provence that addressed the cross-purposes of economic development and conservation. Many preservationists attended this seminar and there were guiding principles developed for Regional Parks. They must:

- Be a cohesive, coherent area
- Have goals and policies
- Contract to partner with region, department, and state

In 1967, Regional Parks were chartered, with 4 objectives:

- Protect the environment
- Encourage development
- Welcome the public
- Experiment with projects

Regional Parks have a very strong local component but also backing from the state. Funding sources are as follows:

15%	State
15%	Township
70%	Region and Departmente

There are four Divisions of Regional Parks:

1. Nature Conservation
2. Sustainable Development
3. Heritage Director
4. Architecture

Nature Conservation

Creates nature preserves

Provide incentives to farmers to farm in environmentally correct manners

Applied research

Sustainable Development

Development policies vary according to individual parks. Programs include labeling sustainably produced products, marketing and bottling mineral water, developing eco-tourism and creating nature hotels and cottages

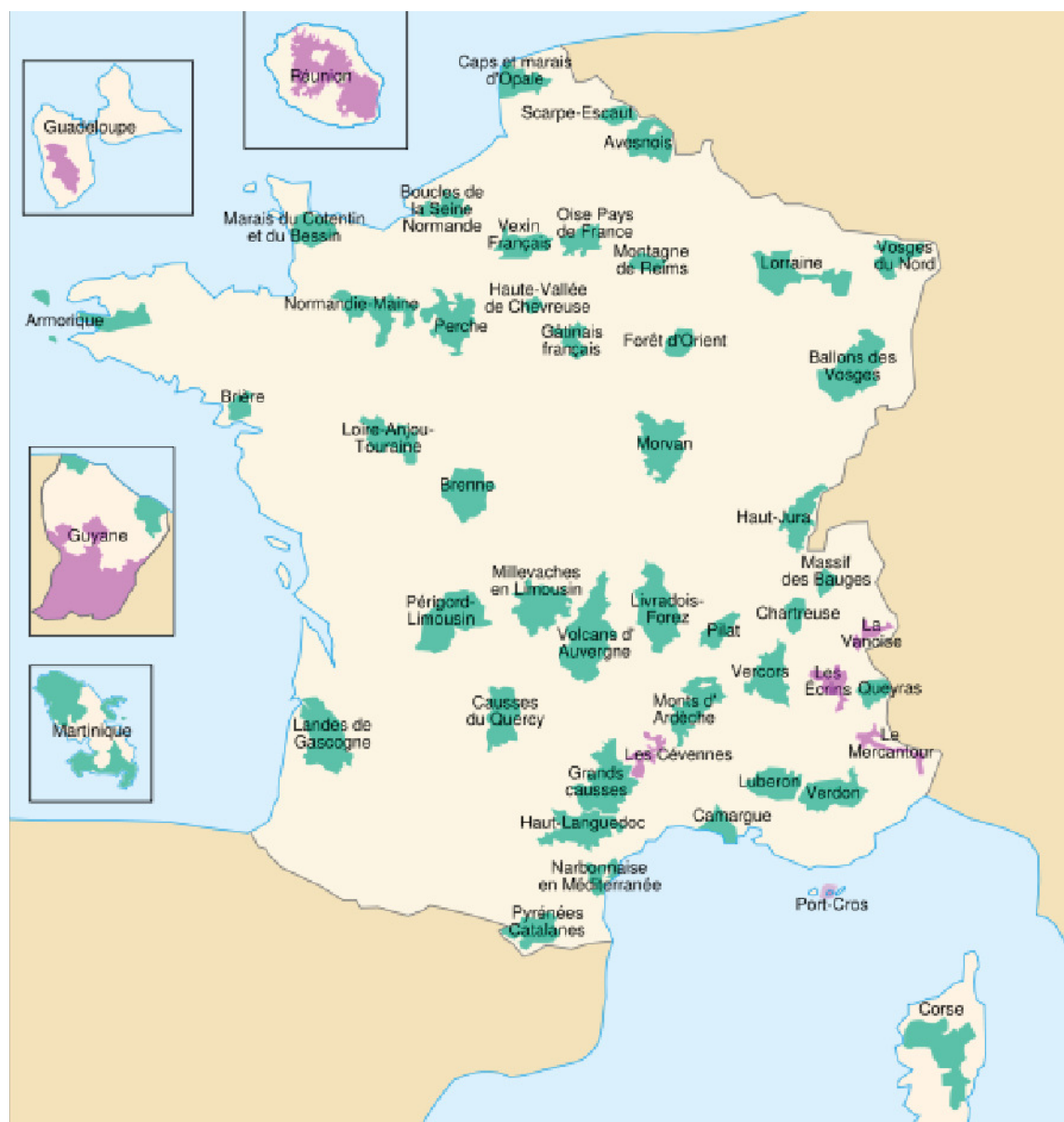
Experimental Programs

Sets up and monitors trials and testing, such as grazing land management, etc.

Develops field trips for school children

Provides advice on sustainable architecture

The guiding philosophy of Regional Parks is to recognize all aspects of the environment, to develop along chosen lines using the natural environment rather than non-natural influences. Local policies must be compatible with this in order to control destiny. Associating with the World Wildlife Fund has provided credibility to the parks.



Map of Regional Parks



Sector Sauvegardes

Sector Sauvegardes were formed in reaction to urban renewal. The first Sector Sauvegardes were Sarlot, Aix en Provence, and Avignon. Today, there are 81 Sector Sauvegardes, all in very heritage-rich towns. The Sector Sauvegardes are administered by the Ministère de l'Environnement on a regional level.

Two Sector Sauvegardes in Paris are the Marais and Blvd. Saint Germain.

There are financial considerations to designation because the mayor has to commit to provide financial support for the Sector. Financial incentives are offered and there are tax advantages for property owners within Sector Sauvegardes.

Sector Sauvegardes are typically supported by the public because their opinions are sought in the process of mapping the area, although sometimes there is lack of support from owners whose property is targeted for change.

Sector Sauvegardes are directed by a Plan de Sauvegarde et de Mise en Valeur (PSMV), which guides development and work in the area. The PSMV identifies those structures and sites that should be restored, demolished, or otherwise altered. They are created by the ministers in charge of urbanism and architecture, developed in conjunction with the ABF. If the plan affects a historic monument, the Commission Supérieure des Monuments Historiques must be consulted. When there is a PSMV, it replaces the Land Use Plan (POS – Plan d'Occupation des Sites)

The plan is developed by an architect (often an ABF) appointed by the mayor and approved by the ministries in charge of architecture and urbanism, in concert with the préfet-appointed local Commission du Sector Sauvegarde. It is presented to these

organizations/agencies and once approved, it replaces the former zoning code within the approved boundaries.

The PSMV is approved by the Local Commission, then the Nationale des Secteurs Sauvegardes, then approved by the Conseil d'Etat with the support of the three Ministries of Culture, l'Urbanisme, and Interior.

Mayors are under much pressure from very active heritage organizations to adopt Sector Sauvegardes and PSMVs.

Plan de Sauvegarde et de Mise en Valeur

The PSMV is prepared for public review and contains:

Report 1: Etude du Sector Sauvegardes

1. Architectural analysis
2. Urban analysis
3. Typology
4. Morphology
5. Blocks, house by house
6. Historic research of plans and buildings
7. bibliography
8. Visual analysis

Report 2 include reports on public space, economics and commerce, and housing

A typical PSMV (referencing that of Aix en Provence) includes

Historic information
 Characteristics of the City
 Places and Courts
 Setbacks and Facades
 Walls and Materials
 Roofs
 Windows, doors and details

Decoration
Courts and Gardens
Stores and Signs
Colors
Individual Structures

identifies each parcel as a Monument Historique (MH), MH Façade only, Batiments Conserve, Unimportant building, Building which should be rehabbed, Building which should be demolished. Other designations can be referenced in the Typical Index to PSMV which accompanies this text.

A color-coded site plan of the Sector Sauvagarde



1993 Map of 81 Sectors Sauvagarde

ZPPAUP Zone du Protection du Patrimoine du Agricole, Architecture, Urbain, and Paysage

Protecting Rural Heritage and Loss of Farmland

There are two types of protection for rural heritage: the Law of 1913, and the ZPPAUP (Zone du Protection du Patrimoine du Agricole, Architecture, Urbain, and Paysage). Small towns in these rural areas are protected by both the ZPPAUP and the Sector Sauvegarde (under the purview of the ABF); the advantage of this allows the entire character and structure of an area to be conserved - the town, as well as the surrounding rural area.

In the 1960s, there was a movement to protect entire areas, not just individual buildings, against demolition due to development pressures. Until 1983, development decisions were made by the state, with no input at the local level. The new law allowed the local communities to take control of their destiny and became a contract between the state and the community to protect its heritage, both built and unbuilt. Since that time, rural protection has been extensive. There are 400 ZPPAUPs - 70% of these are in rural areas of less than 1000 people.

The Rural Heritage Program in France is a subdivision within the Division of Patrimoine which administers the ZPPAUP, Zone du Protection du Patrimoine du Agricole, Architecture, Urbain, and Paysage. The program is a partnership between the locality and the state; its mission is to conserve the rural heritage of France. It takes an ethnological approach, which addresses sites but also ephemeral characteristics that are specific to a place. It also addresses regional issues. Regional issues are very diverse from one another in the areas of materials, livestock, land forms, etc.

The first step in developing a protection zone is to

understand what the rural heritage is: its customs, resources, techniques, and the physical organization of the countryside. ZPPAUPs strive to:

- Protect areas and nurture local skills and crafts
- Encourage the production and distribution of local goods
- Encourage economic development

The long term goal is to integrate conservation with development. There is a two-pronged approach to accomplish the goal: Education and Training. Education programs raise awareness of the issues and there are 500 museums that have educational programs and exhibits on rural heritage, often with an eco-heritage approach. Training programs are developed to train craftspeople on local construction techniques such as thatching, pierre-seche wall, and rammed earth.

Examples of communities that have accomplished these goals are Laguiole (knives); Brest (capons); Normandy (apples and cider).

It takes one to two years of preliminary research before an area is designated as a Protection Zone. Of the 36,000 communes in France, 500 have been studied for ZP designation. In 1994, there are 400 Zone du Protection des Patrimoine Architectural, Urbain et Paysages.

Architecte des Batiments en France

The Architecte des Batiments en France (ABF) is a government employee within the Ministry of the Equipement, yet the position requires coordination and collaboration with multiple ministries, such as:

Ministere de l'Equipement, du Logement, des
Transports et de la Mer
Ministere de la Culture, de la Communication, des
Grandes Travaux et du Bicentenaire
Direction de l'Architecture et de l'Urbanisme
Prefecture du Department
Service Departemental de l'Architecture

The Corps of Architecte des Batiments en France was formed in response to the reconstruction efforts following WWII, when the effect of new construction was recognized as an impact to historic character and Monuments Historiques, primarily construction of housing and public buildings. ABFs are supported by the 1943 amendment to the Law of 1913 which expanded preservation and protection efforts beyond monuments to areas within view of them. This task proved to be an immense task, due to the large number of monuments. It was a task that required similar and different skills to that of the ACMH and so the position of ABF was created in 1946.

The ABF is a high official in the Department of Architecture for the Region, based in the Departement and reporting directly to the Prefet of the Departement. The position is on par with the directors of other municipal services departments.

The ABF is a highly educated professional, trained in architecture and preservation, with the skills to guide and oversee restoration and urban design projects, and the responsibility to maintain those skills in order to provide expertise to the community and the administration. ABFs are required to reside in the community in which they work (unlike the ACMH) and

provide rapid response to questions or issues raised by the Prefet and other high officials. They often negotiate the disparate goals of the public and private sector, as well as the development and construction community and the ACMH in order to influence the most positive outcome possible.

Architectes des Batiments en France help to administer the goals of the ZPPAU (see earlier text) relative to Architecture and Urbanism; Archeology; and Landscape.

The ABF reviews all projects within the ZPPAU for conformance with mandatory guidelines. Projects within ZPPAU boundaries must file permit applications, which are reviewed and approved by the ABF. Many projects regard maintenance and land use.

The ABF coordinates work with the ACMH of the region, and reviews all work on projects within 500 meters of a Monuments Historiques. They review, provide expertise, and often write reports. One such report is the Report de Valeur (see programme 7/23/94), which addresses:

- History
- Archeology
- Scope of Work Description
- Notebook of prescription (specifications)

ABFs are often responsible for producing or communicating Design Guidelines that can be administered by the Regional Park, the Department of Architecture, or the ZPPAU. They network with each other and attend an annual conference of ABFs. Many ABFs assemble an annual report and/or a summary of public relations opportunities of the year. To fulfill the public outreach mission, ABFs often work with schools, public and fraternal organizations, and animators de patrimoine.

HERITAGE PROFESSIONALS

ABFs are often graduates of the Ecole de Chaillot; sometimes they get this degree after being selected as an ABF. Once selected as an ABF, there is a 6 month training program in Paris to learn administrative and legislative matters, then the ABF rotates for six month through the various related agencies: Culture, Environment, Transportation, DRAC, Prefect. The new ABF works in these various offices under supervision as a Trainee. Upon completion of this internship, ABFs are assigned to available regions according to a hierarchy. Moves are required every five to eight years.

ABFs interact with multiple agencies. Some job duties performed for these agencies include:

Ministry of Culture -

- Maintenance of Monuments Historique
- Technical assistance to private architects
- Review and approval of work within 500 meters of a monument historique

Ministry of Equipment -

- Zoning approvals
- Advise the Ministry

Sites Classe -

- Approve building permits on behalf of Prefet
- Report to Sites Commission appointed by Prefet
- Staff the decision-making process and approval by DAU

Sites Incrit -

- Require ABF and mayor approval

Quarries and Utilities Infrastructure -

- ABF consultation is required, but review power is diminished outside of the 500 meter boundaries

Public Relations -

- Represent the design community and promote architecture and architects

One issue that the ABF predicts will worsen is that as the job will fwr bigger, yet financial resources will get smaller.

The Table on the next page is a Liste des Architectes des Batiments de France as of 5 September, 1993.

A	P. ALEXANDRE	03	Nadia DEVINOY	57	M	Elisabeth MADELIN-BEAU	78	
	M. ALIBERT	44	M. DILANGE	1G		Catherine MADONI	59	
	Ch. AMIOT	35	G. DIOT	32		R. MANGADO	46	
	A. ARMYNOT de CHATELET	63	M. DOLLFUS	86		A. MANGIN-PAYEN	24	
	F. AUBANTON	59	J. DREYFUS	30		M. MARCOS	65	
	Y. AUGERARD	974	E. DURING	07		Th. MARIAGE	78	
	J.P. AUGOT	09	R. DUVAL	75		A. MARINOS	29	
	J.P. AUZOU	16				C. MAJ	95	
	F. AYREM	32				J.M. MAROUZE	21	
						J.F. MARTIN	10	
B	C. BADADJIAN	75	E	J.P. EHRMANN	CRMH	J.L. MARTINOT-LAGARDECRMH		
	P. BARNOUD	73		J. ERNEST	67	M.H. MERCERON-MOREAU	18	
	L. BAYROU	66		J.P. ERRATH	33	Dominique MICHEL	DMF	
	O. BAZU	94	F	L.M. FAHRNER	83	P. MIGNERY	70	
	A. BECMEUR	64		J.B. FAIVRE	33	P. MONERIE	22	
	D. BECMEUR	90		E. FANNIERE	Parc National	Ph. MOREAU	DAG	
	Béatrice BELLYNCK	DAU		P. FERRIEUX	69	J.M. MOREAU	973	
	Y. BELMONT	71		Y. FLAMAND	28	F. MURIENNE	18	
	P. BENEZECH	58		B. FOURNIE ECHE	20			
	R. BERGE	02	P. FRANCESCHINI	26				
O. de BERGEVIN	77	G	V. GAILLY	89	P	E. PALLOT	ACMH	
A. BERTIN de la HAUTIERE	76		G. GAILLY	45		Germaine PASSEMAN	15	
J.L. BISCOP	54		M. GALLIENI	75		E. PAYEN	24	
F. BLANC	88		C. GARRETA	29		C. PAYEN-LECREVISSE	20	
F.M. BLANCHECOTTE	1G		N. GAUTIER	61		F. PELISSIER	11	
P. BOILLEY	74		J.M. GERMAINE	35		J.M. PERIGNON	14	
M. BOISROBERT	54		E. GIRONNET	23		Marie-Laure PETIT	37	
J. BOISSIERE	85		O. GODET	34		J.P. PHILIPPON	1G	
P. BORGEO	17		B. GOGUEL	51		C. PIERROT	19	
J.L. BOUBERT	38		F. GONDRA	41		L. PIERROUX	95	
J. BOUFFLET	53	J.P. GONELLE	43	P. PILVEN	56			
J. BOUILLON	13	Ph. GONZALES	03	M. POLGE	41			
Nicole BOUGUIGNON	06	G. GOUDAL	91	P. PONCET	87			
Ch. BOURELY	1G	Françoise GOUDOT-WEETS	55	P. PONSOT	ACMH			
Catherine BOURLET	84	Ch. GOUYON	CRMH	J.P. PRIBETICH	31			
R. BOURRIER	30	J. GRAVOT	60	P. PUSATERI	76			
J.M. BOYER	Min. Culture	Mireille GRUBERT	31	R	E. RADOVITCH	82		
J.P. BRABANT	27	J.L. GUENOUN	08		D. RENNOU	69		
B. BRANKOVIC	93	J. GUERRAZ-COLONEL	78		Hélène RIBLET	01		
M. BRODOVITCH	1G	J.M. GUIBERT	97		R.M. ROYER	94		
I. BROU	06	J. GUILLAUME	71		Marie-Ch. ROY-PARMENTIER	85		
J. BRUNET	07	H	J.L. HANNEBERT	75	S	G. SAINT-BONNET	79	
D. BRUNON	02		P. HARMEY	49		G. SAINGEORGIE	80	
Z. BUTKOVIC	37		Dominique HERLA-DOUCOT DAU			L. SANTIANO	1G	
			G. HOUVIEZ	1G		Marianne SAUVAGE	78	
			J.M. HUERTAS	05		O. SCHWERER	57	
C	L. CAUSSE	12	Sophie HYAFIL	91	J. Ch. SIMON	04		
	J.L. CHARPENTIER	CRMH	J	G. JACQUA	972	P. SICARD	65	
	P. CHATELAURET	DAU		Catherine JOANNY	67	B. STAHL	1G	
	B. CHAUFFRET-YVART	78		G. JONQUERES d'ORIOLE	40	T	A. TERSEUR	78
	J. CHAVAN	76		C. JORDY	68		P. THIEBAUT	77
	M. CIOFFI	16		L	B. LALLEMAND		84	P. TORTOIN
	J.M. CLAUSTRÉ	89	J. LAMOT		60		A. TOURNARE	29
	S. COLAS	77	Ph. LAMOURERE		10		M. TRON	34
	R. COLONEL	73	B. LATRON		72	P. TROUILLOUD	28	
	Françoise COMMENGE	75	J.M. LAVERGNE		13	V	A. VERNET	66
M. CONAUT	37	Chantal LAVILLAUREIX	75	C. VERRIER	06			
G. CONGAR	44	H. LAZAR	42	W	M. WATTEL		25	
M. COTTENCEAU	14	J.L. LEBIGRE	SNT		O. WEETS	52		
A. COULON Ecole. Archi.	78	M. LEBRETON de VANOISE	50		Z	B. ZUJOVIC	77	
Martine COURANT-VIDAL	75	Marianne LECOEUR	75					
G. COZE	64	J.Y. LECORRE	CRMH					
P. CUSENIER	62	J. LEFORT	76					
D	V. DANCHIN	17	L	Brigitte LELIEVRE	61			
	B. DEBROAS	48		L. LE NORMAND	1G			
	P.L. DECAUX	11		D. LETELLIER	31			
	Sophie DELCROIX	92		B. LOURDOU	04			
	J.F. DELHAY	62		J.P. LOUVET	13			
	J.P. DESBATS	01						
	A. DESGREZ	47						

List of Architectes des Batiments de France

BOTTON François

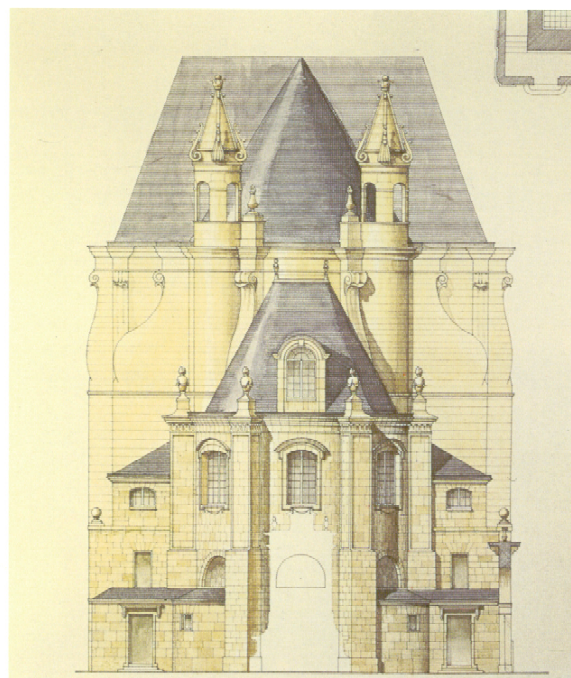
né le 3 juillet 1955 à Boulogne (Hauts-de-Seine).

DIPLÔMES : Architecte diplômé par le Gouvernement en 1980, École nationale des Beaux-Arts UPA 3 à Versailles, diplômé du Centre d'Études Supérieures d'Histoire et de Conservation des Monuments Anciens en 1987.

CONCOURS ACMH de 1990-1991.

TITRES ET FONCTIONS : Architecte collaborateur de l'agence Rodier à Paris (1982-1985) et dans les agences de Georges Duval ACMH (1985-1987) et d'Alain-Charles Perrot ACMH (1987-1990) ; *Architecte en chef des Monuments historiques* en 1991, il est chargé de l'Isère (38) et des Hautes-Alpes (05). Membre de la SFA.

PRINCIPAUX OUVRAGES : Travaux en tant que collaborateur d'ACMH : à Paris, le clos et le couvert de la Cour carrée du Louvre ; le palais du Parlement de Bretagne à Rennes (35). Travaux en tant que ACMH : la consolidation du château de Tallard, les clochers des églises de Val-des-Prés et de Guillestre, le pont d'Embrun et la caserne Rochambeau à Mont-Dauphin dans les Hautes-Alpes (05). Travaux en cours dans l'Isère (38), le clocher et les façades de la Cathédrale, ainsi que la restructuration de l'Évêché de Grenoble ; la consolidation du théâtre de Vienne et les bas-côtés de l'ancienne Cathédrale St-Maurice ; la restauration intérieure du monastère de la Chartreuse à St-Pierre-de-Chartreuse ; la halle et ses abords à Crémieu.



L'Oratoire du Louvre à Paris

Architectes en Chef de Monuments Historique (ACMH)

Established with the first concours in 1893

The Architectes en Chef de Monuments Historiques reports to the Inspector General of Historic Monuments. Its mission is:

- To understand and respect the architecture of others regardless of its epoch
- To meld discreetly into the monument and operate with reverence and safety for preservation of architectural heritage
- To work with other craftsman to foster a context of humanism and tradition
- To understand – respect – cherish

The Qualifications and Training of the ACMH

The future ACMH receives an undergraduate degree in architecture, is awarded a diploma then license.

Since there is an interest in heritage architecture, the architect attends a two year program at the Ecole de Chaillot in Paris. Upon graduation, the student typically becomes an apprentice to an ACMH, much like a member of a *compagnon*, and prepares to earn the title of Architecte en Chef de Monuments Historiques.

A Concours is offered once a year: there are about 90 applicants, only 10 pass. The concours is comprised of two parts: a written and oral exam. The written exam covers:

- Building Design project (12 hours)
- Restoration project (12 hours)
- Drawings of monuments
- Soils conditions
- Problems and analysis
- Emergency interventions
- Scope of work descriptions

- Architecture history (4 hours)
- Project review / design review analysis

The written exam narrows the candidates to around 20 or so applicants. Two weeks later, the oral exam is taken. which is a 45 minute exam that the applicant is given 30 minutes to prepare for. Topics cover:

- Legislation
- Analyze/describe photos of monuments
- Technical restoration techniques
- Resume questions

The Work and Career of the ACMH

The ACMH is a private sector architect, with guaranteed work on public monuments, reporting through an Inspector General to the Minister of Culture's Direction du Patrimoine. Each Architecte en Chef is assigned to a Region or Regions that are not necessarily related to where they live and practice; populous regions have more than one ACMH. They are free to work on other private sector projects and most do, as a part of their architectural practice, including new construction projects.

Their work on historic monuments begins in June of each year, when the ACMH meets with the DRAC to assist with scoping and prioritizing the projects that have been planned and budgeted for the year. In August, the DRAC sends a project list and funding request as an Arbitrage Budgetaire to Parliament. Parliament sets a final budget for each DRAC in October; this can be adjusted up to December. Once the funding is allocated, the DRAC sends letters to property owners and local councils to ensure their commitment and contributions to the project.

The phases of a typical ACMH project are:

Etude Preliminaire (Historic Structures Report)
 Etude Preamble (Existing Conditions Analysis and Feasibility Study)
 Presentation to Inspector General and/or the Commission Superieure
 Works File (Construction Documents)

The Works File are the Contract Documents for the actualization of the project and are standardized for the Ministry of Culture. They are called the Dossier de Consultation des Entreprises and are composed of three parts:

- the Sous Dossier P.A.T. (Piece Architectural de Techniques)
- the Sous Dossier P.C.E. (Piece Consultation des Entreprises)
- the Sous Dossier P.A. (Piece Administrative).

Piece Architectural de Techniques:

A PAT contains the General Conditions, the Specifications, and the Drawings. A typical PAT is organized as follows:

Installation of Work
 Stone-cutting
 Stone cleaning
 Repointing
 Plaster work
 Surelevation
 Soils work
 Travaux divers

A typical PAT set of drawings include (in less than a few dozen sheets!):

Existing Conditions
 Plans, Sections, Elevation, Details of primary elements such as entrance, etc.
 Proposed Scheme
 Plan(s), Sections, Elevations

Piece Consultation des Entreprises:

The PCE specifications section contains Division 1 (cahier des clauses administrative particuliers), the contractor's detailed schedule, and bid forms.

Piece Administrative:

The PA provides a brief description of the work, an information sheet listing the client, architect, contractor qualifications, and budget for the project. The last part of the PA contains the final bid and cost estimates.

Financial Compensation for the ACMH

For the Etude Preamble, the ACMH provides a proposal for services which includes his and consultants fees, fees for testing, etc. The fees allow for 40% overhead and 10% profit. The ACMH is paid 25% of the fee at the beginning of the project, with period payments until its completion.

Fees for the Works File are negotiated according to three levels of complexity of the project: 1,2,or 3. Most projects are level 1.5 to 2. Fees average 10% of construction costs and are typically allocated so that half pays for the Works File (construction documents) and half for construction administration.

REPELLIN Didier

né le 17 septembre 1948 à Bergerac (Dordogne).

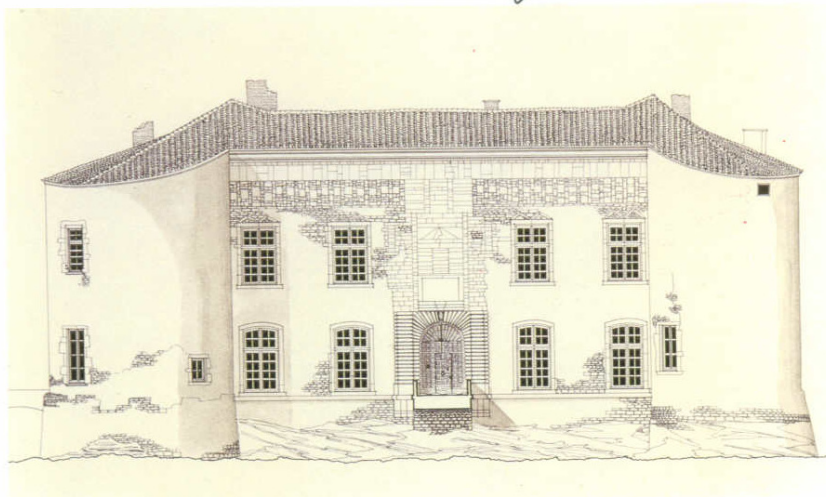
DIPLÔMES : Architecte diplômé par le Gouvernement en 1972, École d'Architecture de Lyon ; diplômé du Centre d'Études Supérieures d'Histoire et de Conservation des Monuments Anciens en 1977.

CONCOURS ACMH de 1981-1982.

TITRES ET FONCTIONS : Architecte des Bâtiments de France (1977-1982). Depuis 1982, il est *Architecte en chef des Monuments historiques* des 3^e, 5^e, 6^e, 7^e, 8^e et 9^e arrondissements de Lyon ; il est ensuite chargé de la Loire (1985-1991), de la Haute-Loire (1986-1991) ; et, depuis 1991, du Vaucluse et de l'arrondissement d'Aix-en-Provence dans les Bouches-du-Rhône. Missions d'études et d'expertises pour l'UNESCO et l'ICOMOS-International ; international preservation consultant depuis 1986 à Singapour, en Malaisie, en Thaïlande, au Cambodge, en Inde, en Chine, aux USA, à l'Île-Maurice, au Yémen, au Koweït, en Écosse. Il est membre de l'ICOMOS-France et de l'US/ICOMOS, et de la SFA.

PRINCIPAUX OUVRAGES : À Lyon (69), restauration de la Primatiale St-Jean. Dans la Loire (42), restauration du château de la bastie d'Urfé, et de l'abbaye de Charlieu. Dans la Haute-Loire (43), schéma directeur de remise en valeur de la haute ville du Puy-en-Velay et restauration de la Cathédrale, schéma directeur de réutilisation de l'abbaye de La Chaise-Dieu. Dans le Vaucluse (84), schéma directeur de restructuration du palais des Papes en Avignon, schéma directeur de remise en valeur et de revitalisation du théâtre antique d'Orange et de la colline ; restauration de l'abbaye de Sénanque à Gordes et réaménagement de la synagogue de Carpentras. Dans l'arrondissement d'Aix-en-Provence, restauration et circuit de visite de la Cathédrale St-Sauveur, restauration générale des jardins d'Albertas à Bouc-Bel-Air et aménagement des abords dans l'abbaye de Silvacane. À l'étranger, réutilisation du Poly High School à San Francisco USA, réutilisation et restauration de l'Empress Place Building et du couvent des Dames-de-St-Maur à Singapour, restauration du pavillon Napoléon III du Palais royal de Phnom-Penh au Cambodge, restauration de la vieille ville de Penang en Malaisie, analyse patrimoniale de Pondichéry en Inde.

Dear Ruth,
merci pour ta présence, ta sensibilité, ton ouverture
d'esprit - good luck pour ta belle carrière que
tu mérites tant. Warmest regards Didier - Nov. 94



Le château de Bagnols dans le Rhône

Inspector General des Monuments Historiques

The Inspector Generals des Monuments Historique have achieved the highest ranking within the corps of ACMH and serve as reviewers and advisors to the architects en chef. They must review and approve all work on monuments before construction begins. Formal reviews are held, and the ACMH must present the project to the Inspector General, or a group of Inspectors General during these meetings.

Conservateur Regional des Monuments Historiques

The regional conservator of historic monuments is an area of service within the DRAC of each department in France. This position helps to fulfill the mission of the Conservateurs du Patrimoine at the regional level.

Les Conservateurs du Patrimoine

These conservators are part of the central administration of the Direction du Patrimoine. Les Conservateurs du Patrimoine are charged with the inspection and monitoring of conservation work on all aspects of classified monuments.

Reporting to the Commission Superieure des Monuments Historiques, the conservator is also responsible for providing advice and technical expertise to the ACMH during the Study process as well as throughout the design and construction process.

Conservateur Regional de l'Inventaire

The regional conservator of historic inventories is an area of service within the DRAC of each department in France. It serves as the archives and repository for historic information for the region.

Les Compagnons

“working with your hands teaches you the value of the things of this earth”

Les Compagnons (the companions) are spiritual descendants of a French craft tradition many centuries old. Along with the French Academy, les Compagnons are one of the rare institutions of ancient France that have survived revolutions, the Terror, communes, religious persecution, secret police and industrialization.

They are part of an elite corps of craftsmen descended from such guilds as masons, locksmiths, coachmakers, saddlemakers, bakers, carpenters. Today, there are three compagnon societies that train young people in a rigorous crafts guild in nearly a hundred trades, including photography and chocolate-making.

The guilds are closed to women. Apprentices start as young as fifteen and enter a training program steeped in ritual and organization, and craft guild methods inherited and passed down from the Middle Ages via one-on-one oral transmission of trade secrets. The master-apprentice relationship takes years to complete and afterwards the apprentice participates in his own “Tour de France”, traveling throughout the country for six to eight years. According to medieval tradition, compagnons are supposed to remain celibate during the Tour.

In order to be accepted into the apprenticeship program, the applicant must pass a test of general knowledge (only about half pass), then one week in a guild house under observation in order to determine his motivation and character. Next, the apprentice will spend about two years in local firms that pay him substandard wages until he is ready for the Tour, where he will spend about six months

in towns all across the country. The apprentice works long days beside a master, learning skills passed down for centuries. At night, he takes courses in his trade.

The final hurdle before initiation is the chef d’oeuvre, presented to a jury of veteran Compagnons. The masterpiece must show that the candidate knows his trade inside and out; it can take hundreds of hours to produce. Once the masterpiece is accepted by the jury, the new member is initiated as a member of the Compagnon and participates in a secret ritual which varies from one trade to the next. He receives a colored sash or ribbon and a cane engraved with his name, date of initiation, and trade emblem along with a new ceremonial name that usually combines hometown and personality trait.

Each trade has its own patron saint.

Today, in economic times when young people with university degrees have difficulty entering the job market, les Compagnons are often guaranteed a successful and interesting career; their credentials are a sign of high-quality training and skills that are much sought after.

This summary was based upon an article by Joseph Harriss that appeared in Smithsonian magazine.

Ecole de Chaillot - Centre d'Etudes Supérieures d'Histoire et de Conservation des Monuments Anciens

Established in 1187 by Anatole de Baudot, a disciple of Viollet le Duc, the Centre d'Etudes Supérieures d'Histoire et de Conservation des Monuments Anciens, called Ecole de Chaillot, is the oldest preservation architecture school created by architects for architects.

After WWI, the Centre d'Etudes Supérieures d'Histoire et de Conservation des Monuments Anciens reopened the school, which had closed in 1915 with the death of Baudot. It was suspended in 1966 but renewed in 1969 as the premier educational institution to train professionals to work on heritage buildings, areas and sites. Most graduates of the Ecole de Chaillot proceed to careers in a heritage profession. Graduates typically become an ACMH, ABF, architectural historian or conservator, or Ministry administrator. A small number of French architects and foreign students are offered financial aid to this prestigious institution.

About 80 students are accepted to the two year program, which graduates 25-30 students each year. Students are taught architecture history, restoration techniques, heritage protection laws, etc. There is a minimum number of points/grades that must be met in order to proceed from year 1 to year 2 at Chaillot.

The Ecole is located at the Trocadero in Paris.

*L'Ecole de Chaillot
Palais de Chaillot (Aile Paris)
1, Place du Trocadero
75116 PARIS*

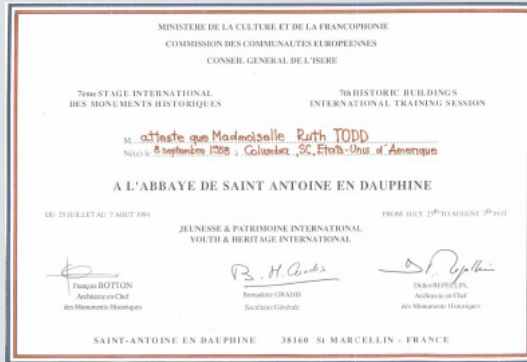
University de Ete

The University de Ete is an annual summer school attended by educators, animateurs du patrimoine, and heritage professionals; its purpose is to provide heritage education to those who can influence students and the general public and raise awareness of French heritage.

The summer school is a program of the Caisse National des Monuments Historiques. Students typically learn about:

- Sectors Sauvegardes and ZPPAUP
- DRAC resources and organization
- Payson de France
- Neglected buildings
- Adaptive reuse (examples: silo re-use; McDonald's in a windmill)
- Construction permits
- Architecture and urban history (example: during the middle ages, cathedrals were surrounded by houses, did not have open space)
- Archeology
- Façade Improvements
- Archival Research
- Interiors

HERITAGE EDUCATION PROGRAMS



St. Antoine

Jeunesse et Patrimoine

This organization started in 1977 with the aim of making young people more aware of the architectural heritage and environment, in an attempt to involve them in preservation at the national and international levels. Headquartered in Paris, the organization is jointly funded by the Ministries of Culture, Equipment, Youth and Sports, as well as the CNMH, ICOMOS, and UNESCO.

The program organizes a range of activities, from study tours in France and abroad, to lectures and training. Two courses are offered in France in the summer: one addresses legislation, protection, conservation, cultural tourism, historic gardens and interior decoration, furniture, vernacular architecture, and landscape protection. The second course is practical in nature and exposes students to traditional and modern conservation techniques. In addition to training by master craftsmen in stonework, plasterwork, cabinetmaking, and mural restoration, there is an international exchange among attendees. Numerous countries, especially Eastern Europe, are represented at the Jeunesse et Patrimoine program which is hosted at the Abbey of Saint-Antoine (12th-17th century) in the Isere region of France.

Villes et Pays d'Art et d'Histoire Routes d'Histoire

There are 110 Villes et Pays d'Art et d'Histoire, a program of the Caisse National des Monuments Historiques.

Ecole d'Avignon

The Ecole d'Avignon, located in the maison du roi Rene, is a ten-year old program that offers classes and certification in various restoration techniques and evaluation methodologies. Attendees include ACMHs, ABFs, university professors, conservation professionals, engineers and operators. People in charge of work programs and artisan studios also attend. Dozens of classes are taught in various topics, including masonry façade restoration, decorative painting, plasterwork, metalwork, building diagnostics, etc.

The school was initiated in 1983 by the Conseil Regional Provence Alpes Cote d'Azur.

Ecole d'Avignon
Hotel du Roi Rene
6, rue Grivolat
84000 AVIGNON
90 85 59 82

Centre de la Pierre

Another similar educational program is located in Bordeaux. It is the Centre de la Pierre, which has a relationship with l'Institut Europeen de l'Environnement, Laboratoire d'Analyses et de Conseil

Centre de la Pierre
Rue du Professeur Vezes
33300 BORDEAUX
56 01 84 00

Friends of Vieilles Maison Françaises in 1994

FVMF was created in 1982 by Michele le Menestrel, Founding President. Its aim is to aid and abet historic preservation in France and in the United States. FVMF is an American non-profit association (501 (c) 3). It is supported by its activities, its partners and by its members, thus becoming an active network whose objectives are the preservation of heritage and their educational values on both sides of the Atlantic. An important and original point, FVMF is a remarkable "two Ways Street" between the two countries.

There are ten chapters in the United States and one in Paris. They organize cultural activities and trips. It celebrated its 10th Anniversary at the Chateau de Versailles and Chantilly. FVMF also offers a program for French and American universities students between the ages of 18 to 26. It proposes exchanges in the fields of museology, landscaping, libraries, projects in private estates, within families ...

In America, FVMF is the representative of the French non-profit association Vieilles Maisons Françaises (VMF).

The Richard Morris Hunt Fellowship (RMHF) was initiated in 1990 by Michele le Menestrel in association with the American Architectural Foundation (AAF) whose President is Norman Koonce, affiliated to the American Institute of Architects (AIA). This partnership makes RMHF coherent with the FVMF efforts in preservation where the principal actors are qualified architects, creating a network of professionals promoting research exchanges between America and France.

The RMHF is named in honor of Richard Morris Hunt (1827-1895) the first American architect to get his degree from the Ecole des Beaux Arts in Paris determined "to share his very notable knowledge with others". These programs are financed alternatively by the two organizations. The Laureates are also chosen alternatively one year American, the following year French.

Here is the tale of my 6 months Fellowship research with the RMHF.

Programme

7 July 94 Jardin des Tuilleries Project meeting

Discussed trees: canopy and perspective. Near the Orangery and Place de Caroussel, there is worry about competing with the focal point of the Arch de Triomphe

8 July 94 Meeting with Michel Rebut-Sardat

Discussed problems with gardens: St Cloud, Rambouillet; Versailles/Trianon; Angers; Assay le Ribeu; Pau; Malmaison; Tuilleries; Fontainebleau' Strasbourg.

Presented costs estimate of man days/ park, number of plants, etc. It was suggested to grow plants in a central location that also has compost, flowers, green plants, cut flowers for interiors of chateaux; discussed potential locations for such

11 July 94 Meeting at Briancon

12 July 94 Meeting at Vezeley

City Hall where the mayor complained about lack of communication

13 July ACMH

Current issues:

Unprotected quarries, source for stone is threatened; stone has many organic reactions

Substitute materials issues

Stones are replaced only when dangerous or water intrusion, new stones are dated

Approaches to sculpture restoration: three choices – carve another; take casts and patch; restore at museum

15 July Visit to LRMH: Laboratory of Monuments Historiques

Discussions about stone. Current cleaning techniques are microabrasion, lasers, chemicals. Laser AND microabrasion is typical. Breathable silicon sealants applied to stone prevent pollution intrusion. Stones underground are electrically injected with sealant via an electro-osmotic technique.

Wall paintings are analyzed by taking a perpendicular section with a hypodermic needle to determine the colors and layers of paint. Laser cleaning can alter the color of the paint, size is also a hindrance.

Gas and liquid chromatography separates complex compounds

Infrared photospectrometry gives extremely accurate read-out for tiny particles; good for salts and resins, can also tell if substance is stable

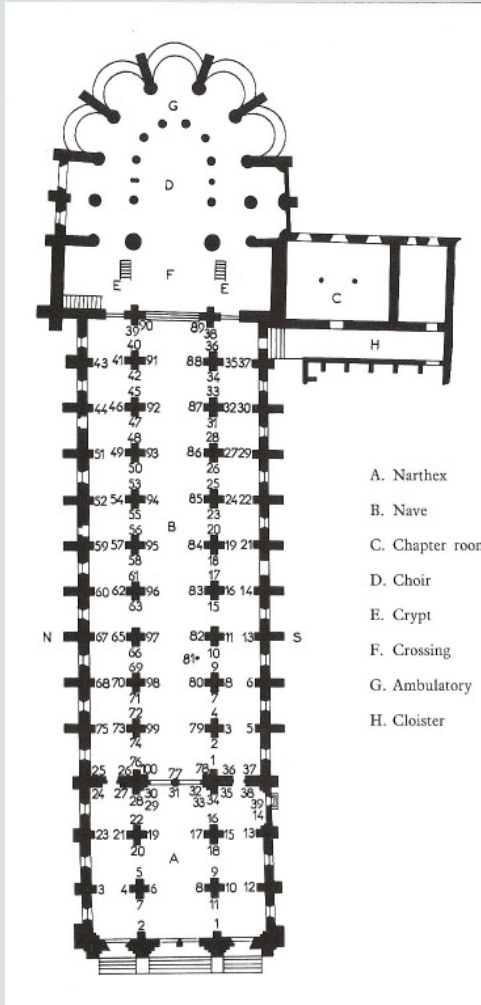
Simulation tanks artificially age materials

UV Light testing can test silicon

Electromagnetoscope Scan - bombard with electrodes, gives a 3-D image and shows composition on computer; can distinguish between metals

Fluorescent testing is similar to above but with x-rays, not electrons

PROGRAMME / ITINERARY



Plan of Reims

Visit to new town of Marne-la-Vallee, conceived in 1960s by DeGaulle and high officials. When the first rail line in France was established in 1837, Paris developed toward the west, to Versailles (Haussmann also shifted the bourgeois). Plans, including those by le Corbusier, established development zones, separated by greenspace, a concept to separate pedestrians and vehicular routes. Land use plans have protection zones, with hierarchies

17 July Lecture by M. Mosser; 1867 – History of Gardens

Garden renovation is much younger in France than England

Issues: continual maintenance needs

4 schemes are needed to accommodate change of seasons

Only recently have they been classified in their own right; previously they were only recognized as settings for architecture.

First began to inventory in 1980s to recognize gardens of historic interest and gardens of botanical interest

Initial protection comes from public awareness

Needs skills and botanical resources, as many species are no longer available in France

Vol de Viscount is the epitome of French garden design

1875 – A change in garden style, gardens became very formal

Turn of century – movement toward garden restoration

ICCOMOS has guidelines for garden conservation but it is written in Italian and difficult to understand (in Italy there is much knowledge but nothing is done)

Restoration approaches:

Frozen garden – popular in N Europe. Nordic approach

Middle ground – don't apply formula without understanding the meaning of the garden, its essence

18 July Rural Heritage

Mission: to conserve the rural heritage of France (see text)

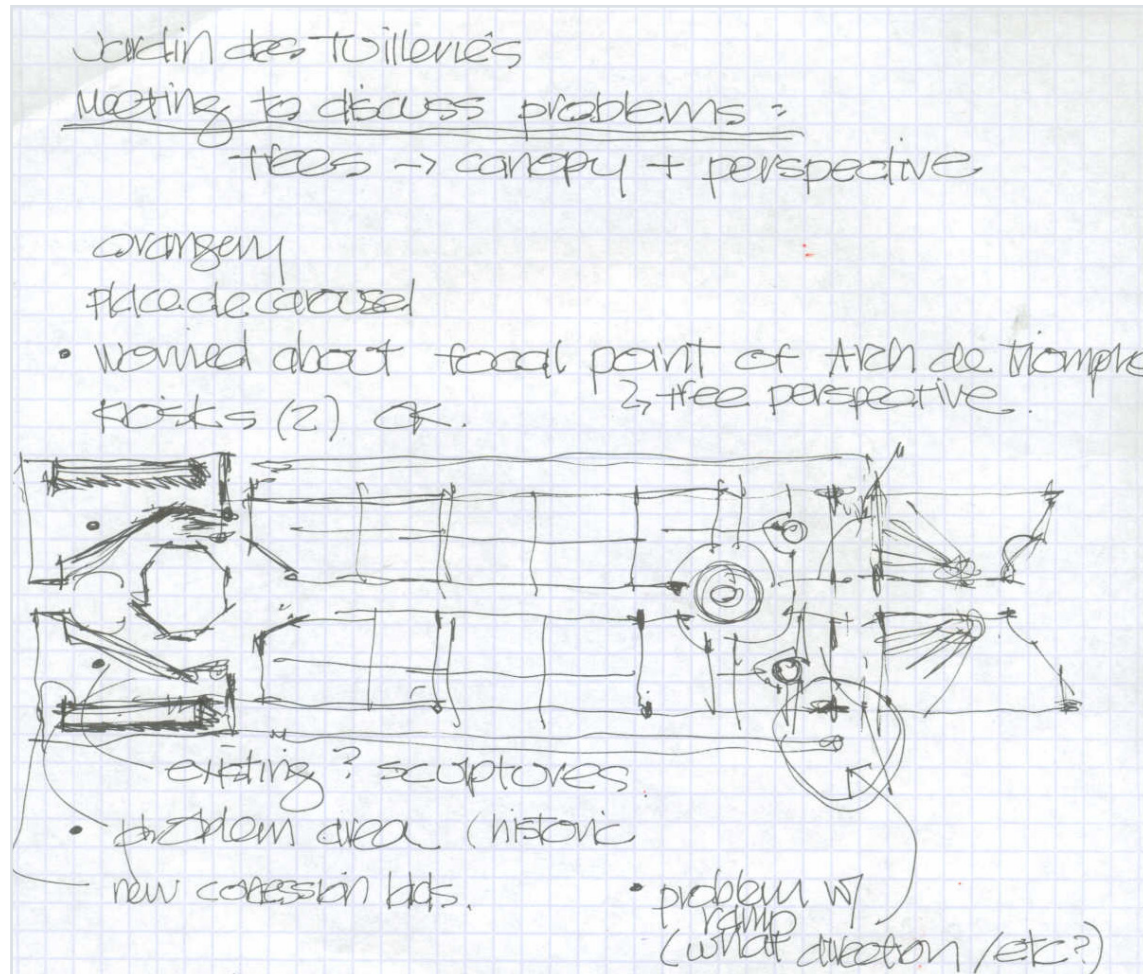
19 July Notre Dame

50,000 people per day visit Notre Dame!

Ongoing work by ACMH since 1976. An HSR in 1988 identified a prioritized scope of needed repairs (some were emergencies) and there has been a 10-year phased restoration project with a budget of \$140M.

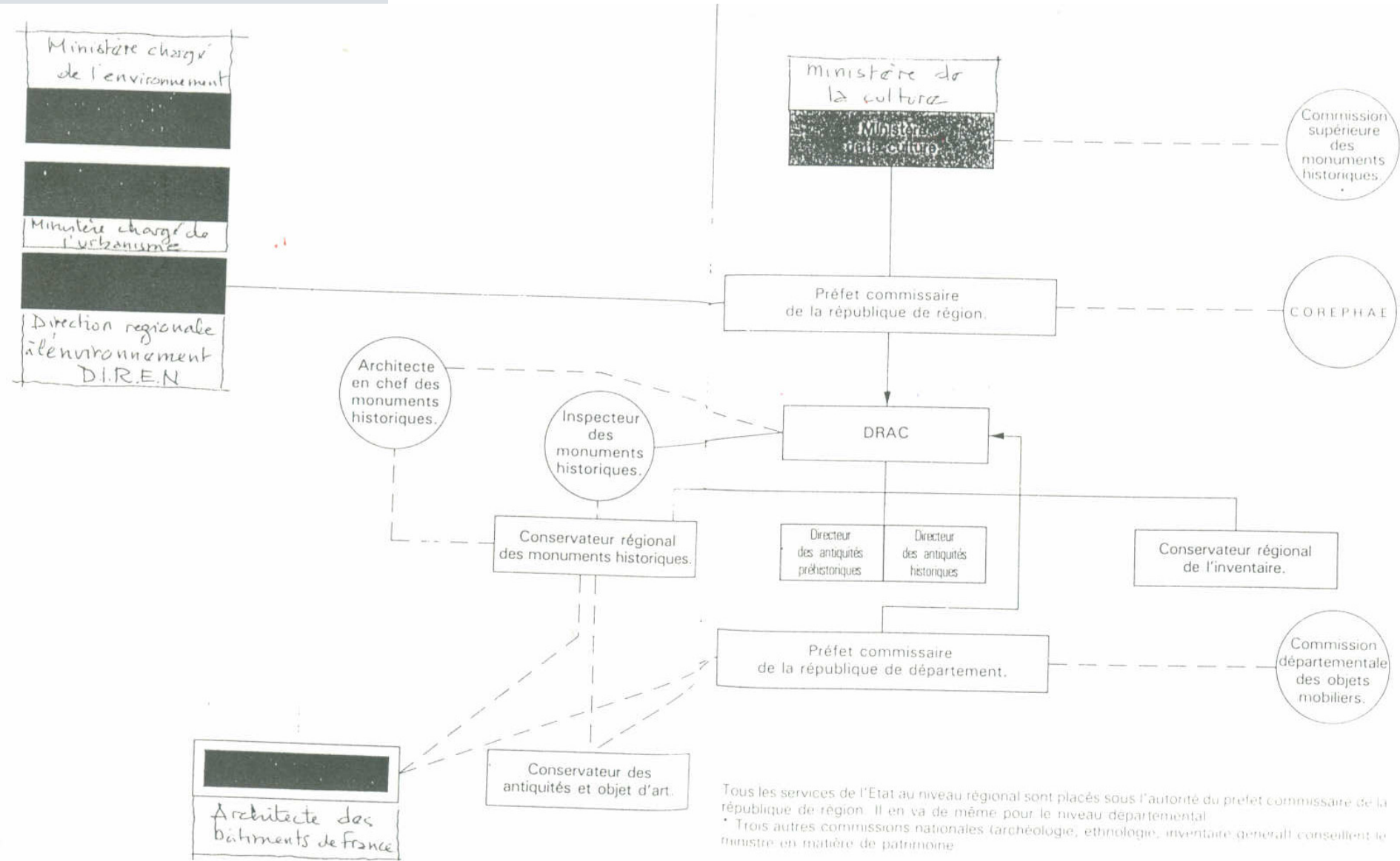
The sacristy was designed by Viollet le Duc. He also restored Notre Dame between 1840 and 1861 and shows the development of his philosophy and approach.

A Stone Survey by the ACMH identified 12-20 different types of stone on the cathedral, and more than 1370 types of stone elements. The initial study was accomplished via sketches and visual inspections from an 18 foot ladder. This was to provide a sense of the scope and was used for budgeting purposes. The more thorough study was then executed with scaffolding and elevations were color-coded to identify the various types of stone. The drawings were prepared by photogrammetry and plotted out on computer. The scope of work is being accomplished by 6-10 masons on site who are repairing and replacing stone elements based upon the stone



survey. The high tower has very ornate sculptures – the approach to these is not to interfere unless a danger is posed. They will be treated gently: cleaned, removal of salts, and consolidation as needed.

The cathedral was cleaned with poultice to remove salts; lasers; deionized water; and carbonated ammonia in dirtiest areas. In addition to stone, Notre Dame is composed of a lead roof, metal detailing, and rose windows.



Lasers vaporize dust and dirt via light beams. This process does not alter the stone and preserves the polychromy. The entrance has very precious polychromy elements, including yellow, which may be evidence of the attempt to unify the colors, or hide repairs. This is currently being studied.

Stone consolidation methods were developed with the results of lab trials and include a liquid based of a mineral (not chemical) solution which penetrates the stone. The German product is called Vacca and is theoretically reversible.

There is an interesting study underway at Champs sur Marne to develop bacteria that will consolidate stone by allowing it to re-mineralize. This approach is called Ittobiology.

21 July History of the Marais District

National and Regional Parks (see text)

Marais is one of only two Sector Sauveguards in Paris

Place des Voges, the former site of the palace of Catherine de Medici, is the first example of town planning and design guidelines.

22 July Experimental Center for Buildings and Public Works (see text)

(see Text)

23 July Decorative Arts and Interiors in France

Chronology of Decorative Arts and Interiors:

- 1528 Second Renaissance (Francoise I moved court from Loire to Paris)
 - Fontainebleau
 - Madrid in Bois de Bologne (destroyed)
 - St. Germaine en Laye
 - More rectilinear, mixing of paint and stucco, square pavilions replace circular shapes, garland and sphinxes and fantastic beasts, paneling halfway up with enframed painting above, coffered ceilings, Mannerist-elongated figures (1535-40), division of fireplace into hearth and overall surround
 - Fountainbleau fireplace is first example of classicism in France
 - Renaissance furniture – with grotesque beasts and architectural elements
- 1630 Louis III
 - 17th century- paintings on canvas rather than stucco, paintings in coffers or ceilings
 - Return of fretwork
 - Doors more modest
- 1650s Louis XIV
 - Heavy decoration at fireplace surround; heavy polychrome in paintings and decoration
 - First chairs with square backs
 - First richly decorated double doors
 - Gold in decoration



Place des Vosges



Baroque out, Classicism in (due to formation of academies)
Parquet floors (the best one is in Maison Laffitte)
First vaulted ceiling (Vol les Viscount)
Mirrors first appear (Hall of Mirrors, 1680)

23 July Architecte des Batiments en France
(see text)

27 July Lecture on St. Antoine
M. Damoit, dendochronologist

19 - 26 August Vannes, Brittany
Meetings with Christophe
ABF Alain Marinos
Jean Phillipe Broton
Claudie Herbout
Mme Renoult

Issues; Heritage Protection in growth areas

This city is an attractive city and is inhabited by older wealthy population, many of them are retirees from Paris. Housing prices are very high. Brittany's economy is based on tourism and agri-industry.

In Brittany, Rennes and Vannes are projected to grow: Rennes will renew itself, with only 20% new residents, while Vannes is anticipating that the new residents will be responsible for 80% of the growth. Vannes was designed as a small village; it does not have the physical capacity to respond to this growth.

Additional concerns include increased heights and densities, expansion into the countryside, loss of historic character, design of new construction, parking, recognition that cities are not museums.

30 August University de Ete
(see Heritage Education) (see Detailed Schedules Section)

1 September Laon

Planning concepts are for the historic village and its Roman entry road, to be surrounded by ring roads that will hold 20 villages / districts.

Sound and Light show: Tristan and Yseult at Elven Morbihan

Visits to: Tours, Auray, Saint Goustan, Saint Cado, Port Louis, Carnac, Josselin, Trehorenteuc, Crousty, Penvins, Chateau de Suscino, Quimper, Lonat, boat to Belle Ile en Mer

5 September Lyon, ACMH Francois Botton

Grenoble – Bishop's Palace

Chateau de Touvet Garden Restoration project at a property that was not confiscated during the French Revolution and owned continuously by the same family. A rare situation in France.

25 September ABF Jean Christophe Simon

Explained the difference between the ZPPAU and Sector Sauvegardes

Showed 21 sample pigments that have been determined to be historically accurate and appropriate recommended color palettes for projects in the area

Attended a design review meeting with property owners

Notre Dame de Valvert, near Vergons

Training on chause, calcaire, mortars, natural and oxide pigments

Digne

Abbay and chateau at Gordes

Notre Dames de Bourg – church with Roman ruins from 1,2-11th c beneath

Annot

Entreneau

Pernes les Fontaines

3 October ABF Lallemond, Sector Sauvegarde

(see text)

Regarding properties within Sector Sauvegardes, a property owner of a building planned for demolition on the MPSS cannot make improvements to his building

State provides grant money if property owners of income-producing properties form an association., Allowed tax abatement for 10 years.

Problems facing cities with ancient centers include development of suburbs, lack of auto accommodation, large post-war buildings alter scale, often house low-income resident while others live in suburbs

Palais des Papes

Apt

Montagne de Lure and Forcalquier

Mane

St. Michel Observatoire

Lincel

Jos des Terres du Rous

Aubenas – Romanesque chapel

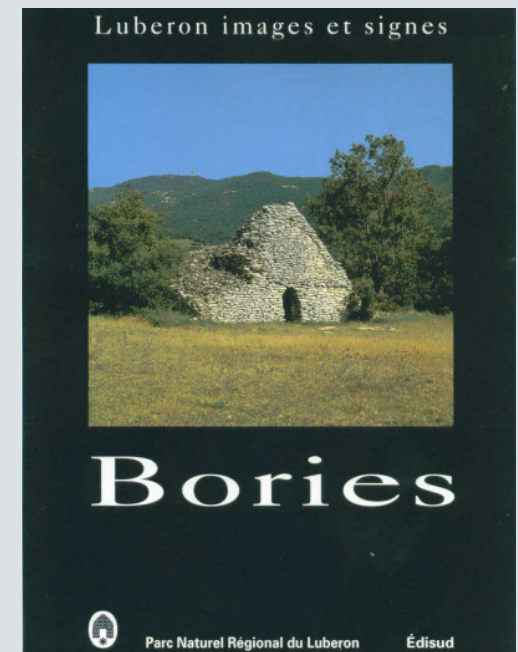
Jabon Valley

Banon – home remodel discussion: plaster vs stone

Gorge de Verdon

Rougan – mitigation project

La Palud - stable





11 October M Dautier, patrimoine d'Aix
Jean Louis Haussaire
Michel Brodovich

Sector Sauvegades (see text).
Ministere de l'Environnement (see text)

12-14 October APT representative to Restoration 94, Amsterdam

18 October Paris, ACMH Pierre Antoine Gatier
St Cloud

Etude Preable for Langres – Cathedrale Saint-Marnes (sic), Champagne-Ardenne region
Reveillon

In Langres, they are reopening the old quarry and need to identify the strata that gives the same qualities as the stone needed for replacement. It is important that it has the same capillary characteristics as the original stone, otherwise it creates micro-cracks on one side which impacts quality.

L'Carpentiers de Paris have their own forests

Reims – Hotel de la Salles – cleaning and stone replacement

Reims suburb – Bezannes – roof replacement project

8-13 November Rome with students of Chaillot (see Program)

Villa Medici
Pantheon
ICCROM Center
Piazza del Popolo Church
Villa Farnese

15 November Worksite with Jerome Francou

Cathedral de St Jean: took measurements of the roof of St Jean. Broke a roof tile (foot too small to span correctly). Got locked inside, missed a meeting

14 November Didier Repellin

Discussions about Sector Sauvegades, DRAC, SDA, ACMH, POS, DIREN

Concerns about people who do things without authorization, especially to interiors. For example, the Malraux law was in effect when Vieux Lyon was degrading and about to be demolished.

Parking requirements are only for new construction

Quality of outcome is dependant on quality of architect who does the study and/or the work

16-17 November Worksites with Jean Francois

Pont du Gard: 19 BC to 75 AD; Programmed replacement of 5% of stones every year. Area is protected from

development.

Cathedral of Nimes

Carre d'Art by Norman Foster

Jardin de la Fontaine Etude Preable sculptures, balustrades, essential elements to be restored

Vis de St. Gilles du Gard

Temple de Diane

Uzes Eveche: Bishop's residence. Took measurements in preparation for Etude Preable

Pont-St-Esprit Chantier, Museum d'Art Sacre (enjoyed by Jackie Kennedy); 15th c murals and ceiling

Nimes Eglise St. Paul

Enterprise de Sele: preparing for work on Pont du Gard

Work sites in Provence

Abbaye de Silvacane

Mornas chapel

Rare Gallo-Roman ruins and amphitheatre, one of only 3 still existing

Chateau de Payrolles

Bedoin 11th c chapel

Carpentras

18 November ABF M. Rennou

23-25 November ACMH Didier Repellin

See Detailed Schedules Section)

6-9 December Paris, M. Jatton
LRMH Meeting

Grattage

Pression dossier

Discussions about activities within the Direction du Patrimoine. There has just been completed an internal study which reviewed the agency and in January of 1995, major changes will be made, mostly regarding the Caisse Nationale. The quality of Caisse commercial activities and products does not meet the same level as those under the Direction du Musees, for instance. The public relations function will most likely remain the same, but other Caisse activities may be threatened, such as leasing and reception activities, cultural and entertainment activities, etc. There is no mechanism to form a replacement organization, which will be a problem.

El Fin: End of Notes



Richard Morris Hunt Fellowship

Month	Month/Date	Location	Program
June	Wednesday 15 Thursday 16-Friday 30	Paris Paris	Arrival Intensive French course with French members: ° Marie-Jo de La Sayette (16-17 June) ° Gisèle Pierre (21 June) ° Francine Chabot-Motte (22-23 June) ° Jean Marais (27 (as of 3.00pm), 28,29 June)
July	Friday 1- Mon 4 thru Thurs 7 & Mon 11 Rdv 9.30am Frid 1 with Mme Maintignieux Tuesday 12-Monday 25	- Ile-de-France	Ministère de la Culture 3 rue de Valois, 75001 PARIS. Tel. 40 15 81 21 International Course on Conservation of Architectural Heritage and Environment Mme Gradis, 9 avenue Franklin Roosevelt. 75008 Paris. Tel. 42 25 91 92 / Fax. 43 53 02 09
Jul/Aug	Monday 25-Monday Aug 8	Isère	International Historic Building Restoration Training Session at Saint Antoine-en-Dauphiné.
August	Tuesday 9-Monday 15 Tuesday 16-Friday Sept.2	-----	Holiday Training with Caisse Nationale des Monuments Historiques et des Sites (CNMHS) in different historical monuments in France. Mme Mosser: 62 rue St.Antoine 75004 Paris. Tel. 44 61 20 16 / Fax 44 61 20 53
Sept	Monday 5-Saturday 24	Lyon	Training with different architects en chef des M.H (ACMH) François Botton, ACMH, 29, rue Gasparin, 69002 Lyon. Tel. 78 42 46 34 / Fax. 78 38 32 58
Sept/Oct	Monday 26 - Friday 14 October	Alpes de Hte Provence	Jean-Christophe Simon, architect Bâtiments de France 15, rue Alphonse Richard BP63 04002 Digne les Bains. Tel. 92.31.18.64 / Fax. 92 32 22 80.(Service Dept. de l'Architecture)
Oct/Nov	Monday 17 Oct - Friday 4 November	Paris	Pierre Antoine Gattier, ACMH 22 rue Vaneau, 75007 Paris. Tel. 47 53 85 30 / Fax 45 50 31 89
Nov	Mon 7 Nov- Friday 25 November	Lyon	Didier Repellin, ACMH 47, avenue de Saxe, 69006 Lyon. Tel. 78 52 09 99/Fax 78 24 83 06
Nov/Dec Dec	Mon 25 - Wednesday 14 December Thursday 15 December	Paris	End of program. Return to USA

DETAILED
PROGRAMMES

12 July

OBJET : 12 juillet 1994, programme de visite.

9h13 - Gare de Montbard, arrivée par TGV de certains participants :
accueil par MM. SERRA et ARNOULT

10h30
à - Accueil des autres participants à la sous-préfecture d'Avallon
12h00 (selon leur provenance)

- Déjeuner libre à Avallon ou Vézelay

13h30 - Rendez-vous de tous les participants à l'hôtel de ville
de Vézelay. Réunion de travail.

14h00 - Visite des différents sites évoqués dans la réunion de travail
à (voir programme de visite joint)

18h00 :

18h00 - Départs pour Auxerre

18h15 - Départs pour Montbard (voitures M. CLAUSTRE et sous-préfecture)

HORAIRES	LIEUX ⁺	RAPPORTEURS
14H00	Musée Zervos (maison Romain Rolland)	SERRA
14H30	Auberge de jeunesse : projet de rénovation (et camping)	CLAUSTRE
14H50	Repérage des différents sites étudiés dans le cadre du projet de nouvelles maisons de retraite	CHARDON
15H30	Remparts : . évaluation de l'état général . permis de construire du viticulteur Guyard . et de S.C.I. "Dent Creuse"	COLETTE (CLAUSTRE (BERTRAND (CLAUSTRE (ARNOULD
16H30	Retour centre ville : . Basilique : . état général . visites du Narthex . projets de la fraternité monastique . Musée lapidaire (projets de centre de conférences) . mur du réfectoire	COLETTE CHARDON CLAUSTRE ARNOULD COLETTE
17H30	Projets divers : . Pax Christi . Maison du puits . Centre Jean-Christophe . Secteur sauvegardé . Site classé . Autres dossiers ...	CLAUSTRE
18H00	Départs pour Auxerre	
18H15	Départs pour Montbard	

12 July

18th INTERNATIONAL COURSE IN PARIS AND ILE-DE-FRANCE

Tuesday, July 12		Arrival of the trainees at the Maison Nicolas Barré 83, rue de Sèvres - 76006 - PARIS - Tél. : 45 48 25 48 - Fax : 45 49 95 88 Métro : Sèvres-Babylone - Vanneau - Sainte Placide Autobus : 96 - Stop Croix-Rouge Dinner at the self-service restaurant Nicolas Barré
Wednesday, July 13	07 : 30 pm	
	09 : 30 am	Reception of the trainees at the Ile-de-France Regional Office for Cultural Affairs, by Jean-Yves LE CORRE, Conservateur - Grand Palais, entrance C
	11 : 00 am	Visit to the Hôtel des Invalides and Dôme, guided by Marc NEBOT, Agence des Bâtiments de France
	01 : 30 pm	Lunch at the self-service restaurant Nicolas Barré
	02 : 30 pm	"Conservation - Restoration - Re-Utilization" talk by Chief Architect of Historic Monuments Jean-Louis TAUPIN
	06 : 00 pm	Introduction of the trainees - at the Ministère of Culture, 3, rue de Valois (métro, Palais Royal)
	06 : 30 pm	"The Ministry of Culture and the Heritage Office", talk by Bruno de SAINT-VICTOR, Head Curator of Heritage - in the Albert Londres Room at the Ministry of Culture
	07 : 15 pm	The "Caisse Nationale des Monuments Historiques et des Sites" by Françoise MOSSER, Assistant Director of the CNMHS
	08 : 30 pm	Dinner at the Table d'Hôtes - 6, rue de Fourcy (métro : Saint Paul)
	10 : 00 pm	Seine River Cruise offered by the "Vedettes du Pont-Neuf" Embarcation at the pier of the Vert Galant square, end of the Ile de la Cité Public Ball Place de la Bastille
Thursday, July 14		"Bastille Day" - Free day in Paris : visits to museums Military parade at 10 : 00 am from Etoile to Concorde
	09 : 00 pm	Buffet-supper at B. M. GRADIS (18, rue Jean Goujon - 75008 Paris - code entry 14853 - Métro. : Alma Marceau or Franklin D. Roosevelt) and, from the roof of the building, fireworks on the Colline de Chaillot at the Trocadéro
Friday, July 15	08 : 30 pm	Departure by coach to CHAMPS-SUR-MARNE
	09 : 30 pm	Laboratory for Research on Historical Monuments, with Claude JATON, Public Relation Officer
	11 : 30 pm	Tour of the castle guided by Chief Curator Jean-Claude MENOU
	01 : 00 pm	Picnic lunch in the park
	02 : 30 pm	The New Town of MARNES-la-VALLEE : slides at the Information Center followed by a tour guided by town planner Gilles VINCENT
	06 : 00 pm	Return to Paris
	08 : 30 pm	Dinner free
Saturday, July 16	08 : 00 am	Departure by coach to BEAUVAIS
	09 : 30 am	Talk and tour of the Cathedral by Jean-Louis TAUPIN
	01 : 30 pm	Picnic lunch in the cloister.
	02 : 30 pm	Continuation of the tour
	05 : 30 pm	Departure to SENLIS
	06 : 30 pm	Tour of the town and of the Archaeological Museum guided by Marie-Christine de LABARTHE, Curator of the Museum - Meeting point in front of the the Cathedral main entrance
	08 : 30 pm	Picnic supper in the Jardin du Roy
	09 : 30 pm	Return to PARIS
Sunday, July 17	09 : 00 am	At the Maison Nicolas Barré : talk by Monique MOSSER, Ingénieur au Centre National de la Recherche Scientifique, Enseignante à l'E.N.S.P., "About Gardens and their Conservation"
	11 : 30 am	Tour of the Luxembourg Gardens guided by Monique MOSSER Free time for lunch, afternoon and evening
Monday, July 18	09 : 30 pm	Place de la Concorde and the rostral columns : the underground galleries and restoration work on the Madeleine Church by Michel JANTZEN, Chief Architect of Historic Monuments and General Inspector - Meeting point : main gate of Tuileries Garden , Place de la Concorde
	12 : 00 am	Restoration work on the Comédie Française Theater, talk by Alain-Charles PERROT, Chief Architect of Historic Monuments
	01 : 00 pm	Lunch in the restaurant under the Colonnades de Buren
	02 : 30 pm	Talk by Franck MAUGEAIS on the new technologies of heritage documentation (computer technologies) - At the Hôtel de Vigny, 10, place du Parc Royal (métro, Saint-Paul)
	04 : 30 pm	"The Conservation of Rural Heritage in France", talk by Denis CHEVALLIER, Chargé de Mission Patrimoine Rural at the Heritage Office
	05 : 30 pm	"Cultural Tourism Problems", talk by Valéry PATIN from the International Tourism Committee of ICOMOS
	07 : 30 pm	Dinner at the self-service restaurant Nicolas Barré

Tuesday, July 19	09 : 30 am	The restoration work on Notre-Dame Cathedral of Paris and in the Marais district with Bernard FONQUERNIE, Chief Architect of Historic Monuments (by underground from Sèvres-Babylone to Cité -) Meeting on the Parvis of Notre-Dame
	12 : 30 am	Lunch at the Table d'Hôtes restaurant - 6, rue de Fourcy (métro. : Saint-Paul)
	02 : 30 pm	Visits in small groups to the Chief Architects of Historic Monuments Agencies
	07 : 30 pm	Dinner at the self-service restaurant Nicolas Barré
	08 : 30 pm	Talks by trainees
Wednesday, July 20	07 : 45 pm	Departure by Underground till Invalides Station and then RER to VERSAILLES Rive Gauche
	09 : 00 am	Guided tour of : Petits Appartements, Galerie des Glaces, Grands Appartements, Opéra Royal - Entrance gate B2 - Visit sponsored by Cogedim Tradition Firm
	11 : 00 am	Restoration work on the exterior of the Palace, with Didier FILS, Agency of Chief Architect of Historic Monuments - Starting from the cafétéria courtyard
	01 : 00 pm	Lunch at the Ermitage, 23 rue de l'Ermitage - 10 minutes by foot
	02 : 30 pm	"Touring problems in the Versailles Palace" by Ariane de LESTRANGE, Chargée de mission à la Communication du Domaine de Versailles and François APPAZ du Service des Conférences - In the audiovisual hall, left wing of the Palace
	04 : 00 pm	Restoration works at the Palace (end)
	06 : 30 pm	Tour of the Gardens with Jean-Pierre MARTY, Head of the Park gardeners - Meeting point near the statue of Louis XIV
Thursday, July 21	08 : 00 pm	Picnic in the park - Return to Paris by RER and Underground, after closure of the gates
	09 : 30 am	Meeting at the Hôtel de Sully - 62, rue Saint-Antoine (Métro. : Saint-Paul) "The Marais district and its conservation", talk by Françoise COMMENCE, Architecte des Bâtiments de France
	10 : 30 am	Guided tour of the Marais district, by Manuel BEAUVIEZ, Conférencier de la C.N.M.H.S.
	01 : 00 pm	Lunch at the "Table d'Hôte" restaurant - 6, rue de Fourcy
	02 : 30 pm	"Inventory methods" by Monique CHATENET, Conservateur du Patrimoine à la Sous-Direction de l'Inventaire - Hôtel de Vigny, 10, rue du Parc Royal
	04 : 00 pm	"National Parks in France", by Jean-Luc SADORGE, from the Federation of French National Parks
	07 : 30 pm	Dinner at the self-service restaurant Nicolas Barré
Friday, July 22	08 : 30 pm	Talks by participants
	08 : 30 am	Coach to SAINT REMY-LES-CHEVREUSES
		The Experimental Center for Building and Public Works, visit with by Bernard CHAGNEAUD, Chef du Service Maçonnerie des Monuments Historiques - Meeting Point at the entrance of building 9
	01 : 00 pm	Lunch at the Coubertin Foundation.
	02 : 30 pm	Tour of the Saint-Jacques workshops (wood, metal, stonework) and of the Foundry at the Coubertin Foundation with Pascale GREMONT, Conservateur des Collections de la Fondation de Coubertin.
	05 : 00 pm	Talk and guided tour of the Château de Breteuil by the Marquis de BRETEUIL
	07 : 30 pm	Guided tour of the Désert de Retz by Olivier CHOPPIN de JANVRY, Architecte DESA
Saturday, July 23		Picnic supper
	09 : 00 pm	Return to Paris
	09 : 00 am	"The history of French Interior Decoration and Furniture" by Jean-Daniel LUDMANN, at the Maison Nicolas Barré
	01 : 00 pm	Lunch at the self-service restaurant Nicolas Barré
	03 : 00 pm	"Presentation of the protection of the French rural heritage", talk by Pierre CHATAURAY, Architecte des Bâtiments de France at the Ministry of the Equipment - Arche de la Défense, left wing (métro. station : Défense-Grande Arche) - <i>on info de France</i>
	06 : 30 pm	Introduction to the Arche de la Défense and tour of the district with Rémy MASSON, Urbanist-architect at EPAD - meeting point : entrance hall of the Fiat Building
	07 : 30 pm	Dinner at the self-service restaurant Nicolas Barré
Sunday, July 24	08 : 30 pm	Talks by participants
		Free day in Paris <i>2 pm @ M. Vaucaud</i>
Monday, July 25		
	09 : 00 am	Coach departure to Gare de Lyon Railway Station
	10 : 00 am	Departure of TGV 613 (High-speed train) to LYON
	12 : 00 am	Arrival at Lyon-Perrache Station
	12 : 30 am	Picnic in the Fourvières gardens
	01 : 30 pm	Notre-Dame-de-Fourvières Church, guided by Didier REPELLIN, Chief Architect of Historic Monuments
	02 : 30 pm	Departure by coach for Saint-Antoine-en-Dauphiné



04 : 00 pm Arrival at the Communauté de l'Arche
38160 Saint-Antoine l'Abbaye
Tel. : 76 36 45 52 - Fax : 76 36 42 90
06 : 45 pm Dinner
08 : 30 pm Opening of the 7th International Course by François BOTTON and Didier REPELLIN, Chiefs
Architects of Historic Monuments
Introduction of workshops Trainers and of the Trainees

27 June

Je vous prie de bien vouloir assister à la prochaine séance de la Commission Supérieure des Monuments Historiques (section travaux) qui aura lieu le **4 juillet 1994 à 14 h 30 précises** - Hôtel de Vigny - Salle de Croisilles - 10 rue du Parc Royal 75003 PARIS.

L'ordre du jour sera le suivant :

*** 14 h 30** - Hôtel de Beauvais à PARIS (IV^{ème} arrondissement).

Mise en restauration générale de l'édifice.

Architecte : Monsieur Bernard FONQUERNIE

Rapporteur : Monsieur Jean-Michel MUSSO

*** 16 h 30** - Abbaye de Saint Michel de Cuxa à CODALET (Pyrénées-Orientales)

Protection des vestiges de l'église et restauration du bâtiment nord-ouest.

Architecte : Monsieur Régis MARTIN

Rapporteur : Monsieur Bernard VOINCHET

Le Sous-Directeur
des Monuments Historiques

Michel REBUT-SARDA

9 August

Madame,

Pour faire suite à nos récents entretiens, je **vous** propose le programme suivant pour le stage que vous poursuivez en France sous l'égide des **Friends of Vieilles Maisons Françaises** ;

- 16 au 23 août : Vannes (Morbihan)
contact : M. **Jean-Pierre Rouzé**, directeur des affaires culturelles de la ville de Vannes ((16)97.01.80.00) et Mme **Claudie Herbaut**, animateur du patrimoine (mêmes coordonnées téléphoniques).

Vous devriez pouvoir être logée au Foyer Madame Mole.

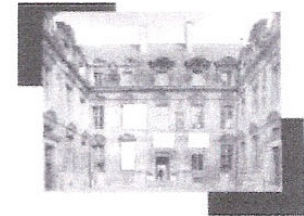
A Vannes, vous pouvez aussi contacter de ma part :
(. Mme **Annick Guillou-Moinard**, maire-adjoint chargé de la culture
((16)97.46.14.00 ou 97.54.07.02)).

Depuis Vannes, il **serait** intéressant pour vous de rencontrer :

. M. **Le Pogam** - DGAU Lorient,

. M. **Alain Marinos**, **chef** du service départemental de l'architecture à **Quimper** ((16)98.95.32.02).

- 24 au 26 août : Angers (Maine-et-Loire)
contact : Mme **Joëlle Barthez** (Château d'Angers - Promenade du Bout du Monde - 49000 Angers - (16)41.86.81.94)



caisse nationale des
monuments
historiques
et des Sites

UNIVERSITE D'ETE

"Clefs pour la lecture du patrimoine urbain".

SOISSONS - LAON / 30 août-3 septembre 1994

MARDI 30 AOUT à SOISSONS

A partir de 10 heures : Accueil des participants à l'IUT de Cuffies.

10H30 : Ouverture du stage et présentation des objectifs.

Education et Patrimoine : les contenus, les publics concernés.

De l'architecture à l'urbanisme : les différents types d'action.

Jean-Michel GALLEY, service des villes et pays d'art et d'histoire, C.N.M.H.S.

12H30: Repas à l'IUT.

14H00 : Présentation de "Soissons ville d'art et d'histoire" et du service animation du patrimoine.

L'animateur du patrimoine, son équipe, ses partenaires, ses lieux d'action.

Karine JAGIELSKI, animateur du patrimoine de Soissons.

14H15 : La ville de Soissons et son histoire.

Karine JAGIELSKI.

15H00 : La documentation (archéologie et muséologie).

Dominique ROUSSEL, conservateur adjoint au musée de Soissons
chargé d'archéologie.

16H00 : Parcours urbain et ateliers de lecture de paysages urbains.

Philippe VAILLANT, urbaniste au services techniques de la ville de Soissons.

19H00: Repas à l'IUT.

MERCREDI 31 AOUT

9H30 : La protection du patrimoine : histoire et institutions.

Béatrice MAUBUCHON, service départemental d'architecture (Aisne).

10H30 : Une étude préalable (cas d'une Zone de Protection du Patrimoine Architectural, Urbain et Paysager [ZPPAUP]) comme base d'action pédagogique.

Présentation de l'action, de l'exposition inhérente au projet.

Jean BOBIN, 1er maire adjoint de Soissons chargé de l'urbanisme
professeur agrégé d'histoire.

11 H30 : Itinéraire sur le quartier Saint-Médard.

12H30 : Repas à l'IUT.

14H00 : Un projet d'école : "Lecture" du quartier de la gare (architecture, histoire et matériaux).

Karine JAGIELSKI

Annick MOREL, directrice de l'école maternelle de la Gare (Soissons).

15H30 : L'Inventaire Général : son rôle, les méthodes d'étude et les actions éducatives.

Martine PLOUVIER, conservateur de l'Inventaire Général (DRAC Picardie)

Xavier de MASSARY, conservateur adjoint de l'Inventaire Général (DRAC Picardie)

Sophie LUCHIER, service de l'Inventaire Général (DRAC Nord Pas-de-Calais)

16H30 : Ateliers : lecture et relevés de façades.

19H30: Repas à l'IUT.

JEUDI 1er SEPTEMBRE

9H00 : Typologie de la demeure urbaine : l'exemple de Soissons (1885 -1930).

Karine JAGIELSKI.

De 10H00 à 11H30 : déplacement jusqu'à LAON.

11H30 : Présentation de "Laon ville d'art et d'histoire" et du service animation du patrimoine

L'animateur du patrimoine, son équipe, ses partenaires, ses lieux d'action.

Rémi BAZIN, animateur du patrimoine de Laon.

11H45 : La ville de Laon : l'histoire d'un site

Présentation de la copie du plan relief de Laon.

Rémi BAZIN.

12H45 : Repas à la MJC de Laon.

14H00 : Ateliers de lecture de paysages urbains.

Rémi BAZIN.

16H00 : Les Archives Départementales et Communales.

Leur rôle, les documents ressources.

Le service éducatif des archives.

Guy MARIVAL, professeur d'histoire responsable du service éducatif des Archives départementales

19H30 : Repas à l'hôtel Marmotte (Laon. ville basse).

VENDREDI 2 SEPTEMBRE

9H15 : Rendez-vous à l'hôtel Marmotte.

9H30 : La politique de la ville : le Développement Social Urbain.

Christiane MADELINE, chef de projet Contrat de Développement Urbain (Laon).

Jean-Pierre PERON, chef de projet Contrat de Ville (Laon).

Les actions menées en faveur du jeune public.

Vincent CRETON, chef de projet Développement Social Urbain à Saint-Dizier.

11H00 : Le C.A.U.E. (Conseil d'Architecture, d'Urbanisme et d'Environnement).

Un réseau de praticiens au service du jeune public.

Un projet de quartier à Saint-Exupéry : les enfants au service de l'aménagement architectural d'un immeuble.

Dominique IZOARD, architecte conseil au CAVE de l'Aisne.

12H45 : Repas à la MJC de Laon.

14H00 : La procédure de secteur sauvegardé

Les documents, l'information du public.

Régis BERGE, architecte des bâtiments de France (Aisne).

15H00 : L'habitat social. Jean BOBIN.

16H00 : Typologie des quartiers (parcours urbain en car).

Régis BERGE, Dominique IZOARD, Rémi BAZIN.

19H30 : Repas à l'hôtel Marmotte (Laon, ville basse).

SAMEDI 3 SEPTEMBRE

(I left early and did not participate on Saturday....)

September 26th - 28th - DIGNE

SDA, 15 rue Alphonse Richard
Tel 92 31 18 64
Fax 92 32 22 80
Jean-Christophe SIMON ABF

September 27th - DIGNE -

AM.
Musée de DIGNE (with J-C SIMON)
Nadine GOMEZ: curator
Mireille PELLEN architect in charge of a rénovation program
PM
Notre-Dame du Bourg (romanesque cathedral) site visit
and meeting with archeologists (Mme DEMIANS d'ARCHIMBADD) and ACMH (M. FLA VIGNY)

September 28th - ANNOT -

Site visit (village member of a local association for préservation and tourism ;
Association des Villages et Cités de Caractère)
Yves BONO, Mayor
BOURGAIN, Architect in charge of the Zoning Plan
Accommodation in DIGNE: Hôtel Central, 26 boulevard GASSENDI, Tel:/ 92 31 31 91
Room ; 250F

September 29th - October 4th - AVIGNON -

29th Ecole d'Avignon , 6 rue Grivolos, Tel./ 90 85 59 82
Gilles NOURISSIER, Director
training program (lime paint, badigeon)
30th
Site visit with a member of the Ecole: Pernes-les-fontaines ...
October 1st, 2nd W.E.
3th
SDA du Vaucluse Tel./90 82 65 83
Cité Administrative, porte W
B LALLEMAND, ABF
visit of the Palais des Papes
introduction to the Secteur Sauvegardé
meeting with M. SYLVESTRE, Architect
4th
Catherine BOURLET, ABF
SDA du Vaucluse
Site visit : LUBERON, APT

Accommodation in AVIGNON

Hôtel Garlande, 20 rue Galante, Tel./90 85 08 85-
room charge :260F (deduct: 10% rebate)

Wednesday october 5th - Friday 7th - DIGNE -

Wednesday 5th

AM

Préservation Association "les Alpes de Lumière" Danièle MUSSET

Prieuré de SALAGON in MANE

phone: 92 75 19 93

fax: 92 75 25 14

PM

Site visit of "pierre sèche" cabins in thé LURE mountains and near FORCALQUIER

Friday Oct. 6th

site visit of MOUSTIERS SAINTE MARIE and canyon of VERDON

Monday october 10th ____12th - AIX EN PROVENCE -

Tuesday oct. 11 th -

Direction Régionale de l'Environnement

28 boulevard Emile ZOLA

phone: 42 17 02 74

42 17 02 70

fax: 42 16 03 51

9am

Meeting with Nerte DAUTIER, assistant to thé Mayor for héritage and secteur sauvegardé

2 pm

Meeting with Bruno CABON, coordinator for Natural Parcs

Accommodation in AIX EN PROVENCE

Hôtel des 4 dauphins, 54 rue ROUX ALPHERAN - phone: 42 38 16 39 - fax: 42 38 60 19

room charge: 280F

PROGRAMME DU VOYAGE A ROME

Mardi 8 novembre:

Départ de Paris Gare de Lyon avec train couchettes Palatino à 18H47

(voiture 99; places à partir du n° 61)

Pour ceux qui auront suivi les cours de Chaillot, rendez-vous au rez-de-chaussée du Palais de Chaillot, en bas du secrétariat à 17H30: pour les autres, rendez-vous à la tête du train.

Mercredi 9 novembre:

Arrivé à Rome Termini à 10H00; installation à l'hôtel.

Après-midi: "ballade" guidée en via del Governo Vecchio (quartier Rinascimento) avec prof. BENTIVOGLIO.

Dîner à l'hôtel 7 :30

Jeudi 10 novembre:

Visite guidée avec Elisabetta PALLOTTINO de Palazzo Ossoli, Palazzo Spada et d'autres exemples de restauration centres sur le problème de la "couleur de Rome".

Après-midi libre: possibilité de visite de l'ICCROM (à confirmer) ou bien

Itinéraire conseillé par M. ROCHETTE aux églises médiévales du Celio.

Dîner libre

Vendredi 11 novembre:

Matin: visite des palais Alberini, délia Zecca Vecchia et autres avec Prof. PAGLIARA

Après-midi libre avec possibilité de visite guidée avec prof. FIORE (à confirmer)

Dîner à "La Fraschetta", via di S. Francesco a Ripa (quartier Trastevere)

Samedi 12 novembre:

Matin: visite guidée avec M. L. OLLI GHETTI, Surintendant aux Monuments de Rome, au chantier de restauration de l'intérieur du Panthéon.

Départ pour Paris Gare de Lyon à 19H10.

Dimanche 13 novembre:

Arrivée à Paris Gare de Lyon à 10H00.

Je vous préciserai les horaires des visites sur place.

HOTEL: CASA DELL'EMMANUEL. Via Mecenate 37; Métro Vittorio Emanuele ou Colosseo.

Tél.: (19/39/6) 48.68.80

N.B.: Je suis désolée de vous annoncer qu'une grève générale est prévue en Italie pour le 12 novembre; on ne saura qu'au dernier moment si le train pour Paris partira ou non. Prévoir donc une nuit de plus sur place.

Bon voyage!! - Paola

23 November

TOURNEE de Monsieur **Didier REPELLIN**, Architecte en Chef des Monuments Historiques
 47 Av. Maréchal de Saxe 69006 LYON - Tél. 78 52 09 99 - Fax. 78 24 83 06
 Départements du VAUCLUSE et des BOUCHES du RHONE

Tél. Voiture : 72 55 38 25

MERCREDI 23 - JEUDI 24 - VENDREDI 25 NOVEMBRE 1994

Date	Heure	Localité	Edifice	Lieu du rendez-vous	Personnes prévenues
23/11	08 H 00	VALREAS	Tour Tivoli	<i>T. Tivoli</i>	Convocation démarrage du chantier Mairie : 90 35 00 45 <i>Destinataires du CR N°2 du 9/11/94</i>
	08 H 30	AVIGNON	Hôtel Galéans des Issarts	<i>Hôtel Galéans des Issarts</i>	
	09 H 30	RV avec Renzo Wieder AVIGNON	Notre Dame des Doms	<i>Notre Dame des Doms</i>	<i>Destinataires du CR N°3 du 9/11/94</i>
	10 H 30	AVIGNON	Hôtel du Roy René	Hôtel du Roy René	JF Mariani, T 90 32 42 91
	11 H 30	ISLE / SORGUE	Diagnostic ND des Anges	<i>ND des Anges</i>	<i>Destinataires du CR N°20 du 9/11/94</i>
	14 H 00	ROQUE d'ANTHERON	Abbaye de Silvacane	Abbaye de Silvacane Tél Gardien 42 51 41 69	F.Goven, JP Louvet, A Matheron, M. Vallère, CNMH
	17 H 00	AVIGNON	Palais des Papes Entretien	Palais des Papes	Destinataires du CR N° 4 du 26/10/94
24/11	09 H 00	MORNAS	Chapelle du Val Romigier	Chapelle du Val Romigier	M. RASSAT T: 90 34 00 68
	14 H 00	VAISON	Relevés Fouilles Villasse	Fouilles Villasse	M. Jacob T 42 16 19 50 Mairie : C Bezin - JC Meffre T 90 36 06 25
25/11	08 H 00	AIX en PROVENCE	Chapelle des Jésuites	Chapelle des Jésuites	Destinataires du CR N°19 du 10/11/94
	09 H 30	PEYROLLES	Château	Château	Destinataires du CR N°2 du 10/11/94
	11 H 30	BONNIEUX	Couvent d'O	Chapelle	Ent. Bourgeois T.72 37 50 54 OPUS D.Tessaro T.90 85 51 15
	14 H 00	SAULT	Eglise	Eglise	Destinataires du CR N°1 du 9/11/94
	16 H 00	BEDOIN	Chapelle	Chapelle	Me Cotté
	17 H 15	CARPENTRAS	Conférence à la Chapelle des	Pénitents Blancs	M.Pila T 90 63 04 54

Science and Conscience du Patrimoine: 1964-1994

28-30 November, 1994 Paris - Palais de Chaillot

9 h 30 - 9 h 50 André Chastel et "l'aventure" de l'Inventaire par Isabelle Balsamo, conservateur en chef du Patrimoine

9h50 - 10h10 L'inventaire aujourd'hui et demain par Gérard Ermisse

10h10 - 10h30 Décolonisation et patrimoine par Jean-Pierre Rioux, inspecteur général de l'Education nationale

10h30 • 10h50 Le patrimoine mondial : critères du classement par Patricia Falguière, professeur agrégée à l'Ecole des Hautes Etudes en Sciences Sociales

10h50-11h10 Pause

11 h 10 - 11h30 Les nouveaux champs du Patrimoine par Bruno Foucart, professeur à l'université de Paris IV

11h30 - 11h50 Typologie de l'inventaire et du classement par Jean-Michel Leniaud, directeur d'études à l'Ecole Pratique des Hautes Etudes

11h50-14h00 Déjeuner

14h00 - 14h10 Après-midi sous la présidence de Maryvonne de Saint Pulgent
La demande sociale et les publics du patrimoine

14h10-14h30 La demande sociale en France par Henri Mendras, directeur de recherche au CNRS

14h30-16h00 D'autres expériences en Europe, par Andreas Johannes Wiesand, directeur du centre de recherche culturel de Bonn et Berlin (RFA), Robert Hewison, historien à l'Université Simon de Montfort(GB) et Andréa Emiliani, professeur, surintendant pour les biens artistiques et historiques d'Emilie-Romagne (IT)

16h15 - 17h35 Le point de vue des élus, table ronde animée par Philippe Meyer, journaliste, avec Martin Malvy, ancien ministre, député-maire de Figeac, Robert Poujade, ancien ministre, député-maire de Dijon et Jean-Pierre Camoin, sénateur- maire d'Arles

17h35 - 17h55 Conclusion générale par Pierre Nora, président des Entretiens du Patrimoine

17h55 Clôture des Entretiens par Jacques Toubon, ministre de la Culture et de la Francophonie
(programme établi le 17/11/94)

29 novembre

11h40 - 12h00 Des objets d'art au patrimoine mobilier par Marie-Anne Sire, conservateur en chef du Patrimoine / inspecteur des monuments historiques

12h00 - 14h00 Déjeuner

14h00 -14h10 Après-midi sous la présidence de Françoise Bercé, conservateur général du Patrimoine
Instruments et enjeux de la connaissance

14h10-14h30 La description par Jean-Marie Pérouse de Montclos, directeur de recherche au CNRS

14h30 -14h50 La protection par Bruno de Saint Victor, conservateur général du Patrimoine

14h50 - 15h10 La restauration par Pierre-André Lablaude, architecte en chef des monuments historiques

15h10 - 15h30 La création contemporaine et le patrimoine par Michel Jantzen, architecte en chef, inspecteur général des monuments historiques

15h30 - 15h50 Pause

15h50 - 16h10 Le patrimoine urbain par Jean-Marie Vincent, conservateur général du Patrimoine

16h10 - 16h30 Le patrimoine rural par Isac Chiva, directeur d'études à l'Ecole des Hautes Etudes en Sciences Sociales

16h30 -17h30 Débat

17h30 - 17h50 Conclusion de la journée par Abraham Bengio, directeur régional des affaires culturelles de Midi-Pyrénées

Mercredi 30 novembre

8h30—9h00 Accueil des participants

9h00 - 9h10 1964-1994. 30 ans de prise de conscience et de politique du patrimoine
Matinée sous la présidence de Gérard Ermisse, conservateur général du patrimoine, chargé de la sous-direction de l'Inventaire général

9h10 -9h30 Logique de l'institution et professionnalisation par Pascal Ory, professeur à l'université de Saint-Quentin-en-Yvelines

Friends of Vieilles Maisons Francaises
 91, rue du Fauborg Saint-Honore, Suite 31
 75370 PARIS Cedex 08, FRANCE
 011 33 1 42 66 00 12

Members of FVMF
 Marie-Jo de La Sayette (16-17 June)
 Gisele Pierre (21 June)
 Francine Chalbet-Motte (22-23 June)
 Jean Marais (27 (as of 3.00pm), 28,29 June)

Simone Monneron 45 04 52 10

Jean G. Marais
 4 Rue Leconte de Lisle
 75016 PARIS

Annick Renard 72 41 99 58

Ministere de la Culture
 3 rue de Valois, 75001 PARIS. Tel. 40 15 81 21

Mme Gradis, 9 avenue Franklyn Roosevelt. 75008 Paris.
 Tel. 42 25 91 92 / Fax. 43 53 02 09

Calsse Nationale des Monuments Historiques et des Sites (CNMHS)
 Mme Mosser: 62 rue St-Antoine 75004 Paris.
 Tel. 44 61 20 16 / Fax 44 61 20 53

Francois Botton, ACMH, 29, rue Gasparin, 69002 Lyon.
 Tel. 78 42 46 34/Fax. 78 38 32 58

Jean-Christophe Simon, architect Bailments de France
 15, rue Alphonse Richard BP63 04002 Digne les Bains.
 Tel. 92.31.18.64 / Fax. 92 32 22 80.(Service Dept. de l'Architecture)

Pierre Antoine Gatier, ACMH
 22 rue Vaneau, 75007 Paris. Tel. 47 53 85 30 / Fax 45 50 31 89

Didier Repellin, ACMH
 47, avenue de Saxe, 69006 Lyon. Tel. 78 52 09 99/Fax 78 24 83 06

PEOPLE ALONG THE WAY

GRANGE-CHAVANIS Jean-François

né le 30 avril 1949 à Lyon (Rhône).

DIPLÔMES : Architecte diplômé par le Gouvernement en 1972. École d'Architecture de Lyon ; diplômé du Centre d'Études Supérieures d'Histoire et de Conservation des Monuments Anciens en 1977.

CONCOURS ACMH de 1981-1982.

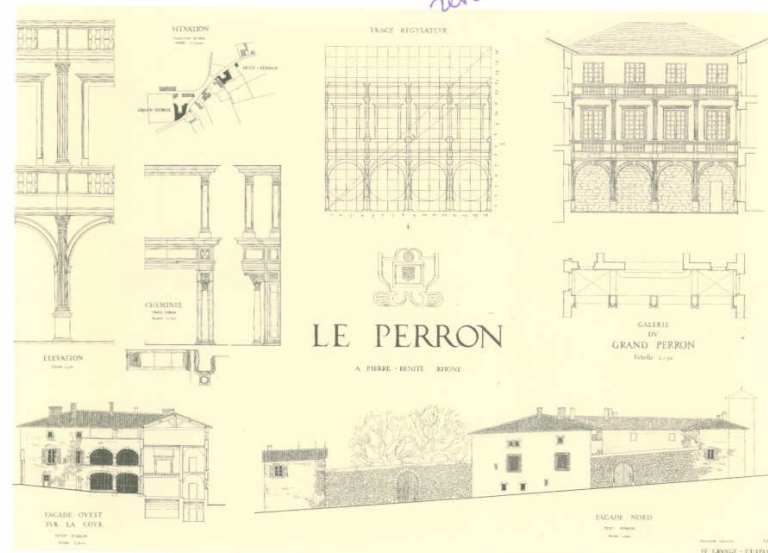
TITRES ET FONCTIONS : Architecte libéral depuis 1973 ; il est nommé *Architecte en chef des Monuments historiques*, en 1982, chargé du Puy-de-Dôme et du Cantal (1982-1991). Depuis 1991, il exerce dans le Gard et la Loire. Président de la Société académique d'Architecture de Lyon. Membre de l'ICOMOS-France.

PRINCIPAUX OUVRAGES : Restauration de monuments historiques dans le Puy-de-Dôme (63), la Cathédrale et la basilique Notre-Dame-du-Port à

Clermont-Ferrand ; l'abbatiale de Manglieu ; les églises St-Saturnin et d'Aydat ; les châteaux de Murol et de Parentignat. Dans le Cantal (15), la Cathédrale de St-Flour ; la basilique St-Géraud d'Aurillac ; l'abbaye de Montsalvy ; les églises de Leyvaux et de Lascelle. Dans la Loire (42), le château de la bastie d'Urfé ; l'église priorale d'Ambierle ; l'ancienne abbaye de Charlieu ; l'Unité radieuse d'habitation de Le Corbusier à Firmigny. Dans le Gard (20), les monuments de Nîmes ; le pont du Gard ; la chartreuse de Villeneuve-lès-Avignon, et la maison des St-Chevaliers de Pont-St-Esprit.

Architecture contemporaine : l'aménagement de la place Antonin-Poncet à Lyon et la construction de la bibliothèque de Ste-Foy-lès-Lyon (Rhône) ; l'extension du monastère Notre-Dame de Triors (Drôme). Missions d'études pour la mise en valeur du massif des Monts d'Or et de l'abbaye de Savigny.

*Pour Ruth,
en lui souhaitant de
venir voir le Pont du Gard !
JF Grange*



Le domaine du Perron à Pierre-Bénite dans le Rhône.

M. REBUT-SARDAT,	sous-directeur des monuments historiques, adjoint au directeur du patrimoine
T. LEMOINE	chef du bureau des sites et des paysages à la direction de l'aménagement et de l'urbanisme, représentant Mme C. BERSANI
Y. CHAULEUR	inspecteur général de la construction
J.G. MORTAMET,	inspecteur général des monuments historiques
e J. KAGAN,	inspecteur des monuments historiques pour la Bourgogne
CERCLET	chef de bureau des monuments n'appartenant pas à l'Etat à la sous-direction des monuments historiques
e F. BONIN	chargée de secteur au bureau des sites et des paysages (D.A.U.)
e M.A. FERAUD,	chargé de mission auprès du sous-directeur des monuments historiques
le R. TODD	architecte stagiaire à la sous-direction des monuments historiques
SERRA	directeur régional des affaires culturelles
P. ARNOULD	conservateur régional des monuments historiques
B. COLETTE	architecte en chef des monuments historiques
J.M. CLAUSTRE Mme V. GAILLY	architecte des bâtiments de France adjoint à l'architecte des bâtiments de France
PIALAT M. D. DESGEORGES	directeur régional de l'environnement chargé de mission à la D.I.R.E.N.
G. GODARD	chef du service aménagement et urbanisme à la D.D.E.
M. J. BERTRAND	Responsable de la subdivision territoriale de l'équipement à Avallon
B. CHARDON	maire de Vézelay
G. BARSACQ	sous-préfet de l'arrondissement d'Avallon

12 July

**7ème STAGE INTERNATIONAL DES MONUMENTS HISTORIQUES
7th INTERNATIONAL HISTORIC BUILDINGS TRAINING SESSION**

DIRECTION - CONDUCTOR

François BOTTON Ecole Nationale d'architecture Diplômé du CESHCMCA	Architecte en Chef des Monuments Historiques 29 rue Gasparin 69002 LYON Tél. 78 42 46 34 Fax. 78 38 32 58	1992-93-94
Jean-Louis TAUPIN Ecole des Beaux Arts à Paris Institut d'Urbanisme de l'Université de Paris Diplômé du CESHCMCA	Architecte en Chef des Monuments Historiques Urbaniste 25 avenue de Wagram 75017 PARIS Tél. 43 80 59 70 Fax. 42 67 52 66	1988-89-90 1991-92
Didier REPELLIN Ecole Nationale d'Architecture Diplômé du CESHCMCA	Architecte en Chef des Monuments Historiques International Preservation Consultant 47 avenue Maréchal de Saxe 69006 LYON Tél. 78 52 09 99 Fax. 78 24 83 06	1988-89-90 1991-92-93 1994

GESTION ADMINISTRATIVE - ADMINISTRATIVE MANAGEMENT

Bernadette GRADIS Ecole des Arts Décoratifs (Youth and Heritage)	Secrétaire Générale de Jeunesse & Patrimoine 9 avenue Franklin Roosevelt 75008 PARIS Tél. 42 25 91 92 Fax. 49 53 02 09	1988-89-90 1991-92-93 1994
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ANIMATEUR PEDAGOGIQUE - COORDINATOR

Cary du PARC LOCMARIA B.S.I.L.L. Georgetown University Ed. M.TUFTS University	Friends of Vieilles Maisons Françaises 94 boulevard Flandrin 75116 PARIS Tél. 45 53 26 10	1988-89-90
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HEBERGEMENT - ACCOMODATION

Communauté de l'Arche	Saint-Antoine l'Abbaye 38160 SAINT-MARCELLIN Tél. 76 36 45 52
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MAITRES D'ATELIERS - WORKSHOP TRAINERS

Atelier Pierre de Taille - Stone Cutting workshop

Claude CHEVENEMENT Arts appliqués de Beaune	Atelier de Sculpture Saint-Antoine l'Abbaye 38160 SAINT-MARCELLIN Tél. 76 36 44 12 Fax. 76 36 28 73	1988-89-90 1991-92-93 94
<i>Olivia LAUVIGNE</i>		<i>1994</i>

Atelier Gypserie - Plastering workshop

Jean-Loup BOUVIER Sculpteur Beaux-Arts Avignon - CAFAS Pierre BOUVIER (Fils) Michel POUZOL Frédéric ROCHE	Atelier BOUVIER 9 rue du Ponant, BP 12 30133 LES ANGLES Tél. 90 25 32 90 Fax. 90 25 62 46	1988-89-90 1991-92-93 1994 1993 1992
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Atelier Ebénisterie - Cabinet Making workshop

Robert DAMIEN	Saint-Antoine l'Abbaye 38160 SAINT-MARCELLIN Tél. 76 36 40 63	1988
Jean-Yves GINEL Artisan	Ebénisterie du Vesque 26560 BALLONS Tél. 75 28 42 11 Tél. 75 28 41 37	1989-90 1991-92-93
Stéphane MOUCHERE	Le Village 26560 BALLONS Tél. 75 28 42 28	1992

Atelier Peintures Murales - Mural Painting workshop

Joël OLIVERES Restaurateur	Entreprise de Restauration 65 avenue Faidherbe 92400 ASNIERES Tél. 48 71 31 62	1989
Brice MOULINIER Restauration, conservation de Peintures Murales et Sculptures Polychromes	111 avenue de Verdun 41000 BLOIS Tél. 54 74 42 78	1990-91
Christian MORIN Restaurateur	158 Avenue Pasteur 24000 BERGERAC	1992

Atelier Finition d'Enduits - Stucco Workshop

Hervé NICOLAS Maçon Formateur à l'Ecole d' Avignon Réhabilitat. du Patrimoine Architectural	6 rue Grivolos 84000 AVIGNON Tél. 90 85 59 82	1989
Pierre MAURIN Restaurateur	Entreprise de Restauration Quartier Lara / Puget-rostang 06260 PUGET-THENIERS Tél. 93 05 07 71	1989

Stagiaires/ Trainees

Martin BASDEVANT Etudiant en architecture	26, rue Ducouedic 75014 Paris	FRANCE
Craig BIDA Urban Planner	174 Grand Street Apt#1A New York, NY 10013	ETATS-UNIS
Lajos BOZOKI Historien d' Art	1117 Irinxi J.U. 40/B Budapest	HONGRIE
Elisa DEL BONO Architect	2321 E Potter Park Court Tucson, Arizona 85719	ARGENTINE
Damir DEMONJA Professor of Art	Brace Cvijica 17/2 41000 Zagreb	CROATIE
Nicolas DETRY Architecte spécialisé en restauration	Avenue Peltzer 72 4800 Verviers	BELGIQUE
Bessik DJOKHARIDZE Architecte	22, S. Tchikovani Street 380071 Tbilissi	GEORGIE

Alison FREEMAN
Architect

Ingrid GAJDOSOVA
Inspector of Sites

Honor GAY
Conservator

Jan HORINEK
Protection of Monuments

Mateja KAVCIC
Architect Conservator

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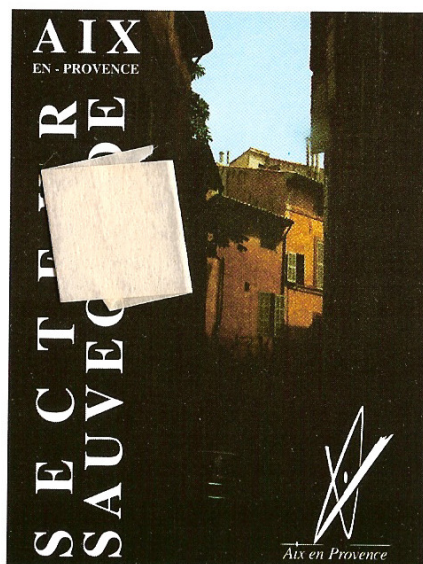
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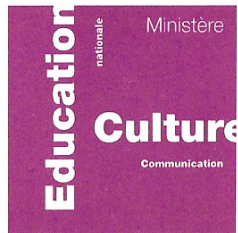
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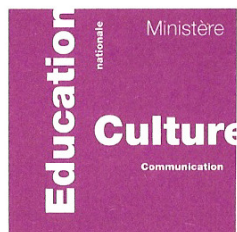
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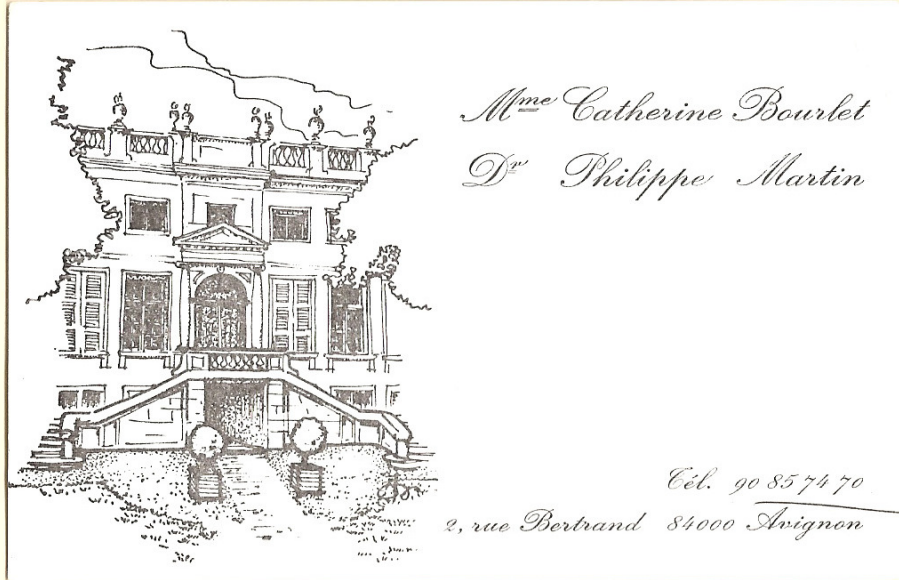
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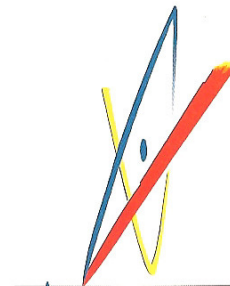
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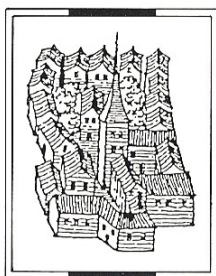
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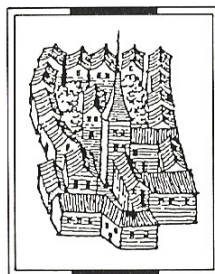


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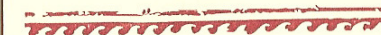
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It is very nice to have finished this report and I apologize once again for its lateness.

I believe that I was the first Hunt Fellow to arrive in France with an email address and a laptop computer. There was no ability for me to email from France, and not many people had email addresses at that time anyway. My Toshiba laptop used the DOS operating system, was very heavy, and so difficult to use that when I got back to the states, I accidentally deleted the contents of my entire trip to France - my detailed financial accounting, AND my personal diary!. Thankfully, I had a printout of my diary so I only lost the last week or two. Later, I was able to scan the contents into my computer, which was a godsend that allowed me to complete this report. I have yet to find my slides and numerous photos; maybe someday I'll find them and scan them in to the document.

Today's Fellows arrive with a laptop, digital camera, and a cellphone, which makes the six month sojourn much more convenient for everyone. Access to the Internet enables and enhances communication and knowledge - which I hope makes it easier to produce a report by the end of the fellowship. Compiling this report so much later than my trip was difficult and time-consuming (close to 80 hours), but it was wonderful to have the memories flow so easily back into my head!

EPILOGUE

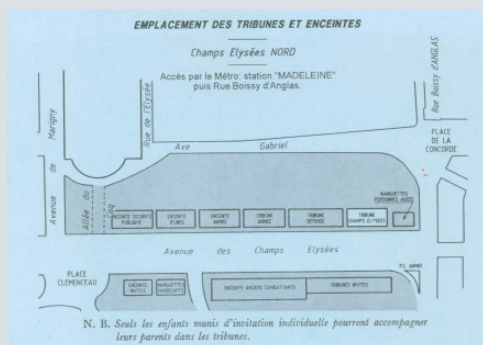
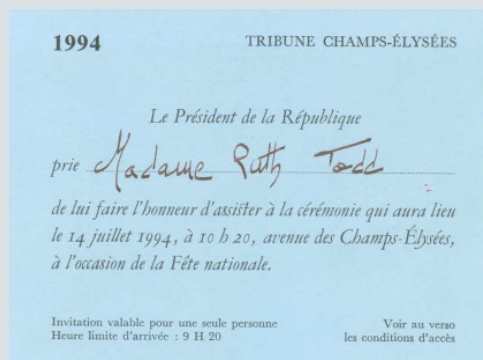
Dear Family and Friends,

Well, I can't believe my time in France is almost half over and you're just now hearing in detail about all the things I've done so far! I would like to blame it all on the computer (I've never used a PC Laptop before and I haven't, until the last two or three weeks, had the hours it takes to learn how to use it, print from it, etc.), but its such a weak excuse that I'll have to admit that the little bit of free time I've had so far has been spent running necessary errands, planning my schedule, sightseeing, and going from here to there. These last few have been my first weeks of traveling alone and I'm using most of my train time to catch you up on all the news I'll start at the beginning- my arrival in Paris (with Jon, who was able to stay three weeks), just in time for two notable events, the D-Day celebrations and a very hot and humid summer in Paris. As few buildings in Paris are air-conditioned, there was usually the choice of not sleeping because of the noise, or not sleeping because of the hot and stuffy room. It wasn't as miserable as it sounds, but I've learned a lesson about choosing hotels which are located on main streets...and also (even more important) about hotels with no elevators! We were in the hotel for only a week. Reading the postings at the American Church (near Les Invalides) led me to a studio in the Marais district, 4th arrondissement. Compared to several flats and apartment-shares that I looked at, my little studio (reminiscent of former dorm rooms) was precious (for ONLY \$850 +/- per month) and in a very special and popular area. The Marais district is near Notre-Dame and the Isle de Saint Louis and its buildings are the oldest in Paris, with stone exteriors, monumental double doors opening onto courts, and wood-beamed ceilings inside. Many interesting and eclectic boutiques, antiques stores, restaurants, patisseries, etc... lots of charm with few tourists. I was only there for five weeks but I've adopted a hotel in the neighborhood where I'm storing a suitcase (until I can send it home with my friend April when he visits in September), so I still feel like a Marais "local". My first two weeks in Paris were spent

adjusting, hooking up phone, opening a checking account, and especially checking out the city. My afternoons were spent with various members of VMF who were in charge of giving me french lessons and personal tours of Paris and the vicinity. Highlights of these afternoons were visiting an exclusive "pearl-stringing studio", visiting the Trianons at Versailles (where I was shown the sculpture which was restored with funds from FVMF), the Bois de Boulogne (where I lunched at the exclusive Paris Racing Club) with its gardens at Bagatelle, and visits to the Musee d'Orsay and the Jacquesmarand usee. It was a fun introduction to France. by natives. Jon played tourist while I was being entertained by the locals, and we continued our explorations of Paris the rest of the time. Jon found some good outdoor markets... and of course there was the visit to the Eiffel Tower and a boat-cruise of the Seine One of the unusual things about France that we were not expecting is that the days here in the summer are very long- it doesn't get dark until 10:30 or almost 11:00! It made for long and interesting days, with late dinners.

The first weekend out of Paris was in Normandy visiting the landing sites and learning more about D Day. There were American flags and welcome signs everywhere we went, from Honfleur (with its wooden church), to Deauville (with its casino and beach with hundreds of umbrellas and cabanas named after movie stars), to the landing sites. We stayed at a 10th? century manor house at Port-en-Bessin, only a few miles from the American cemetery. The cemetery was very impressive, very moving. We also watched villagers harvesting mussels from the ocean at low tide- a sight to see with many people and their bucketfuls of fresh catch. We had steamed ones for lunch the next day and they were fabulous! I guess I've just never had them fresh before... We also had a great time in the Loire Valley: staying in the Chateau de Reix (a real castle!) seeing seven chateaux (the most fun one was finding a secret path to Chenonceaux so that we could see it up close after

PERSONAL DIARY



closing time) and having a wreck in the rental car because we drove off the shoulder while trying to watch paragliders! We were curving on a levy road with a narrow shoulder which was indistinguishable because of high grass. What could have been a serious accident has become a funny memory. Being in a car on its side with a bunch of French people gathering around us, we felt sort of like Martians visiting a new planet. Everyone was very helpful, the communication problem was not too bad, and the car was righted with only two small dents to be seen. The credit card covered the \$300 in damages (a lesson for all travelers in a foreign land-don't pay for the big things with cash if possible!)

Week of 4 July at the Ministry of Culture

Visits all week at the Ministry of Culture. What a strain, trying to stay awake when the heat and humidity and foreign language were lulling me to sleep! Although there was a language barrier, it was an enjoyable week. I know it was difficult for Mme Montineaux to plan my visit, but it was a good one. The first day (Friday, 7/1) I met with ___ who explained the organization and hierarchy of the Division of Patrimoine within the Ministry of Culture and the Regions in France, then I met with ___ who explained about Sector Sauvegardes and the interaction and coordination with the Ministry of Equipment and some of the problems of working together. Highlights were flying to Marseilles to visit a military project (new work, not impressive, it seems that the French have similar problems dealing with military and preservation, etc) then driving to Briançon for a meeting about restoring the ramparts in the mountain above the village. A tiny village with an important site; limited resources and a harsh climate make this restoration project a difficult one; continual maintenance will be a problem. EEC funds will be used for the project along with state and regional money. It was interesting to see the contrast: on one side of the village were the Roman walls, while on

the other side was a new high-speed ski gondola. On the 3 hour drive back to Marseilles, we (Jean-Marc Boyer and Francoise ___, Conservator for the Region, who spoke English!, and me) also stopped at ___ to see some of the work which was going on, mainly a new roof. Another highlight was going to the Burgundy Region for a luncheon at the Prefect of the Region's. Lunch outdoors in the garden, with apertifs, maidservants, etc. I felt like I was in a time warp, I can't imagine a lunch meeting in the US like this, maybe at the White House or something. I was lucky to be included as most of the rest of the staff at Culture had to take the train and meet up with us at Vezeley for the afternoon tour and meeting. I think it was a politically-inspired meeting as the mayor was complaining about funds which had been promised by the state for an elderly housing project which had been rescinded by the new Director (whom no-one likes it seems). It was an unbearably hot afternoon but I loved the little village and touring the Cathedral and learning of the problems there (a new confessional, flooring problems in the crypt, new restrooms in an area with poor access vs a new location which would alter the workroom of Violet-le-Duc, overscaled exterior lighting) Complicated but not unusual problems made all the more interesting because of the ___ century architecture. Certainly another highlight of my time at Culture was the invitation I received to sit in the VIP bleacher section for the 14 July parade at Place de la Concorde, a big deal especially because of the 50th anniversary of D Day. I gave my invitation to the fireworks celebration to the daughter of friends of my cousin (Kittie's friends were teaching at the American University/Tulane summer program for a month) because I was invited to Mme Gradis' beautiful apartment for a buffet supper/fireworks-viewing party with all the participants of Jeunesse et Patrimoine. It was a magical and very unique evening for a non-native; watching from the roof of an apartment building near the Champs Elysees- beautiful fireworks exploding just to the right of the Eiffel Tower with the moon overhead...

Weeks of 12 July - 7 August

My training with Jeunesse et Patrimoine (Youth & Heritage) was special for many reasons. First, I was a participant in this international training program along with +/-33 others from 21 countries, many from Eastern Europe. Also, during the first two weeks of the program in the Paris region, there were out-of-the-ordinary events such as climbing to the top of the dome of Les Invalides and Beauvais Cathedral, watching stonecutters at Notre Dame and seeing where the doors had been cleaned with lasers, meeting with the Minister of Culture (I can't imagine meeting a US Cabinet official for a similar reason), seeing Desert de Retz, and interacting with many fellow participants who have become friends. The highlight of the Jeunesse et Patrimoine program was being at Saint Antoine 1'Abbaye because I doubt that I will ever again have a similar experience. For two weeks I lived in a tiny village of about 700 I think, in a former cloister now occupied by a community of vegetarians with common values such as non-violence, spirituality, and communal sharing. The food was excellent (I told them they should publish a cookbook) and the atmosphere was very interesting. Our lunches were taken outside overlooking the garden. We washed our dishes outside in metal buckets, and it looked and felt exactly as if nothing had changed since the middle ages (except our clothes). During our training at the Abbey, we were wardrobe into groups which rotated between three studios led by master craftsmen who are expert in the traditional techniques of stonecutting, plaster carving and woodcarving. I gained a tremendous amount of respect for these crafts along with the realization that I would never become proficient in any of them. The first studio was stonecutting; I cut out a damaged area of a stone tread (I think it took more than 20 hours total) using only hand tools, and began cutting the replacement tread, with its curved edge (which my Czech friend Jan later improved and completed). In spite of many blisters and the tedious work, I enjoyed it immensely and liked Claude the stonecraftsman

very much. He looked very French, and rather like a contemporary St. Nick. Working in plaster was very difficult. We began by sketching the moldings in an already restored room, in preparation for casting new moldings for restoration of the adjacent room. This exercise was to make us realize the importance of understanding the artistic concept and flow of the design and execution. Jean-Loup the sculptor felt like this was the most important lesson for us to learn. He was very happy with the piece that I worked on. I constructed a copy in clay of a plaster detail and while it was oversized, I was told that I captured the essence of the life of the plaster piece. The last studio was with wood. Again, we were to make a new copy of a restored section of wainscoting. We first drew a template of the existing section, then took a profile of the moulding section and then made a metal blade which was then used to mechanically carve the new wood. Curved portions can't be done by machine tools, so it was up to us to carve these sections with a profile to match. By the end of the session, I was feeling more comfortable with the hand tools, but I certainly did a lot of damage to the wood in the beginning, especially because I didn't have an understanding of the way the grain of the wood influences the workability of the wood. Other highlights of the time in Saint Antoine were attending a festival in a nearby village, watching an outdoor opera/play and a sort-of juggling act; hiking around the area and finding deserted ruins; learning more about the community; and hiking in fields of sunflowers.

Week of 8 August- My holiday

When I arrived in Paris from Lyon, I sadly bid adieu to my J&P Friends, and then met Jon at the hotel where he had arrived earlier in the day. It was hot again in Paris but after washing clothes, having a nice lunch, making the TGV reservations, retrieving the tickets, and finally hauling all of our (my) stuff via metro to the train station, we were off to Bordeaux to begin our whirlwind vacation. We arrived in Bordeaux early enough to get a feel for the city by walking around

(in the grand park area they were setting up for a Pink Floyd concert), then ate at a trendy oyster bar. The next morning Jon rented a car and after walking around in the public garden (with a fabulous botanical garde with many plants and trees from the southern US) we departed for the center of wine country, to a tiny but very beautiful village named St. Emilion. Then we headed for Biscarrosse, the beach town where Bernard Traversat's mom has a home. We stayed with Mme Traversat and her grandchild Claire (who tutored Jon and me in California before I departed for France) for two nights. The house was precious and very near the beach. Although it was too cold for me to lay out, Jon of course had to go swimming. We visited the nearby town of Arcachon, and then had a great time playing on the giant Dune de Pyla. No one had ever told me how many sand dunes there are in France; it was lots of fun to visit. When we left Biscarrosse Plage, we drove the coastal road to get an idea of the countryside, stopping for a picnic on the beach at St. Giron, a small resort village. We went to Bayonne and then headed into Spain for the night. We watched the surfers from the bridge in downtown San Sebastian, and ate at tapas bars in the old town near the marina. There is a wonderful square in this area and lots of people were out. It was a long drive back to Bayonne, to the hotel near the train station, nothing special but we were very lucky to find a room because everywhere we went we were told that this was the busiest week of tourist season. Before we left to explore the Pyrennes, we stopped off for 1 1/2 hours at Biarritz, tried to find a beerfest in Urrugne via St. Jean-de-Luz (but it was scheduled for the evening instead of the day) and then headed into the beautiful mountainous Basque country. We made the mistake of taking the advice of Let's Go: France, and we took a tourist train to the top of the mountains. It was absolutely beautiful but not worth the long wait to go up and certainly not worth the 2 hour freezing wait to go back down. If we were to do it again, we would either skip it entirely, or plan a good-weather day and hike down. We managed to stop in St Jean Pied de Port and sample some local

fare at a festival (a bacon burritto thing) and then found a great setting in the boonies to have a nice meal before we had to hightail it to Pau. I guess we arrived around midnight or one am. It had been a long day but the drive had been full of beautiful scenery. The next morning was rainy. We headed to Lourdes where we dropped off the rental car- we didn't have time to make our deadline in Toulouse. We visited the tacky shrine stuff then took the train to Toulouse, where we spent an enjoyable evening strolling around the lovely city before we took the sleeper train back to Paris. Back in Paris, we ran some errands and had a nice picnic at Pare La Villette, ran some more errands along the Champs Elysees, had a couscous meal in the Latin Quarter, then called it a day.



When I was at Maison Nicholas Barre, the woman here suggested another Foyer around the corner which I checked out. No luck there because my stay will be too long, but the nun there gave me two more names and said one Foyer was not far away. I check it out and it seems to be in a perfect location for me in October. The nun was very nice but couldn't help me because it is closed in August but she gave me the name of the woman in charge and told me to call after September 5th. I hope it works out for me! * There are evidently a bunch of former cloister/ onvents all over France which offer rooms and meals to young travelers or students or trainees. They all seem to be in very good locations, are clean and extremely cheap. I hope to be able to stay in such places (there is a directory of them) as I continue to travel.

Week of 15 August

I booked a hotel and a reservation on the TGV for Angers and figured out the best way to get to Montparnasse station without too much trouble via Metro. Leaving one suitcase at the hotel where I'll stay on September 3rd helped a lot also. I arrived in Angers to a lovely hotel with a tiny room and proprietors who spoke absolutely no English, not too much of a problem for me by now. The next morning, I called the woman at the local chateau, with whom I had an appointment for the week, only to be told that she was on vacation. The only person who spoke English (the ticket seller) told me to call the tourist office, he didn't even invite me to visit the Chateau. I called the Caisse in Paris but no-one answered the phone, I called Mme Gradis but didn't leave a message because I knew she was on vacation. Having exhausted my options for assistance, I decided to explore Angers on my own. During the day I took the self-guided walking tours of the central city and the area across the river. My observations were that it is an economically healthy city which protects historic resources but allows greatly for new construction and public improvements. The area across the river (nice park along the base of the chateau) does not appear to be as wealthy and it

is a local neighborhood, not really for tourists. At night I usually stayed in my room and caught up on mail, computer, etc; one night I went to see Four Weddings and a Funeral only I made the mistake of thinking it would be in English (in Paris it was); I got the gist of the movie but as it was all in French, I'm looking forward to seeing it again (in English!) On Thursday, I returned to Paris to get my suitcase from Jean Marais one of the members of FVMF), who had still been on vacation on Monday when I had intended to get it. He gave me my mail, which I was happy to receive, and I had a nice lunch and visit with him. I finally got to the bank to pick up my checks and then went by Maison Nicholas Barre to see if I could stay there in October. They said it wasn't possible and referred me to another foyer around the corner who referred me to yet another one. The sister there was very nice but told me that they are closed in August, to call back after the 5th of September, which I intend to do as it appeared nice and was in an excellent location in the 5th or 6th arrondissement. I hauled my suitcase to the hotel where April and I will be staying to be stored, and then I hauled myself and luggage to the train station to finally get the last train to Vannes (it was close). I got to the foyer at 11:15 I think; the man had been waiting for me since 10:00 pm; I felt guilty making these pious people wait.

Week of 22 August:

In contrast to the day before, my first day in Vannes went very well. I met with M Herve Rouze, director of cultural affairs for the city in the morning and he introduced me to Frederick Vignon, an architect in charge of planning review and permits with the city. He explained the evolution of Vannes, from its beginnings as a village on the Roman road (3rd or 4th C) to a fortified town in the Middle Ages and its pattern of growth- mainly from 1850 until now, when it is expected that the city of 50,000 will double by the year 2015. (Footnote-Its interesting that always in France, the towns have developed toward the west). Now the town has almost exceeded its limits and



there are concepts for future development which will undoubtedly eliminate farmland. There are problems with the desire to maintain open space and low-scale development, an admirable anti-demolition attitude, and the need to accommodate growth. Frederick inferred that it will be an interesting political battle between the left and right wings. I went with Frederick to lunch at his home in the country. He and his wife and 4 kids (I think he is about my age, they say it is very typical in Brittany to have large families) moved 15 days ago into a stone farm-building which they are converting into a really neat home. Their kids were beautiful little tow-headed children, very affectionate to me with the typical french cheek-kiss (once or twice on each side, depending on the region. You will be surprised to know that I ate snails as the first course (along with a tomato and cucumber salad) and I had no problem eating them, once they showed me how, although of course I didn't dwell on the thought for long. The rest of the meal consisted of au gratin potatoes and a pork chop, with cheeses, and fresh peaches for dessert. After lunch, the children quietly read their comic books then went for a nap while the three adults had coffee. Very civilized- and in such a wonderful setting- their home will be fabulous when they finish with it. In the afternoon, Frederick took me on a driving tour so that I could see new development and the layout of the land. New homes cost around 300K because its such a desirable place to live but there are problems selling in the newer developments because, "unlike in the US, the French don't like uniformity". I think the economy also has something to do with it. New housing development in France is more contemporary than in the US and I prefer the ancient houses to the new ones. The rest of the afternoon was spent on a walking tour of the medieval part of the city, then a wrap-up with M Rouze, planning my schedule for next week. He will be on vacation (just my luck!) For the weekend, I rented a bicycle and rode around the periphery of the city, then that night, M Rouze had arranged for me to go with Jean-Phillippe Broton, the city's festival coordinator, to a Sound and

Light show at the local chateau/dungeon in the nearby village of Elven. Two other women went with us, and we had dinner in St Noife beforehand, then the show started at 10:30 and was over around midnight. It was a great experience although I thought the fireworks were a little corny and the woman's very bratty kid (who met us there for the show) was loud and very disruptive and his mother didn't seem to mind. The show was about the story of Tristan and Isolde and I could follow most of it. The setting was extremely impressive: the dungeon is supposedly the tallest in France. The evening had only just begun, however: it seems that Jean-Phillipe is the life of the party, and there is a tradition after every fete to accompany the horses to their stable, then party at the stable bar. Interesting, but I was ready to get home to a good night's sleep which I didn't get to do until 3 am. Such is life, I suppose. The next day I took the train to Camac because I wanted to go to the beach, and also visit the prehistoric megaliths nearby (Brittany is full of these stonehenge-like boulders) I didn't realize that Camac was so far from the local station (in another town I discovered) and it took me an hour and a half (on foot!) to make it to the beach. It was a beautiful day and there were tons of people on the beach even at 5:00. I did get to see the stones via a little tourist train and made it back in time to catch the bus to Vannes (no more walking for me). Monday morning I got up early to take the boat to Belle Isle, a very scenic ride to a beautiful island in the Atlantic. I had lunch by the harbor and then visited the citadel, refurbished in the 1600's by Vaubin, a famous military strategist. This island would be a great place for a vacation. I saw only the citadel and the town of Le Palais but I think there is much to see; good beaches, hiking, etc. It

turned out that I'm happy that the schedule in Angers got screwed up because if not, I never would've met Claudie Herbout, the animator de patrimoine for the City. She adopted me for the week, along with Michel Cardin, the ABF (Architecte de Batiments en France) and they took very good care of me. Tuesday morning Claudie explained her job, then we climbed to the top of the cathedral, met Frederick for lunch, then Michel for coffee, then I took a children's tour of the roman walls (just my speed, I could understand the French!) After the tour, Claudie took me to Michel's office and then he took me on a driving tour of the area, ending up at dinner at the beach at Camac (oysters, lobsterettes, and those snails again). The driving tour was to Auray (to see the Chapelle du Saint Esprit and the mausoleum de Cadoudal), then to the quaint little town of Saint Goustin with its old bridge, then to Saint Cado, a tiny island with a small church and a fountain in the sea. We saw the citadel at Port Louis and the downtown area and then on the way to Camac, there were more monoliths to see. The next day, the 24th, I went again with Michel to the village of Josselin, and visited the exterior of the Chateau there (privately-owned, it must be nice to live in a 15th century renaissance castle) and the village with its quaint 16th century wooden houses. From there we went to Trehorenteuc because Michel had a meeting with a woman who wanted to build a shed on her property, which is near the ruins of an old manoir (and she therefore needs approval from Michel before she can build anything). We also met with the mayor and visited his house, which also has ruins of the same historic property I don't think France gets more rural than this; we saw families whose way of life and existence hasn't changed since the middle ages: bad teeth, skin disease, dwarfism, etc. It was very sobering. After lunch back in Vannes, Claudie joined us for the afternoon and we visited Crousty, a coastal tourist town, to see new construction projects near the ancient tumulus and a nearby chapel. The tumulus was extremely interesting- it had served as a bunker during the war. We stopped by Chateau de Suscino

(13-16th century) and I really liked the colors and design patterns of the restored terra cotta tile floors which had been excavated from the 13th C chapel. Next we went to visit friends of Claudie's Christophe and Isabel) who are building a house from scratch in the traditional method of wood timbers with adobe infill. Christophe's English was very good and he showed me a book which had inspired his design of the house; it was from the USA and featured houses from California and New Mexico. I ate dinner with Michel at his apartment (great space but very messy) and then the three of us went to a fabulous summer production at ___, a chateau which has been turned into a center for contemporary art. Behind the chateau, there was a circus tent set up and a traveling troupe from Paris put on a remarkably excellent (yes I liked it) avant- garde circus act. The next morning, Claudie and I met with the adjunct mayor for cultural affairs for the city, an elected official and a good friend of Mile Mosser, who had organized my visit to Brittany. Then I took the train to Quimper for a whirlwind visit with Alain Marines, an energetic ABF who has done lots for Quimper. He loaded me down with good material, then I returned to Vannes and had dinner at Claudie's house (a cute 1930's house with lots of charm) with her, husband Herve, and Marie-Alice, the guide for the children's tour. Coquille St. Jacques and good conversation about what the (some) French really think about Americans...not interested in other cultures besides our own; imperialist politics; don't take care of our poor or elderly; giant cars; barbaric support of capital punishment, etc. The next morning, I cleaned my room, collected my faxes and visited the Museum with Claudie before I left. I missed my train by three minutes and had to wait at the station for 2 hours before another came. The trains were very full because of the end of the holiday/weekend beach crowds, I guess. I got to Paris and had time to kill before my night train to Brugges, so I went to see The Hudsucker Proxy, a pretty good movie, showing on the Champs Elysees where there were huge tent-like things set up in the boulevard for the Liberation Day



celebrations I suppose. Then I boarded the couchette for Belgium.

Weekend of 29 August

I've learned several lessons about couchettes. First, the top bunks seem to be the best. I was on the bottom this trip and all I heard was noise and squeaks all night. And I now know to take the night train all the way to the final destination, and then back-track to wherever I want to go. Changing trains at 4:30 am is not my idea of fun, nor is waiting in empty train stations between trains. Also, I arrived in Brugges at 7:30 and the information desk didn't open until 8:30. I waited at the station (it was a rainy morning anyway) so that I could figure out my return trip, then took the bus into town. The tourist office was extremely well-organized (probably because tourism is their only economy) and I found accommodations right away, then wheeled my luggage to the hotel (actually it was the cheap pension portion of a 3-star hotel, I got lucky). It was a rainy day but I didn't care, I loved the city of Brugges. I took a walking tour, visited the lace-making studios, walked around, and visited a brewery. Then by 7:00 I was asleep-I guess my night train sleeplessness had caught up with me because I slept until 7:30 the next morning! I just missed the bike-tour of the city, so I went to the train station and rented a bike for the day and took my own tour around the periphery/canal of the city (\$5.00/day is a good deal) It was a beautiful crisp day and Brugges is the perfect city for cycling. In the afternoon, I took a guided walking tour which was interesting but straight out of the Michelin guide I was told. Then I did a little bit of shopping and had a mediocre regional meal of chicken and potato stew (a funny name which I can't remember) with a Belgium beer. My last visit in Brugges was to the Greenpeace solar energy house, a waste of time because there's nothing to see except a solar panel. Then the rest of Monday was spent on the train to Paris and then a quick change to Soissons for the conference of the week. Mile Mosser at the Caisse National des Monuments Historiques had arranged for me to

attend a "summer school" training session on the subject of urban heritage. Attendees were diverse but mostly they were conference guides or animateurs de patrimoine in historic cities throughout France. These summer schools are arranged every summer by the National Education system covering a wide range of topics. One woman here (who spent 7 years in the US and South America wandering around with her husband in the late 60's) went to a course last year on how to discover Roman archaeological sites. Anyhow, these courses are a wonderful idea and this one was very well-organized. It was in two cities northeast of Paris: Soissons (not an interesting or attractive city but it has a lot of interesting archeology and ruins) and Laon, a beautiful city from Gallo-Roman times, situated on the top of a plateau in the forest with a magnificent early gothic (12th C) cathedral. The sessions were loaded with information which, if I knew French better, would have been very interesting for me to know. Mostly, I just tried very hard to concentrate in hopes that this language will finally sink in. It is very exhausting trying to listen to a foreign language, and somewhat isolating too. Many people have been very nice and I know if the communication weren't such a barrier for me, I would be making lots of good friends. As it is, several people have invited me to stay with them if I'm ever in their neighborhood, but they live in towns where I'm not scheduled to visit. The highlight of the Soissons portion was the food. We stayed in dorm rooms at the technical university and the food was incredibly good for conference food, aperitif and four courses with wine and coffee. Another highlight was visiting the cave/quarry, Carrier de Confrecourt, where WWI soldiers hid out for four years. To alleviate their boredom, they carved magnificent designs into the rock walls. It's hard to imagine living in a cave for years, and also how many wars this country has suffered through. At Laon, there was an American flag flying in front of the cathedral (celebrating the liberation I suppose, which was a week or two after Paris) and on our driving tour we saw the post-war US Military housing with their "open gardens", meaning

'front yards with no privacy, which are very foreign to the French'. But the biggest highlight was climbing to the top of the cathedral, twice, during the day and again the last night at almost midnight- there were no lights in the stairwell and it was hilarious trying to find our way, but when we got to the top of the tower (the tallest of 5, at the rear right side) it was a very magical experience. I left Saturday morning a few hours before the conference ended so that I would be in Paris in time to meet April at the airport.

Weekend: I had no trouble getting to the airport although I got there with only a few minutes to spare until her flight landed, then waited over an hour for her to get baggage, clear customs, etc. She hadn't slept much but wasn't too tired; we checked into the hotel, dragged my luggage up 2 flights of stairs because the elevator didn't reach that far (I was furious, because I had my normal luggage, the suitcase I had stored there, and the suitcase of fall clothes that April had brought me so that I can switch wardrobes). We walked around for a while, ate a little picnic, I showed April "my neighborhood" and Place des Voges, then we headed to the Latin Quarter for dinner. The next morning, we had coffee and beignets at the local cafe, then went to rent a car near Gare de Nord, then headed to the famous flea market at the Porte de Clignancourt which had wonderful things and also a lot of junk. We loaded the car, picnicked at the Pompidou Center, then set out for Lyons (my site for the next three weeks), stopping at the IKEA store outside of Paris, better than Conrans.

Week of 5 September

It took longer to drive to Lyons than I thought and we didn't arrive until 9:30 pm. We found the Foyer which Francois's secretary had set up for us. It was situated near the top of a hill on the ancient side of the river, very picturesque but it felt very strange. The place is a convent, with few or no visitors. We felt weird staying there, rather imprisoned, so the next morning, I had to explain to the sister that this was not exactly what we had expected, then I had to explain to Francoise

and his secretary why it wasn't suitable (I don't think his secretary was too happy). So what was supposed to be my first day of work was spent looking for new digs for me and April for the week, then a place for me for the rest of my stay in Lyon. We actually got extremely lucky because we found a cheap hotel in a great location and another foyer for the rest of my stay and I think it'll be the nicest and cheapest one yet! With my accommodations problems solved, I spent all day Tuesday on the road with Francois Botton, the ACMH (Architect in Chief for Historic Monuments in the Rhone- Alps and Isere Regions). He was also one of the architects at Saint-Antoine and his wife is English so he speaks perfect English. This promises to be a better time for me than the last few weeks of trying to communicate with people who don't speak English. Anyhow, we went to a meeting in Grenoble- the French seem to like large meetings, there were 12 people at this one, all men naturally. There were architects, engineers, a client and some contractors discussing a complicated project that Francoise is consulting on. The building is a new museum in an ancient Bishop's Palace adjacent to the (historic monument) Cathedral of Notre Dame. We left that meeting and drove to a lunch meeting at Chateau du Touvet, unique for several reasons; it is a privately owned castle which has been in the same family since its beginning, it wasn't damaged during the French Revolution, it has a magnificent setting with giant mountains in the background, it has a garden which is open for visitors and for which there is the original 17th century documentation of the original garden design. It is very rare to have this sort of documentation. The project is to restore the gardens to the original design. The main focal point for the garden is the still-existing three-terrace water-stair which is fed from a diverted mountain stream. Francoise explained some of the technical and archeological techniques they used to discover original and existing conditions (such as excavating through horizontal layers of the garden to discover the original location and layout of the 17th C plants- it doesn't seem possible to me, and

using computer cameras within the canal piping to see what needed to be replaced without digging or disturbing the garden. Pretty high-tech investigative techniques combined with ancient documentation... I think the owners were very impressed, and the wife mentioned that HER family's castle, along the Rhone river, was going to need work soon... I think the only thing I have in common with these people is that we have the same plastic garden chairs! It was really a fun experience, and the couple was very nice; it was a memorable lunch (apertif, cantaloupe and sliver-sliced ham for the first course followed by steamed carrots and poppette de veau- bacon-wrapped veal wrapped around some sort of ham and spice stuffing, followed by the plate of cheese, followed by some fabulous local walnut cake, followed by fruit, followed by coffee on the terrace. And of course there was a nice Bordeaux wine. The funniest memory of the lunch was when M Cassenov, the owner, was pouring wine for Francois and two drops of wine spilled on my placemat- he rang the bell which called the servant and told her to wipe it up! After lunch I was given a tour of the house, then we walked around in the garden, then headed back to Grenoble for another meeting. Francoise said he thought I would be bored at the meeting so I ran some errands then met him back in time to walk through the building project. We got back to Lyon around 7:00. April had played tourist all day between major naps (finally the jet-lag had caught up with her). We headed across the river to Vieilles (Old) Lyon for dinner at a fabulous restaurant ecommended by Francoise and had a magnificent meal, again. That made three really great meals in a row for me; I think I've overdone it this week... I know everyone at home is curious about whether I'm still fitting into my clothes, especially since I'm very descriptive about my meals. Not counting this week, if anything I've lost weight because I've been walking so much. So I guess I look about the same as when I left the US except I badly need a haircut which I intend to see about next week. My hair has gotten long and very straight with no bangs so my forehead wrinkles

are not hidden anymore. Well, I can't believe I'm finally caught up on my epic letter to everyone. It's nice to be somewhere for a long stretch of time rather than moving around every three or four days. Francoise set up a desk in his office for me and I finally have access to a fax machine and a printer.

Week of 5 September

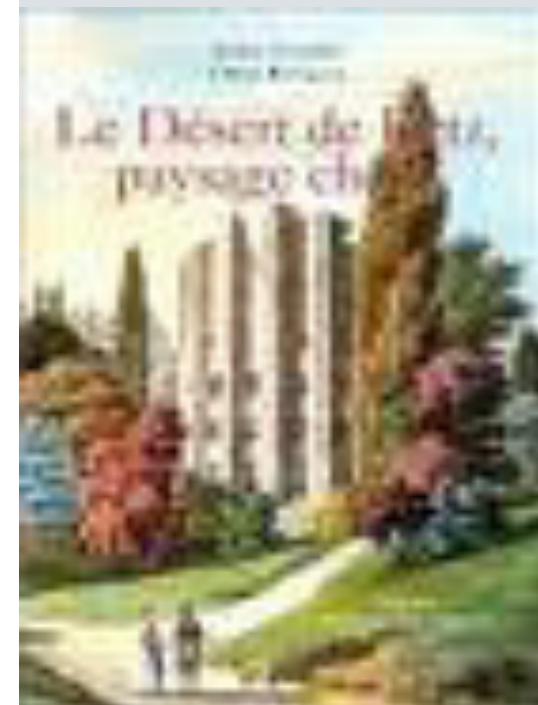
Wednesday was spent in the office, where I looked at the office files to get an understanding of the etude preable organization. April went to Geneva and when she returned around 7 pm we went to one of the pedestrian districts near our hotel and ate at an Italian restaurant. Thursday was my birthday and I woke up to a severe rainstorm which lasted all day. I was at the office by 7:15 and on the road again with Francois. We headed to Briancon to inspect the vaulting of a church project. The ABF had planned a cleaning project but when the work was begun, the contractor noticed that one of the arched sections of the vault was severely distorted. Francoise was brought in and he suggested that scaffolding be put up and the roof opened to inspect the attic space from above because it would be very awkward to climb through the attic space. Well, since it was raining this meeting, we went further into Briancon to inspect another church where the plaster exterior was being worked on (in the rain) Then it was a quick lunch at a cafeteria in a mini-mall and on to check out a roof leak at the — church in —. From there we headed way into the Rhone- Alps to check out a tiny stone —C chapel in the mountains with an incredible setting and thatched roofs at the two apses. It was a beautiful (tho rainy) ride back to Lyon and we got there about 9:00, then April and I went to grab something to eat. I had been craving the salad with goat cheese so we returned to La Tosca where we'd eaten a few nights before. Friday was a long day because April and I got a late start leaving Lyon. I checked into the Foyer Montee de la Recontre and then we had a long drive over past Claremont-Ferrand to the Puy de Dome area. We hiked for about an hour to get some badly needed exercise and there were

beautiful views of the volcanic region at the top. Then we drove over to the top of the Puy de Dome (it was freezing cold by this time) and visited the museum, then made phonecalls to Marie-France to coordinate the next day, then made a reservation at a B&B near Bourges, then jumped into the car to begin the long drive to Bourges so that we could be closer to Paris for the next day's trek. We made it to Bourges by 9:30 got a quick bite of Chinese food, then drove through the rain to the farmhouse in the middle of the country. It was a beautiful place, which we both wished we could to grab something to eat. I had been craving the salad with goat cheese so we returned to La Tosca where we'd eaten a few nights before. Friday was a long day because April and I got a late start leaving Lyon. I checked into the Foyer Montee de la Recontre and then we had a long drive over past Claremont-Ferrand to the Puy de Dome area. We hiked for about an hour to get some badly needed exercise and there were beautiful views of the volcanic region at the top. Then we drove over to the top of the 'Puy de Dome (it was freezing cold by would have to be taken down and reassembled. From this time and visited the museum, then made phonecalls to Marie-France to coordinate the next day, then made a reservation at a B&B near Bourges, then jumped into the car to begin the long drive to Bourges so that we could be closer to Paris for the next day's trek. We made it to Bourges by 9:30 got a quick bite of Chinese food, then drove through the rain to the farmhouse in the middle of the country. It was a beautiful place, which we both wished we could have visited longer. As it was, we got up at 6:30, had a quick breakfast, got instructions on the best way to Chambourcy, then headed out for another long drive to the picnic at Desert de Retz.

Week of 12 September

Monday started out on the road again with Francois. We went to Cremieu, a medieval city in the Isere region, to climb on a new stone roof of the 14th C , (1315-1321) market hall which was being restored. Next, we went to Vienne, a Roman city, for the first

meeting with contractors to discuss the work which will begin in two weeks. We climbed to the top of the cathedral just in time for the bottom of the sky to fall out. We got absolutely drenched! Then we headed to a meeting at the new city museum currently under construction, its going to be very nice, very contemporary, when it's finished. In the basement is the mosaic restoration studio and the floor which has been excavated from the Roman Baptistry ruins in Grenoble is there. The meeting discussed the restoration and reinstallation process and the conservator there explained the techniques to me: how the mosaic is removed from the site; flipped over and a new substructure rebuilt; then flipped again for the restoration of the tiles and mortar. I took slides which I hope will turn out okay. There were wonderful designs in these ancient floors. Tuesday morning I spent in the office because Francoise had said I would be bored at the Grenoble meeting. I continued my study of his office files and spent a lot of time going through the project documents, which are set up differently from US project files. Wednesday we went to Argentier (above Chamonix) to meet with a couple (and their construction team) who had purchased and gutted a chalet which they had been renting for 7 years. Francoise had restored the family castle for them years ago and they want him to do the interior rehab. It was an all-day meeting in the cold and the rain and I don't think anyone but Francoise said four words to me the whole day. This was an interesting couple; they live in Geneva because he is some sort of international commodities broker/middleman. They had flown in the Paris decorator, and the carpenter and the mason would set up their teams in Chamonix until the work was done. Its going to be a six bedroom/seven bath chalet and they want it finished before ski season. Thursday we returned to Cremieu for a press conference to celebrate the completion of the market hall and the kickoff of the Weekend of Patrimoine, the open-house weekend throughout all of France. This was capped off with a substantial lunch and then we returned to Lyon just in time for



Desert de Retz

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my hair appointment. This was a very nice salon recommended by Francoise's secretary but the stylist didn't seem particularly interested in what I wanted and chopped at least four or five inches off my hair. I now have a chin-length, all-one-length cut which I find very boring. Between the haircut and the weather, it's been a depressing week. I stopped in at the office of Didier Repellin, where I'll be in November, but he was in Rome. Jerome was there (from Jeuncsse ct Palrimoine) and he showed me around the office. He invited me to dinner with his family. Jerome's mother was very gracious but I think she was embarrassed because it was not a company meal, although I thought it was delicious. Jerome and his siblings speak very good English and his parents understand very well. After the dinner, the parents sat in the living room and listened to classical music; Dad read while Mom filled out an insurance reimbursement form, and Jerome showed me some of his excellent sketches. I hustled to the train station but the TGV was late. The 4 1/2 hour ride wasn't too bad and when I arrived in Cannes, My college friend Laura picked me up. It was great to see her, she looked exactly the same as when we were roommates, three kids later. We walked around the seafront (it was cold but not rainy), had a coffee, then drove along the coast to see Cap Ferrat, etc. Gary drove in from Genova and we all met in St Jean de Pins for a drink, then went into the forest to a Tex-Mex restaurant which had live bongo/reggae music. It was a fun crowd and we got home around 1 or 1:30. A year ago, they bought a four bedroom house with huge yard and pool in Opio, twenty minutes outside Cannes, near Mougins and the high-tech forested area of _____. Saturday I woke and got to see the kids (who are very nice and good and adorable) and then friends from Genova came over for the day. The three women went to Valdonne and Opio, and Chateaneuf to walk around, then we went to the grocery store to get stuff for the 17 person (more than half kids) dinner party/barbecue that night. There were Brits, Italians, and Americans but no French people at the fete. It was a feast with some recipes I want to try later and lots of

wine and champagne. Everyone left early but Laura and Gary and I stayed up till 12:30 talking and catching up on news. Sunday was a relaxing morning; breakfast followed almost immediately by lunch (we almost got rained on by an extremely nasty cloud) then Laura and the two girls and I rode around the Mougins area before they dropped me off at the station. It was a very short 4 1/2 hour ride back to freezing cold Lyon. I napped, read a French design magazine, then caught up on the computer journal.

Week of 19 September

I got to the office in the mid-morning and I finished looking through Francois' files and then Madame Annick Renard called and invited me for lunch. By the time lunch was over, she had invited me for dinner too. She is very charming. In the afternoon, I went with Francois to a meeting at the DRAC to discuss the request for contractor qualifications for works projects and the long-term project budgets. I went to M Renard's apartment just across Place Bellcour. Dinner was with her friend Bernard, her daughter (who has gorgeous eyes and loves San Francisco), her cousin Renard whose family lives near Avignon, and Marie-France, a recently widowed friend. Dinner conversation was very lively, with a little bit of US-bashing from Bernard and a lot of mention of the immigration problem. Renard, who lived in Africa for his first 18 years, and Annick, who lived in Uganda and Rwanda as the wife of a French diplomat (during the time of Idi Amin) (and in Cuba with Castro) were quiet about the subject. They also seemed very surprised that I'm staying at these foyers, I guess they think they're unusual or maybe they assume that I've got tons of money to spend on hotels... Ce n'est pas vrai. Tuesday was spent at the weekly trip to the Grenoble project. I spent the morning watching the archaeologists at work in the Baptistery, digging up bones. It looks like a tedious though somewhat relaxing task, playing in the dirt. After lunch we attended another meeting with the City people to discuss the progress of the project. The meeting was very long and I fell asleep probably

because it was around my usual 2:30 lull, compounded by wine at lunch and the foreign language as a lullaby! After this meeting, we walked back in the rain to the car (every day I've ever been in Gmoble has been a rainy one) then headed to another meeting to discuss the works for Chateau de Sassenage, a castle turned conference center. The project is to restore the allée and relandscape the entrance area and provide better parking which won't kill the trees. The chateau itself will be a project soon. I was given a tour of the chateau, built in the 1660's; some rooms were remodeled in the 18th century but I prefer the 17th century heavy wood ceilings to the more refined and detailed 18th. The most interesting aspect of the house was the kitchen, which was one of the first kitchens of the 17th century when the kitchens were revolutionized and then remained the same until the 19th century; there were copper pots original to the period, a bread oven, and mechanical rotisserie, a seven 'eye' oven and a beautiful work table and ___ which was used to knead bread. We got back too late for dinner-time at the foyer, so I took the bus to Place Bellcour and had a pizza, then called it a night. Wednesday was spent in a little village called St. Chef, with an abbey church from the 10th to 19th centuries. The project is to monitor the temperature and humidity in the private upstairs chapel- it has very important mural paintings which are not in good condition. The paintings were restored 30 years ago and these areas are in the worst condition, we think they are delaminating from the wall due to either (or both) the conditions of the room, or the effect of the mural surface consolidant. Joining us for the day were Olivier in Francois' 'cabinet', a man from the restoration lab at Champs sur Marne. and a conservator from the region (Marseilles). We had a nice lunch across from a wonderful old country house. I reminded Francoise that he is looking for a country home and it looks like it would be perfect- he checked it out and it is owned by an 80 year-old woman, willed to the restaurant owner who is intimidated by the repairs, and who now has Francois' name if she ever

wants to sell! I got in touch with another woman whom Maric-France had suggested I call but we won't be able to meet until my second trip to Lyon. Then I headed out in search of an American movie and found Oliver Stone's Natural Born Killers what a bizarre and disturbing movie. Everyone remained until all the credits were over, I hadn't done that since Apolocalypse Now. I really liked the theme song which was equally disturbing. Today was sort of a goof-off day. I did my own work-related stuff and then went to lunch with Olivier. The rest of the afternoon began at 3 pm and I tried to do some shopping. I bought a gift for the office and actually some Christmas presents. I didn't want to go with Francoise to Chamonix to day because there were things I needed to do and I was afraid I'd be wet and freezing again. It ended up being a very nice afternoon in Lyon, I think perhaps the first rainfree and sunny day since the first day I arrived. I also skipped dinner and went to an early movie, to see Mia Farrow in the movie set in Ireland, I've already forgotten the name! Friday, my last day with Francoise, was an easy one. I made copies of relevant info and looked through office files, etc. Annick Renard invited me for lunch with her daughter her mother and her sister who lives in Bourges and who was on her way to a wedding in Aix-en-Provence. It was a lovely lunch, I've decided that Annick is an excellent cook. After lunch, her mother, who celebrated her 80th birthday the night before, showed me photos of the grandchildren's weddings, then I headed back across Place Bellcour to the office. I sat down with Francoise for a "final interview and information" session, then we had a champagne and bon bon farewell party. Francoise opened the champagne the French way, by breaking off the rim of the bottle. The party was over by 5:30 so I did a little window shopping, went home to freshen up, and then returned to Annick's for another fabulous meal with her, Bernard, and Renard, salmon with some sort of sauce and caviar, salad and cheeses, then flan. I made the last bus back to the foyer. Saturday was an absolutely beautiful day, bright and balmy and

thankfully NOT raining! I got up early to check the train schedule to see if I could make it to visit Gragory and Marie-France's aunt in time for Sunday dinner; I decided later that it would be too much trouble (for me and them) for me to visit, and perhaps I'll see them in November. I went shopping in the morning, then made it to Francoise and Julie's for lunch. It was a very nice afternoon and I didn't leave until almost four. Their flat is wonderful, very architectural with contemporary furniture in an ancient building. I hope to see them again when I'm back in Lyon. The rest of the afternoon was spent shopping. I went to see 4 Weddings and a Funeral, this time in the original version, much better this time. Sunday, I washed clothes, got a little bit organized, then spent the rest of the day playing tourist in Lyon; I went up to the Croisse Rouge area, then hiked down the hill to the ruins of the Roman theatre/Christian martyr site, then crossed the river and hiked up the Fourviere hill to the Roman amphitheatre. A long walk and a long day. After a salad supper, I headed back to the foyer to clean up the room before my departure. Monday I barely made it to the train, I think I had maybe 10 seconds to spare: I couldn't check out til 9 am (she was late) then the cab came at 9:15 for my 9:24 departure for Avignon. It was a quick 2 hours to Avignon and Jean-Christophe Simon met me at the station and drove me 2 hours back to Digne, showing me sights along the way such as the Gordes. Digne is a small town in the middle of a remote area (the Alpes de Haute Provence) which is absolutely beautiful, very green with rivers and hills and cliffs. I checked into my hotel then walked over to the office and met everyone. Jean-Marie drove me back, and in the car I asked him if he could recommend a good restaurant; he said if I didn't mind the confusion, that I was welcome at his home for dinner. He lives in the country by a river in an ancient stone farmhouse which he is renovating inside all by himself. I think he's been there 7 years. I couldn't see the exterior because it was dark, but he showed me the brick-oven where they used to make bread. You could see every star in the sky, and with

the sound of the river, it was quite fantastic to be there. Dinner was with his two girls and a pretty outrageous friend named Bernard, with whom Jean-Marie used to work. He has a son that is living with his mom right now. His wife (whom I'm told is very beautiful) is living in a religious commune, I don't know how long they've been separated, I think not long. Anyhow, I enjoyed myself, it was nice to be in the midst of chaos for an evening, typically provençal, I think. And the house was interesting to see also. Interesting food included champagne wine (wine made from champagne grapes) and brandied cherries for dessert. Tuesday, I went with Jean-Christophe to a meeting at the museum. There is a project to redo the entrance by demolishing a modern addition and creating a new court and entrance area. The meeting included the curator (called conservators in France) the architect (female) for the project, the architect representing the Conseil General, who will fund most of the project along with the state and the region. We all went to lunch and then I went to visit Notre-Dames de Bourg, a 12th C church with roman ruins underneath which date from the 1st, 2nd, through 11th centuries. The archeologist took me on a tour, then went to answer a phonecall and never came back to finish the tour. Jean-Christophe had gone to a meeting which lasted 2 1/2 hours instead of 45 minutes. I was pretty bored by the end of the day, but when JC came back, we climbed up into the attic area to see the concrete roof beams which have been added for structural stability, and also the way the roof tiles have been replaced. We climbed back down and discovered that we were locked in. Thursday, Nicole drove me to Avignon to the Ecole d'Avignon, a center for restoration training, where I attended a hands-on training session on lime paint and plaster. When I arrived, the co-director invited me to a boatride dinner that night with members of a University of London course on mural conservation. The course was with English translation and he thought I might enjoy it. It was pouring rain and the meal was only mediocre but I did have nice conversations with a couple from Washington, DC and

a woman from Switzerland, and one from Finland. Friday the course continued and in the afternoon, I went with Pascal to Pemes les Fontaines to visit the room in the Hotel de Ville, which had been restored by the Ecole students. 13 students in 3 weeks transformed the room, it was very incredible and impressive. I rejoined the trainees when we returned to Avignon, but I was overdressed for laying plaster so I just observed Saturday I skipped the session and took the train to Aries in time to shop for a picnic lunch at the market. It was unbelievable how many cheeses, sausages, olives, and herbs they had. After my picnic in the park, I mostly walked around the Roman theatre and arena, (pretty remarkable) in the middle of town. I visited the Musce de Exhibition de Van Gogh (he lost his ear in Aries) which was extremely interesting- artists from all over the world had been asked in 1989 to donate a work of art as a tribute to Vincent and it was interesting to see the works. I got back around 6:30, did a little shopping, then came back to the room and caught up on my journal. I had a bile at a cafe (where i saw some interesting local sweets that I want to check out later, called calissons. The Galleries Laffayetle was having a sale on one of their few Sundays of the year when they're open, so I bought stuff, then walked around the town and the overlook at the Palais de Papes. I made a few phonccalls and caught Renaud at home, so he drove over from his village and took me to lunch. After lunch, we stopped by his uncle's house nearby but no one was home, then we drove to Renaud's village, Fontaine de Vaucluse (which means closed-in valley) which was absolutely beautiful but too touristy. We hiked up to the source of the river Sorgue, then headed to Renaud's house by the river. His parents (who are diplomats in Africa where Renaud grew up) have a wonderful house with enough property on both sides of the river for lots of privacy. We visited for a while, Renaud explained to me about his job in Marseilles with a freight brokerage firm, how he was advised by his boss not to use his full noble name because it may be bad for business, and how he's missed three

months of work because he had an operation to remove some cancerous areas (I think in his stomach area). Then we stopped at the Isle de Sorgues to visit an antiques market and then he returned me to Avignon on his way to Montpellier for work tomorrow. I made some phonecalls: to Meg Gibson Voullet, a Clemson colleague whose address Leslie Callison had sent me, and to London to see if I could visit Janie Price, a Junesse el Palrimoine cohort (she'll be in France), then called home to find out that Daddy will go in for carytid artery surgery on Thursday/ Friday. How upsetting.

Week of 3 October

I woke up and tried to call the ABF with whom I had an appointment for the day, but the office was not yet open, so I had a double-cafe (espresso) and a chocolate croissant and then went directly to the office because I thought maybe I had the phone number wrong. The ABF had not written me in for the day, but his secretary told me to come back at 4:30 and meet with him then, and she'd try to schedule another appointment with another architect during the afternoon also. I returned to the hotel around 11:30 intending to stay briefly and then walk around, because it was the first day with blue skies since I can remember (almost). But I wasn't feeling very well, I'm worried about my father, so I lay down for a while, then stuck my nose in a book for most of the early afternoon (I found a good novel on the table at the hotel and I'll probably finish it tomorrow. Then I went out in search of provencal gifts, then met with the ABF for the Avignon area, M Lallemand for an hour to discuss the urban problems in Avignon and France. It seems that the ancient city merchants are starting to organize sort of a Main Street Program and we talked about this for a while. He also explained the Sector Sauvegarde process; my comprehension is getting very good, and I think he understood what I said, but I know my French is awful. I've decided not to be embarrassed about it though, because I'll never see

these people again! When I was at the office, I asked a secretary if she could recommend a restaurant which serves ilocal food, and another ABF with whom I visit tomorrow, invited me to her home for supper. This is the second time in a week that I've been taken home for dinner. ___ and her husband live on the first floor of a famous 17th C hotel parliculaire and they are restoring the three ceiling murals, which are incredible. He is a doctor and has been commuting for five years to Lyon; she is pregnant with their third child and is talking about them selling the home and moving to Lyon. There's not a job for her right now, but with the baby coming, maybe she'll sit out for a while. It would be very sad to leave this wonderful place... every architect I've visited so far has had an incredible home. Her in-laws were visiting from Brittany because they kept the kids (and the new au pair) last week while the couple went to Spain for a medical convention. We had crepes which were great but look very difficult to make. I came back fairly early because Catherine has been sick and I didn't want to stay too long.

The next day I visited the Palais des Papes which was incredible; it was the center of Christianity during the 13th? century because of the trouble in Italy and the number of French popes. The tour was excellent. I ate lunch, then went with Catherine Bourlet (who still felt bad) to Apt in the Luberon area, stopping off along the way to see a Roman bridge still in use. We met briefly with an architect with the Parc Naturel de Luberon which encompasses natural areas and many villages. Then Catherine needed to leave and JC Simone hadn't yet arrived to pick me up, so I had a coffee, then browsed in some shops until he came. I was a little miffed because it was cold, but got over it by the time we arrived at some friends place in Mirabeau for dinner. Everyone there was extremely interesting; Guy Martini, Director of Geological Reserve for the Alpes de Haute Provence Region, a well-funded reserve with fossils more than 300 million years old; a Romanian geologist named Alex who was visiting on an exchange

program; Flo, a shcpcrdess (who cooked one of her baby goats for dinner); Agatha Larpcnl, a ceramic artist who has become quite famous, and her husband Palrice, who is a musician who concentrates on Romanian folk songs (Alcx says he is excellent and even sings with the exact regional dialects of Romania). It was a very late night, and I was exhausted by the time we left, which I think was around 2 am. Interesting appetizers for the evening included caviar and Alcx contributed a traditional appetizer from Romania- grain alcohol and lard! yuk! Jean Christophe had an extra room in his apartment and offered his hospitality for a few days, which saved me some money. (He remembered how expensive his fellowship had been). It was nice to be in someone's home rather than a hotel for a change, and it was amazing how much time he spent with me showing me the sites. On Wednesday the 5lh, we visited the woman in charge of a local preservation association, les Alpes de Lumiere, her name was Daniele Mussel and her office was in a medieval priory. We visited several sites with pierre seche structures in the Lure mountains and the Forcalquier area and a few worksites (Mane, St Michel 1'Observatoire, Lincel- a chapel with a stone roof, and a pierre seche ferme, Jos des Terres du Rous near Redortiers on the Montagne de Lure). We also visited a quarry. Thursday was the day of Daddy's operation which I'm happy to say went well (although I think they misrepresented it as outpatient surgery. We visited worksites in Aubenas, the tiniest village in the area to see a Romanesque chapel with structural problems and 16lh & 18th c additions; another Romanesque chapel where they just discovered layers of paintings when they were doing plaster work (which will halt the project until an archeologist can be brought in to document it) in the Jabom Valley near Chateauneuf Miravail; and to Banon to witness an argument concerning a building permit (the owner wants to leave his stone exposed and Jean Christophe insists that it must be plastered as it this is the historic condition). We got back that night and I cooked dinner for JC and Jean-Marie Fenot the other architect who had hosted

me the week before. We had a good time, with lots of laughter. Friday was a cold and rainy day but John Christophe took me to see the Gorge de Verdon, a protected natural site (and France's grand canyon). There was a meeting with a landscape architect who has been brought in to ameliorate problems caused by the highway department; documentation of the site where a sewage treatment plant is proposed near Rougon; and a site visit re a proposed stable for a farm in La Palud. Then we continued on to Moustiers, famous for its picturesque setting and its faience.

Weekend of 6 October

Saturday, JC drove me to Aix to catch the train for Cannes where I visited Laura and her family for the weekend. She picked me up at the station and we visited Mougins, touristy but pretty, then I shopped for Christmas gifts in Biot. We got back to the house late, fed the kids, then headed for Monte Carlo for dinner. The place where Laura had planned for us to go was too crowded so we ended up at a Tex-Mex restaurant which wasn't very good, then returned home around 2 am. The next day we had a late brunch then visited St Paul de Luz, a "divine hilltop village" which is gorgeous but very touristy. Then I fixed dinner. Monday, Laura took me to the post office to ship my packages which cost me \$180.00 to ship! We were told that Mougins was closed off because they were filming something with Sharon Stone and Kevin Kline. Then I boarded the train to Aix en Provence which is perhaps my favorite place so far besides Paris.

Week of 10 October

I arrived in Aix and wheeled my bags to the hotel which was in a great location in the historic area. I walked around for the rest of the afternoon, then had a great meal at a very local restaurant. I called Renaud who works in Marseilles and we arranged to have dinner the next day. Tuesday, I met with the vice-mayor whose real job is with the Direction Rgionale de l'Environnement. She coordinates the

Sector Sauvegarde for Aix and other communities. We attended a press conference and the opening of the exhibition explaining the Sector Sauvegarde proposal. In the afternoon, I met with an ecologist for the Region, M Duvivier, who discussed the EIR process, which is modeled after US policy. Later I walked all over town, then met Renaud for dinner. The next day, I took the Cezanne walking tour, then visited his studio and garden, then went to the train station to begin my voyage to Amsterdam only to find out that the train was canceled. I panicked but discovered that I had just enough time to make it to Marseilles by bus, lucky for me. It could have been disastrous but ended up being okay, a long day and night of travel without any hitches. I arrived in Amsterdam to do a favor for my friend Michael Lynch, President of APT, who wrote a good reference letter for my fellowship. There was a Restoration '94 trade show and I was asked to man a booth and hand out APT brochures. I shared the booth with Clem Labine, author of Traditional Building magazine. His wife was also in Amsterdam on business- she is a soap opera writer for General Hospital and the creator of Ryan's Hope, which the Dutch want to adapt for local viewing. There was also an interesting and dynamic woman named Ellen Glew who is coordinating a similar show in Boston in February and she was there soliciting booths. Also there was someone from the American Embassy's commercial division. He's British. The next day was gorgeous but I was stuck inside. We went to the Van Gogh museum, which had works I'd never seen before, most of his early paintings before he moved to France were very dark still lifes and landscapes. Then we took a canal tour and visited Hard Rock Cafe, which is very tiny and probably like no other one. There were menus for hashish and pot. We walked around the red-light district, (\$30 a trick) then went to another Indonesian restaurant.

The next day I was determined to go for a bike ride; there are more cyclists in Amsterdam than anywhere I've ever visited. It was recommended to go out in the country and see the windmills, so I headed out but got



lost. 2 hours later I found the trail, but was losing light (and it was cold) so I only got to visit two or three little villages. I wish I hadn't gotten lost, it could have been a wonderful all-day ride into picturesque country, but it was better than nothing... I had lots of time to kill before my night train to Paris so I walked around near the Ryksmuseum area, had a great meal in a local pub (mussels is a local dish) then got to the train station almost 2 hours early. Boring, but better than walking around in the cold.

Week of 14 October

I got to Paris with a pretty good night of sleep. I shared the train couchette with the same woman as Wednesday, pretty weird. eh? I freshened up then scoped out the address of the studio I was supposed to rent. Its very near Pierre Antoine's office so I stopped in there, then went to sign the lease. I didn't especially trust the rental company but didn't have any other options so I paid \$1200 per month for a dinky studio. But its in a great location and I can save money by cooking. I delivered champagne and chocolates to the hotel where Susan and Sam will be honeymooning, then unpacked. The next day I spent in Pierre Antoine's office looking through files, etc. Then I met Susan and Sam for dinner. We went to a restaurant near St. Sulpice. Wednesday Thursday I went to Pierre Antoine's office and met Blaine Cliver of the National Park Service, who was in Paris for a meeting at UNESCO. He and Pierre Antoine have become friends since Pierre Antoine was in the US for the Hunt Fellowship. Blaine was in charge of the Statue of Liberty restoration project and is now very high up with the NPS. As Pierre Antoine was very busy, I went with Blaine in the afternoon to the Museum of Technology near the Arts and Metiers metro stop. Afterwards, I went to visit the Chateau de Vincennes which was on the way to St Mande, where I visited Meg Gibson Vuilliers, someone who I remembered from Clemson, and whose address Leslie Callison had written to give me. She cooked a wonderful meal and

her French hubby Nicholas is very nice, as are her four kids. She met her husband in LA at the World Institute of Gemology, they have an old family business dealing mostly with diamonds. She cooked papillote (which I really like) and an apple pie (hope to get the recipe in case I ever become domestic). They invited me to go with them to the family house in Normandy over the weekend, but I'll "probably try to leave France since my train pass expires soon. Friday I met Susan and Sam for lunch. I had dinner with Bonnie and Blaine, then a nightclub (very expensive and strange music-sort of beebop/swing/60's rock) with Susan and Sam until almost 3 am. Saturday I went with Blaine to St Denis and St Chapelle, Notre Dame, then a beer before I met John Bales and his friends. John is a member of FVMF who was on his way through Paris toward Nice where he is taking a month-long French course. He has been friends with Max for 30+ years, since college rugby days. They met through mutual friends, one of which included Peter Benchley, the author of Jaws. They would party together when John was a VP with TWA and would fly to Paris to party for the weekend. Max and his wife Erica have a chateau/winery (Anjou) in the Loire valley near Angers. They also have a very beautiful daughter who is studying interior architecture. We went to a really neat restaurant which caters to old-time rugby/sports fans. Sunday I went with Susan and Sam to Versailles (my 4th time), and it was cold and rainy but our timing was okay; we were able to picnic and walk in the park without being too uncomfortable. Monday I went to visit a 17th century castle outside of Paris. Its unique in that it has all of its original 18th century finishes intact, (with hierarchical floor finishes, etc) In the afternoon. I visited Grand Palais' exhibits on Caillibot (fabulous) and Poussin. I got up at 5:15 to meet PA at the train station for worksite visits to the Marne region. We returned late Wednesday night. Thursday I washed clothes and found my first bagel in France, then spent the rest of the day at PA's office. Friday I went with PA to a planning meeting at St Cloud, then to a cocktail

party of Franco-British architects organization formed in the trenches of WWI. Got back around 8:30, watched a little TV, went to bed early, and finally got in touch with Carine, my friend from the summer training program, who said it was okay for me to visit over the weekend. Saturday, I got my train ticket, phoned Carine and her husband Christophe to let them know when I would arrive in Munich, and walked around Paris all afternoon, exploring. That night, before I boarded the night train, I went to see Tom Hanks in *Forrest Gump*, a wonderful movie- I laughed and cried like I haven't at a movie in a long time. The train trip was a good one, the train was very smooth. Carine met me at the central station and we went 3 metro stops to her apartment, where Christophe had breakfast waiting. It was cold and windy but we went sightseeing at __ the German equivalent to Versailles, but much less impressive. I liked the gardens though, and one of the Rococco pavilions designed by a famous German architect. We had lunch on the grounds at a greenhouse-like restaurant. In the late afternoon, we went to look at an apartment for sale, they'd like to move because they want to live in an old/historic building. It was really nice but they can't afford it right now (510,000 DM for a 2 BR). We went back to their own flat and I looked at Carine's photos from Thailand, Bali, Greece, etc. They love to travel but Carine has also lived in several countries. They live more like Americans than any of the French people I've met and both speak French, English and German excellently. For dinner we walked around the corner to a Turkish restaurant, then called it an early night.

Week of 31 October

Monday Carine and I sightsaw, except that several things we wanted to see were closed. We did visit four churches (I'm getting a little tired of all these churches) 2 medieval ones, a Renaissance, and Baroque one. We climbed one of the towers and had a marvelous and clear view of Munich. Then we went to the beergarten/market to shop for dinner, which

Christophe fixed. Then Carine took me to the train for another couchette ride. The trip was okay but I felt like I was traveling to New York it seemed like such a long ride. One of my couchette-mates was a woman from Berlin. She talked about some of the troubles of the transition times, and the resentment of the Wessies and the lack of urban planning. She has something to do with public art, I think. Tuesday was a national holiday. All Saints Day, I think, and a gorgeous day in Paris, finally. I spent ALL afternoon and evening walking the streets of Paris, checking out areas I didn't know very much about. It was almost deserted and stores were closed; Paris seemed like a small town. I got a few groceries at the Bon Marche and settled in for the night, finally catching up on the computer and taking it easy. Wednesday was an office day with Pierre Antoine and as I don't really have a desk there, I just hung out for a while then met Jean-Michel Galley (from the Caisse Nationale) for lunch. Thursday (I think) I went back to Chateau de Reveillon and helped Paula take measurements of the moat bridge. I saw much progress from the week before, saw the area for the vegetable garden and the sand-bed for filtering the drainage before it runs into the creek. When we returned Paula and I and the other gals in the office had a picnic in the park nearby. It was a gorgeous day (the Chateau had looked much better this week in contrast to the rainy visit the week before) and I had no idea the park was near the office, its sort of hidden in the middle of a block. After lunch I was supposed to go with to a meeting but he'd lost his keys and couldn't find them so he had to cancel the meeting. Friday I went to the Champagne region with Pierre Antoine and it was a very long day. It began with PAG gelling angry at the roofing contractor at the first church site. There was also a dispute over the cost of the work thus far and I thought it very interesting that it was an open discussion with other contractors standing around- they could hear the entire discussion. The next church, __, had scaffolding and we climbed at least 5 stories high to see the timber-framed steeple and bell tower.

Then we proceeded to Reims to inspect the cleaning by microsablage at the Hotel de Ville. The cleaning contractor had just come back from New York and was happy to speak English with me. The guy from the DRAC who had been with us the week before was in a very bad mood so the lunch wasn't very much fun. Afterwards we went to the Prefecture to check out a new floor and stairwell rail, then to the Cathedral to look at the cleaning and stone replacement; it was almost too dark to see anything. Next was a meeting at the SDA for Pierre Antoine to comment on a dumb entrance design for the Hotel de Ville. I think it was a waste of our time, and it put PAG in a bad mood, which was made worse at the next meeting which was a presentation by an "artiste" concerning the lighting of the cathedral. The scheme was a little too bright but the artist's ego didn't want to listen to alternative comments. It was amusing to witness the power of the ACMH because everyone knew that without Pierre Antoine's approval, the project will never be accepted. The meeting wasn't over until 9:30 (on a Friday night!) and we didn't get back to Paris until 11:00, but we had fun talking about lots of things in the car so it wasn't too bad. The next day I went to the flea market at Porte de Clignancourt and found the stall which Jon had visited in June. I spent a long time there and found some lithographs of the Opera House which I liked a lot but I couldn't narrow down a decision to one from 8 that I liked, so I told the man I'd come back later, hoping Pierre Antoine would come with me to help me decide. I walked a few more miles, then met Peters Day for a glass of wine near St Sulpice (he's the artist/illustrator April and I met at the Desert de Retz picnic in September). I got lost walking home so it took 1 1/2 hours for what would've been about 20 minutes but since I didn't have anything better to do on a Saturday night, it wasn't too bad! The next day I took the train (my last free day) to La Rochelle to check out the home of my Todd ancestors. As it was Sunday, it was sort of dead but it's a pretty waterfront town with lots of ancient buildings and interesting arcaded facades. I got back to Paris around 10:00. Monday I

met Simone at the FVMF office and we went to lunch. explained to me that there is a hierarchy (snobbism) and that FVMF should be coordinating my schedule. Tuesday I washed clothes again, packed for Rome and headed for the train station with Alessandra and Merciel from Pierre Antoine's office. Merciel has been in Paris for 14 years, having defected from Romania when he was sent to England as the winner of a international design competition. Because of his defection, his father lost his job, and it was difficult for him to get his wife and child to Paris, but he finally did. His wife never adjusted well to the new life so they got divorced but his child still lives with him, and his mother visits almost all the time (too often, I'm told). The train ride to Rome took almost 17 hours because of the floods in the mediterranean area of Italy and France. I was with about 25 or 30 architects who attend the Ecole de Chaillot, the training center -for-future Architects en Chef des Monuments Historiques. There are people there from all over (Iran, Romania, Colombia, etc, including Bonnie Mueller, the former Hunt Fellow from two years ago- she met a former French sweetheart during her visit, went back to the US and divorced her husband, then enrolled at the Chaillot and is now living with her French architect-boyfriend and his parents.) The trip was fun, although I feel more isolated and lonely when I'm around people than when I'm alone because of the language difficulty. I can follow conversations but feel so very stupid because I don't know how to reply and when I do reply I'm sure it sounds juvenile... When we arrived in Rome, we checked into a foyer and had the afternoon free. Sophie (from PAG's office) invited me to go with her and three friends to check out the city. We went to the Forum, the Spanish steps. Piazza Navona, etc. We walked all over the city and were exhausted by the time we got back for dinner around 7:30. Afterwards we returned to Piazza Navonna for gelatti. I think I slept the best I'd slept in a long time that night, because of exhaustion and because of the great (finally a hard one) mattress. The next day we had tours of particular buildings in Rome with an

architect/historian who discussed the wall colors and finishes of buildings. We saw the perspective trick at the Villa ___, by Bernini or Borromini, I forget which, and of course the Villa Farnese nearby. It was raining (as usual) but we managed okay. Visited the flower market, then in the afternoon we climbed on scaffolding at the Villa Medici to see the restoration work by Didier, with whom I'll work next. I hung out with Bonnie and Hervi that night (we threw coins in the Trevi fountain, and one of mine caught the light as it was being tossed- it looked pretty cool, almost as if it was in slow motion- I hope that was a good omen. Friday I skipped the tour with the others so that I could visit the ICCROM Center. I spoke with the woman in charge of the Architectural Conservation Program and she went over the selection criteria (which seems sort of arbitrary) She encouraged me to reapply for next year, saying that my French experience and Jeunesse et Patrimoine would bode well in the application. She attended J&P three years ago, she's from Slovakia, and one of the two US candidates who were selected is currently in Slovakia....she was rather vague about this person's . experience. After the meeting I went to Saint Peter's where I lit candles and prayed for my loved ones. Then I waded through the rain to the Piazza del Popolo for a presentation about the church there by Bernini, with Raphael sculptures. Rome is full of good stuff!

That night everyone ate together at a restaurant in the Trastevere area- it was fabulous, especially the mega-appetizers that were provided. Then we all went to a karaoke bar and got home I think around 3 am. A good time was had by all. But we paid for it the next day when we had to get up early to go to the Pantheon, where we got to climb on more scaffolding to see the restoration work. Afterwards I went shopping, ate lunch near the Spanish Steps, then hung out around the Roman Forum until time to head to the train station. Again, it was a long trip back. I was separated from the group because of my railpass, but that was okay with me. I visited at picnic-dinner

time, then slept moderately well.

Week of 14 November

I got back to Paris and my studio by noon. I walked around some in the late afternoon, went to see Pulp Fiction, then ate sushi. Monday, I checked out of the studio, cabbed it to the station and arrived in Lyon by 1pm and at Didier's office by 3pm. I waited on him for a while, then we discussed my schedule. I think he planned to have me work at-thc-boards but I explained what I'd been doing with the other guys and he arranged for me to accompany his partner on his work-site trips later in the week. Tuesday, I met Jerome at the Cathedral of St. Jean where we climbed on the roof and took measurements. I broke a roof tile so if the roof leaks in the future I guess it'll be my fault. We got locked inside the church and I missed an appointment so had to reschedule it for Friday. Wednesday morning, I was at the office by 6:30 and the four of us headed for Nimes, Uzès, St. Gilles du Gard, and Pont St. Esprit. In Nimes we visited the cathedral project (only a 19th century interior), saw the Maison Carrière and the new library by Sir Norman Foster (with wonderful collections on video of art and documentation of all things relative to the region). I helped take measurements of a bishop's palace in ___. I got to see the Pont du Gard by night with the full moon. Fabulous and remarkable to see something that was built before Christ that is so amazing! Jean Francois is the architect in charge of the restoration project, which occurs about once every 100 years. That night we went to dinner with the curator of the Museum of Sacred Arts which is under construction/restoration. Pont St Esprit is the city where Jackie Kennedy's family is from, and there was talk of putting a photo of her in the museum, because she "was such a good Catholic"! The next day we visited the Museum worksite and I helped take measurements for the stone restoration of the chimney. We went back to Nimes (where blue jeans were discovered, and the

mayor owns the Cacharal clothing empire) for a meeting (I visited the arena instead)(we were served the first of the Beaujolais Nouveau, always on the 18th of November) and then to the public garden where I saw Jean Loup Bouvier again (the sculptor from Juenesse & Patrimoine). After a meeting with the stone company regarding the Pont du Gard, we headed back to Lyon, where I was dropped off near the restaurant area in search of my favorite salad. Alas, the restaurant has closed down, so I walked a little further (with my suitcase) to another place where I had trench onion soup and a salad chevre chaud for \$18, expensive but interesting because four young people invited me to join them at their table where they were having a good time. I think these were the partiest people I've seen so far in France. One of them told me about spending 5 days in a Miami jail because he wasn't wearing a motorcycle helmet... sounds like maybe there was more to the story than that but I didn't ask (especially because there was a \$15K bail required) They insisted that I join them as they headed toward a bar in the old town that one of them owned. We met some interesting people along the way but I was very tired and finally left. I cabbed it back to the foyer to find out that my card didn't work at the entrance door. Luckily (because it was 1 am) there was someone nearby who heard me knock on the door.

Friday was spent in the office then at a meeting with the ABF of Lyon. I got 2 faxes, one from Marie-France telling me that she's coming back to Paris, and that she had faxed the Grossmans telling them to invite me for Thanksgiving dinner, and the other one from the Grossmans inviting me for Thanksgiving dinner (My second Thanksgiving invitation in France!) I faxed replies then headed for my meeting. It was raining and I forgot my umbrella.

The next morning, I called Roy Grossman to thank him for the invitation, and he called me right back and invited me for dinner that night. I ran errands then walked into a salon and had my hair colored (too light

but better than the dark roots) then metro/cabbed to Ecully for a wonderful evening with Roy and Morgan and their four kids and two teenagers from Chico who were passing through on a European vacation. It was a very good evening and it was very nice to be with Americans for a change. The meal was great (scallop enire with blanquette de veau plat), in a beautiful home with a happy family. Sunday I had lunch with Annick and her mother and Charlotte, then walked over to Vieux Lyon, bought a gravure from an 18th century book, then hiked back to the foyer. Charlotte Cahir's husband picked me up at 6:30 at the foyer. I met Charlotte in August at the summer school program in Soissons and Laon and she had told me to call her when I was in Lyon, so I did, on Saturday. I was a little surprised to discover that her husband is a black man from Ethiopia. He was very nice, spoke English very well and when we arrived at their apartment (HLM housing but very nice) we talked a lot about Ethiopia and the misconceptions people have about it. Cahir is unemployed. Charlotte is a history teacher, they have two children in college and prefer life in Africa over France. They lived in Elhipia 18 years ago but had to leave when the war became too bad, moved to Morocco for 9 years, and have been in Lyon for 7 years (probably for the kids education but I didn't ask). We had a delicious meal, onion soup, fois gras, pizza with anchovies, cheese for dessert. It was an interesting evening and certainly was a contrast to most of the other invitations I've received since I've been in France.

Week of 21 November

Monday and Tuesday were spent in the office, with lunch on Monday with the gals in Francois' office because Francois was stuck in Grenoble. That night I ate dinner at Annick's. The next day I had lunch with Olivier in Francois' office, then met Didier for meetings in Lyon the rest of the afternoon, then left that evening for worksite visits in Provence. We stayed at Didier's family house in the country in Valence, a mas, I suppose it is called. Really beautiful

and lots of fun, with Didier, Patrice, and Christophe a guy who has just finished school in Milan and who was following Didier around for a few days. He was delightful, very talkative and friendly. We rose early the next morning for site visits in Valreas, Avignon, Isle/Sorgue and Roque d'Anlheron. Along the route, we passed a chateau/winery named Chateau de Ruth. We tried to buy a bottle of wine at the next village but it was for sale only at the domaine... too bad, but I got a photo, hope it turns out! It was a very long day, the highlight was at the Abbaye de Silvacane, because its beautiful and deserted, and because there was an affectionate black cat who loved being held. I saw Francois and Jean Marc with whom I had started out in July; it was good to see them again because I could communicate this time! After a late dinner back in Avignon, we headed back for the country house. Thursday was a visit to a chapel in Mornas with a medieval fortress on the hill above. While the crew was taking measurements and diagnostics, Christophe and I hiked up the hill and trespassed into the fortress, which was closed. It was difficult to climb in but lots of fun- While we were there, 12 other people came and climbed the ladder which we had left. All was Okay and we all left together and replaced things as we had found them. It was a fun adventure. I had "thanksgiving dinner" in the country; bleu salad, duck with au gratin potatoes, carrot souffle, stuffed tomato, cheeses and tart tartin. Not the typical U.S. holiday fare but good nonetheless. In the afternoon we visited a huge archeological site with Gallo-Roman ruins and an amphitheatre. The homes were huge some at 2000 sf with mosaic floors, thermals, etc. Didier showed us the area which had been flooded in a 2 hour rainstorm 2 years ago and it was bizarre to imagine how high the water had come! We dropped Christophe in Orange and got to visit the amphitheatre by night, which was an incredible visit to a magnificent site (there are only 3 such-intact theatres still existing, one in Turkey the other in Africa), then dropped Patrice and Florentine off at the train station in Avignon after a fun meal- Patrice did magic tricks and we

had a great time. Then it was a short night in Aix-en-Provence (I was exhausted). We visited a roof site at the Chateau de Payrolles, a former convent turned home (with pool and tennis court, etc, owned by the president of Rothschilds), in the most desirable part of Provence, a quick lunch in Sault before we climbed to the roof, a visit to a wonderful 11th century chapel in Bedoin, finishing in Carpentras where Didier gave an excellent presentation in front of around 100 people (on a Friday evening in a little town in France) then we had dinner with the Pilas in the portion of a Hotel Particulair (and grand-daughter with husband, and the local priest, and Christophe who had joined us for the presentation). Typical Provencale meal of bas oeuf (mouselike with zucchini) and some thing with truffles, olives, ham, pate, etc (it was good) followed by cheese and salad, then multi-fruit cobbler. The young couple were faux-marble, faux bois, and trompe l'oeil artists and after seeing an incredible portfolio, we headed back to Lyon, arriving around 1 am. I didn't sleep that late but managed to get a late start. It was a day of browsing and shopping, a lousy lunch, then a visit to the hospital to visit Renaud, who unfortunately, after 4 operations to avoid it, is undergoing chemotherapy. He's only 27 years old. I got back to the foyer, skipped dinner, and spent two hours catching up on this (probably very boring) journal! I got up early to take the 9:15 train to Dijon, a city I've been meaning to visit but have never had the chance, for various reasons. It was cold and overcast but the sun came out for just a little while - in time for me to have a picnic. I took the city's walking tour and visited the fine arts museum. Dijon is a pretty town with some 14th century timber buildings (similar to those in Brittany) but I didn't take any photos because I was out of film but mainly because it was so overcast that the slides would've appeared very dreary. I got back to Lyon around 6:30, ate some lousy pasta, had wine and cheese in my room as I recorded the day's events on computer, and thought about my itinerary for these last (few) weeks.



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Inspecteur Général des MH

Conservateur régional des MH

Conservateur du patrimoine chargé de l'inspection des M H

Conservateur des antiquités et objets d'art

Les Compagnons du Tour de France et du Devoir.

Enseignement du patrimoine, préservation

Ecole de Chaillot - Centre d'Etudes Supérieures d'Histoire et de Conservation des monuments anciens.

Université d'été

Jeunesse et Patrimoine

Villes et Pays d'Art et d'Histoire,

Routes d'Histoire

Ecole d'Avignon,

Centre de la Pierre

Friends of Vieilles Maisons Françaises (FVMH)

JET - Jeune Equipe L'apprentissage du commerce, le travail.

Les programmes, les itinéraires, suivre une chronologie

Ceux que j'ai rencontrés.

Epilogue

Appendice. Mon journal personnel

INTRODUCTION

En 1994, je deviens le Lauréat du Richard Morris Hunt Fellowship. Ce « Final Report » est rédigé treize ans après mon incroyable visite de six mois en France. Par nature je suis une perfectionniste, mais cela n'est pas la seule raison de la remise si tardive de ce rapport demandé. Je pourrais dire que mon Fellowship lui-même en est le responsable, car il a catapulté ma carrière, me mettant dans la position idéale pour devenir le Directeur de la plus ancienne firme d'architecture et de planification de la préservation historique de San Francisco, de la Californie .

Quand j'ai quitté la « Bay Area » en juillet 1994, je n'avais aucune idée de ce que les six mois en France provoqueraient en moi. Pendant plusieurs années, j'ai été consultant dans le domaine de la Conservation après avoir été architecte du programme Main Street en Caroline du Sud et en Californie. Je venais d'être acceptée au programme d'études supérieures de l'Université de Columbia. Simultanément j'avais soumis mon CV, en tant que candidat du RMHP. C'était le bon moment pour moi, et d'autre part le fait d'avoir une éducation payée en France était beaucoup plus attrayant que des années d'études supérieures, même si c'était dans une institution de l'Ivy League à New York. Pour ce faire, je ne tenais pas compte qu'une maîtrise était demandée, ne doutant de rien, je m'engageais à suivre des cours intensifs de français. À ma grande surprise et après des sommes folles payées à Berlitz, je fus acceptée, je devenais le Lauréat du 1994 RMHF

Rentrée aux États-Unis, je rêvais de travailler sur des grands bâtiments de pierre. La seule collection importante de Californie se trouvait à Stanford Université. Sur les conseils d'un ami, je répondis à une offre d'emploi à l'AIA de San Francisco, dans l'espoir d'obtenir un travail de consultant à l'université. Au lieu de cela, me fut offert le poste d'adjoint d'architecte universitaire, au bureau d'architecture et de planification. Je suis sûr que ce qui m'a différencié des autres candidats était mon statut de Lauréat du Richard Morris Hunt. Stanford était au cœur d'un énorme boom de construction qui comprenait une nouvelle construction dans le contexte historique du plan du campus de Frederick Law Olmsted, ainsi que de la consolidation antisismique et la reprogrammation de nombreux bâtiments en grès de la Richardsonian Roman/ California Mission. Cet effort durera plus d'une décennie, plus de deux cents projets virent le jour, couta plus de 250 millions de dollars en frais de restauration et subit plusieurs changements dans l'échelle de valeurs de la direction, de l'administration supérieurs avant qu'en 2006, je ne sois contactée par Page et Turnbull, m'offrant la possibilité de rejoindre ce prestigieux cabinet de San Francisco.

Mais assez parlé de moi.

Ce rapport est rédigé à la hâte pour répondre aux exigences du RMHF. J'espère qu'il sera utile à tous ceux qui s'intéressent à ce Fellowship, à sa capacité de fournir à ceux qui sont au milieu de leur carrière, une formation unique, entourée de spécialistes de très haut niveau.

Pour moi, cela fut l'occasion d'une vie, une expérience inoubliable,

La section d'introduction de ce rapport est écrite à partir de la mémoire actualisée d'une quantité de souvenirs et d'informations techniques récupérés dans deux boîtes de stockage dormant depuis plus de dix ans.

La deuxième partie du rapport est un résumé qui fournit des informations plus détaillées sur mes voyages, mes expériences et mon éducation en France. Quel bon choix cela fut !

« Stream of Consciousness », de la mémoire, juste pour le plaisir:

Je suis arrivée à Paris pendant une vague de chaleur et j'ai remercié Dieu ... de cette masse thermique ! Il y avait peu ou pas de climatisation dans les bâtiments que j'ai visités au cours du premier mois dans « la ville de l'amour ». Lorsque je ne participais pas aux réunions d'orientation et de conservation au niveau national, je grimpais sur un escalier médiéval escarpé vers mon atelier loué dans le quartier du Marais, d'où je pouvais regarder les toits de ce merveilleux quartier.

Faits saillants de mon quartier parisien :

Vues sur les toits

- Le Musée Picasso
- Beignets de framboises à la pâtisserie du coin
- Magasins d'antiquités dans cette rue qui serpente.
- Appartements cachés derrière des portes géantes
- Magasins de vin, de boucherie, de fromages alignés tout au long de la rue St. Antoine
- Accès pratique au métro
- Balades sur la place des Vosges
- L'appartement de Victor Hugo

- Restaurants célèbres (et chers)
- Préoccupations concernant les américains achetant des appartements sur la place des Vosges
- Le Siège de la Caisse Nationale des Monuments Historique

Points forts de mes (trois) séjours à Paris :

- Grimper sur les toits des Invalides
- L'espace aérien du toit de L'Opéra.
- La vue du Trocadéro
- Le Parc de la Villette
- Beignets avec Jean Claude dans le parc Monceau et son appartement spacieux
- Dîner avec Simone dans son quartier calme et élégant
- Être invitée au mariage de la fille de la princesse Marie-Sol de la Tour d'Auvergne
- Visite d'un bijoutier privé le long de la rue St Honoré avec un membre de FVMF
- Le Jardin du Luxembourg
- Les portes nettoyées au laser de Notre Dame
- Assister à une réunion de l'équipe de conception du projet paysager des Tuileries
- Deux gravures de sections architecturales de l'Opéra, encore à encadrer.
- M'être endormie à l'une de mes premières réunions, à cause du décalage horaire, du son d'une langue étrangère et de la chaleur de la journée. (Assez mauvaise impression.... bien sûr)
- Rencontre avec le Ministère de la Culture
- La visite du Théâtre National avec son ACMH.
- La cour du Palais Royal
- Magnifiques ascenseurs « en cage »
- Le bel appartement de Pierre Antoine Gatier, près de celui de Catherine Deneuve
- Les premiers et deuxièmes ateliers de Gatier, je fais connaissance avec Paula, italienne travaillant chez PA Gatier.
- Visite de nuit de l'Eglise Saint Sulpice.
- Places VIP au défilé anniversaire de V'Day

Souvenirs supplémentaires dans toute la France et au-delà

- Briser accidentellement une tuile sur le toit de la Cathédrale de Lyon
 - Déjeuner avec le propriétaire de la Touvet, l'un des derniers châteaux en « propriété continue »
 - Archéologie du paysage
 - Réveillon
 - Un dîner extravagant dans un complexe de logements sociaux près de Lyon, St Cloud
 - M'être assise sur le Pont de Gard sous la pleine lune
 - Le Palais des Papes
 - Ramasser des moules en Normandie
 - Micro sablage à Reims
 - La nouvelle maison de François Botton à Chamonix
 - Dîner avec la famille de Jérôme Francou en dehors de Lyon.
 - Jean Christophe Simon et son dîner d'archéologues et d'amis bergers
 - Replantation / renouvellement d'allées de London
 - Les platanes de la Haute Provence
 - Rencontre du skieur Tomba à Digne
 - Visiter Rome avec des étudiants de Chaillot
 - Visiter Rome et l'Académie Française avec Didier Repellin
 - Les kilomètres à pied de la gare à la plage, en Bretagne
 - Parapluies à Deauville
 - Mont St. Michel à la tombée de la nuit.
 - Des « caves » les carrières de Controur, qui ont longtemps abrité l'armée française durant la seconde guerre mondiale
 - La fortification « ultime »
- Restauration d'un marché près de Grenoble avec un nouveau pavage de gravier.
- Etre accueillie par des religieuses, dans maints lieux de France
 - Le Forum à Nîmes
 - Le marché des fruits et légumes d'Arles

- Les champs de lavande de Provence
- Aix en Provence
- Prononcer « Cairn » et non pas Cannes
- Manger des escargots du pays dans une grange / maison rénovée par un urbaniste
- La restauration de sculptures à Versailles
- Observation des étoiles (et étoiles filantes) au cimetière de Saint-Antoine.
- Sculpter des pierres avec Jeunesse et Patrimoine
- Des racines familiales à La Rochelle,
- Juan les Pins.
- La Vallée de la Loire, bien sur !
- La brique rouge de Toulouse
- Le Guide du Routard
- Voyager en TGV
- “Le Beaujolais Nouveau est Ici ” - la maison du Vin à Nîmes

Survол de la préservation en France

UNE CHRONOLOGIE DU MOUVEMENT DE CONSERVATION EN FRANCE

- 1834 Le premier Inspecteur des Monuments Historiques
- 1837 La Commission Supérieure des Monuments Historiques
- 1893 1^o Concours nommant les Architectes en Chef des Monuments Historiques
- 1905 Séparation de l'Eglise et de l'Etat
- 1913 Loi sur les Monuments Historique, Identifier, Protéger, Interpréter
- 1930 Loi sur le classement des sites adoptée pour protéger les monuments (naturels et bâtis) et les sites de caractère: artistiques, historiques, scientifiques, culturels ou pittoresques
- 1943 Loi de 1913 modifiée pour inclure les classements ou inscriptions confondus (abords de ces MH)
- 1946 Création du Corps des Architectes des Bâtiments de France
- 1962 Loi "Malraux" sur les Secteurs Sauvegardés
POS: Plan d'Occupation des Sols
- 1963 1^{er} parc national désigné : Parc National de la Vanoise
- 1964 Inventaire général des monuments et des richesses artistiques de France.
- 1967 Charte des Parcs Régionaux
- 1968 Politique de développement rural local pour encourager le développement économique
- 1969 Amendement des sites classés
- 1972 Le zonage / la protection a été confié au ministère de l'Equipement, qui doit travailler avec celui de la Culture
- 1976 Le Code de l'Urbanisme a modifié le processus de PSMV
- 1977 Loi sur l'Architecture - Direction de l'Architecture et de l'Urbanisme
- 1979 Création du Service Départemental d'Architecture
Affaires Culturelles : 22 directeurs régionaux avec des budgets autonomes, réglementés par le bureau central
- 1983 ZPPAU : Zones de Protection du Patrimoine Architectural et Urbain (décentralisation)
- 1985 Protection du patrimoine industriel
- 1988 Amendement concernant les sites classés
- 1990 Protection des ressources du XXème y compris les stations balnéaires
- 1991 Service Régional de l'Archéologie
- 1993 ZPPAUP : Zone du Patrimoine Architectural, Urbain et Paysages (paysages ajoutés)
- 1994 L'étude réalisée par la Direction du Patrimoine entraînera des changements majeurs et une réorganisation en 1995

SURVOL

Les bâtiments sont bien protégés en France.

Il y a 12 000 monuments classés et plus de 28 000 monuments inscrits. Ces structures sont protégées au niveau national et aussi (plus activement) au niveau régional.

La protection du patrimoine en France est principalement assurée par la Direction du Patrimoine du ministère de la Culture. Au niveau régional, la

Mission du ministère de la culture est coordonnée par la DRAC (direction régionale des affaires culturelles}. Parmi les autres organismes impliqués ou influant sur la protection des ressources patrimoniales, citons :

Ministère de l'Équipement, des Transports et du Logement

Ministère de l'Environnement DIREN

Parcs nationaux et régionaux

Ministère de l'Économie, des Finances et de l'Emploi, Direction de Tourisme

Le ministère de la Culture dépense chaque année 750 000 000 F pour 630 bâtiments appartenant à l'État. Le même montant est dépensé annuellement pour 40 000 bâtiments privés. Les bâtiments non publics sont subventionnés par l'État, le département, la région et les fonds locaux (si possible). Les bâtiments privés passent des contrats avec le ministère de la Culture, qui paie 20 à 60% du travail et autorise les exonérations fiscales.

Au sein de la DRAC se trouvent différents services chargés de différents aspects de la protection du patrimoine. Ces aspects sont traités par :

- . Conservation Régionale des Monuments Historiques (CRMH)
- . Service Régional de l'inventaire (SRI)
- . Service Régional de l'Archéologie (SRA)
- . Service Départemental de l'Architecture

Des informations plus détaillées sur ces organisations et programmes seront présentées tout au long de ce rapport.

La Direction du Patrimoine

Le département du patrimoine

Au sein du ministère de la culture

La Direction du Patrimoine est le département du patrimoine au sein du ministère de la culture. Le département a pour rôle d'éduquer, de protéger, de conserver et de valoriser les monuments, les artefacts, les bâtiments, les œuvres d'art, les photographies et les objets anthropologiques.

Pour ce faire, le département est divisé en sous-sections :

- Administration : exigences financières, administratives et fonctionnelles, relations internationales, l'Inventaire : documentation et protection du patrimoine
- Archéologie
- Monuments Historiques

Ces fonctions sont exercées dans chaque région par la DRAC (un directeur régional des affaires culturelles), conservateur régional, inventaire régional, archéologue régional et parfois l'ethnologue régional.

Ces départements fournissent la recherche fondamentale et les connaissances sur le patrimoine ; créent une stratégie pour la préservation, de l'artisanat, des bâtiments, etc. contribuant au patrimoine : coordonnent, vérifient et rendent accessible la documentation au public.

Ces services sont exécutés en coordination avec la Commission Nationale de l'Inventaire, sous la supervision et la direction de ses conservateurs, qui inspectent et élaborent des stratégies et des procédures de protection.

Toujours en coordination avec la direction des monuments historiques, la direction du patrimoine :

- Définit les orientations et les matériaux nécessaires à la conservation, contrôle les travaux et décide des méthodes de conservation à utiliser.
- Effectue des recherches et des travaux de laboratoire sur les traitements contre la dégradation et la restauration.

- Conseille sur les mesures de classification pour les bâtiments historiques et donne des conseils techniques sur les projets difficiles.
- Fournit la direction et la valeur concernant les monuments appartenant à l'État.

L'une des divisions du Département du patrimoine est la Division des Monuments Historiques, consacrée aux monuments architecturaux. De plus amples informations sur les monuments architecturaux figurent dans la section suivante.

La Direction du Patrimoine : Le directeur du patrimoine

Le directeur du patrimoine a pour rôle d'éduquer, de protéger, de conserver et de valoriser les monuments, les artefacts, les bâtiments, les œuvres d'art, les photographies et les objets anthropologiques,

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- + Inventaire : documentation et protection du patrimoine
- + Archéologie
- * Monuments historiques

Ces fonctions sont exercées dans chaque région par : le DRAC (directeur régional des affaires culturelles}, conservateur régional, inventaire régional, archéologue régional et parfois l'ethnologue régional.

Ces départements fournissent la recherche fondamentale et les connaissances sur le patrimoine ; créer une stratégie pour la préservation de l'artisanat, des bâtiments, etc. contribuant au patrimoine ; coordonner, vérifier et rendre accessible la documentation au public,

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- ° Fournit la direction et la valeur sur les monuments appartenant à l'État.

L'une des divisions du Département du patrimoine est la Division des monuments historiques, consacrée aux monuments architecturaux. D'autres informations sur les monuments architecturaux sont présentées ci-après, sous forme de résumé et dans une traduction de la loi de 1913.

Monuments historiques classés (Vérification des faits nécessaire)

La loi de 1930 permettait la classification des monuments. Ces ressources étaient définies comme des monuments (naturels ou faits par l'homme des sites de caractère : artistique, historique, scientifique, culturel ou pittoresque.

Ils sont classés en deux catégories:

1. Classé (Monuments classés- il y en a 12 000)
Les monuments sont désignés par la Commission Départementale des sites,
 - Une période d'attente de 12 mois permet d'informer les propriétaires de l'intention de classer la propriété. pendant ce temps, aucun travail ne peut avoir lieu sur la propriété sauf si elle est approuvée par écrit par la commission

S'il s'agit d'une propriété privée, les propriétaires sont invités à assister à une audience publique, conformément aux conditions énoncées dans le décret de 1969.

- Lorsque le propriétaire est d'accord, le bien proposé passe par le processus d'approbation d'une inscription en tant que « Classé » par la commission départementale des sites
- Lorsque le propriétaire n'est pas d'accord, le bien proposé ne progresse qu'avec l'accord du Conseil d'Etat après consultation de la Commission Département des Sites, et la Commission Supérieure des Sites
- Si le site appartient à l'État, la classification est approuvée par le ministère chargé du site, en accord avec le ministère des finances et le ministère chargé de la maintenance du site. En cas de désaccord, le Conseil l'État décide.
- Si le site appartient à la ville, au département ou à un établissement public, la décision est prise par le ministère en charge du site. en cas de désaccord, le Conseil l'Etat décide.
La décision est publiée au Journal officiel
- Le propriétaire est informé des règles concernant les modifications apportées à sa propriété
- La propriété est répertoriée comme « monument classé » dans le registre public

Effet du classement :

Les propriétaires de monuments classés sont soumis à l'examen et à l'approbation de tous les travaux ou aménagements proposés pour le site.

2. Inscrit (monuments inscrits- il y en a 28 000)

- Les nominations peuvent être faites par de nombreuses entités ou par un individu
- L'inscription est examinée par le DRAE
- Il y a une période d'examen public de trois mois
- La propriété est inscrite par le ministère chargé du site
- La participation du propriétaire n'est pas requise
- La décision est publiée dans deux journaux publics puis enregistrée par l'agence administrative locale

Effet de la classification :

Le processus est simple mais la protection obtenue a peu de force. Tous travaux planifiés doivent permettre un commentaire public, L'examen par l'ABF est uniquement consultatif.

Monuments Historique : Loi de 1913

Les bâtiments historiques sont protégés par la loi de 1913. Une partie de la loi du 31 décembre 1913 sur les monuments historiques concerne :

- Bâtiments où la conservation est possible et souhaitable du point de vue du ministre de la culture
- Les monuments classés en totalité ou en partie
- Bâtiments publics ou privés qui ont besoin d'une classification immédiate pour justifier leur conservation

Initiative

La procédure est initiée par les services de l'Etat si le bien en question s'inscrit dans la typologie d'un certain style architectural régional, d'une partie d'une certaine zone géographique, ou du propriétaire du bien, ou des parties intéressées

Méthode de dépôt : le dossier de protection

- Le dossier de protection comprend : les informations collectées par le conservateur régional pour les monuments historiques ; informations provenant du service de l'inventaire régional ; et si nécessaire, du déposant.
- S'il y a des structures préhistoriques en question, l'archéologue régional peut aussi être impliqué
- Le fichier contient des détails et des informations sur le bâtiment, fournis par les départements : emplacement, intérêt historique, informations sur le site, informations archéologiques, état de conservation.
- Addendum pour identifier le bâtiment (photos, plans, articles, etc.)

Instructions

Chaque fichier est examiné par :

- L'architecte des Bâtiments de France (ABF)
- L'architecte en chef des monuments historiques (ACMH)
- Le conservateur du patrimoine qui inspecte les monuments historiques.
- La Commission régionale sur le patrimoine historique, l'archéologie et l'ethnologie. (Commission Régionale du Patrimoine Historique, Archéologique et Ethnologique)

Après l'examen initial du fichier, il est remis au service ci-dessus. Selon le cas, et la nature de la structure en question, ils peuvent demander les services et les conseils d'autres départements régionaux tels que : inventaire régional, archéologie, technologie. Le conservateur du patrimoine régional décide de la capacité du site en question à être protégé par la loi sur les monuments historiques.

La commission de 30 membres conseille sur la proposition et la classification et l'inscription dans l'inventaire des monuments historiques.

La commission se réunit trois fois par an et établit sa liste à étudier une fois par an.

Inscription simple d'un inventaire supplémentaire

Le bâtiment peut être placé sur l'inventaire des monuments historiques après une réunion du comité.

Rédigé par la commission, il est placé dans l'inventaire régional par le préfet de la région.

Proposition de classification

Le dossier est envoyé au ministre chargé de la culture. Après avoir examiné le dossier, la Commission Supérieure des Monuments Historiques attribuera un classement. Le propriétaire de la propriété est également invité à solliciter un classement par écrit,

Réexaminer les protections

Un dossier ne peut être revu qu'au bout de 5 ans, à moins que des éléments supplémentaires soient à classer.

C'est à partir de la date d'inscription que le classement et l'inscription doivent être effectués si le bâtiment est approuvé. Le classement peut aller de l'avant sans le consentement du propriétaire.

Autorité de désignation

Si une structure est menacée de détérioration ou de modification immédiate, le ministre peut adopter une procédure d'urgence pour informer le propriétaire du souhait d'une désignation historique.

Dès que cette notification est reçue, le bâtiment doit être traité comme s'il était déjà classé comme historique.

Effets de la protection

Cas de classification (Classe du Monument}

- Si un bâtiment est classé monument historique, il ne peut pas être détruit, déplacé, modifié (même en partie), restauré ou réparé sans l'autorisation du ministre de la culture.
- Ils ne peuvent pas changer de propriétaire sans en informer le ministre
- Le bâtiment ne peut être laissé à l'abandon.:

Tout travail effectué sur le bâtiment est sous la supervision de l'administration. Il peut être éligible à une aide financière de l'État.

- Tout travail autour, à l'extérieur et à 500 mètres du bâtiment classé doit être approuvé par l'Architecte des Bâtiments de France

Les propriétaires d'immeubles classés peuvent bénéficier d'avantages financiers:

- Si le bâtiment est ouvert à la visite payante, 100% des impôts sur le revenu peuvent être déduits des travaux non subventionnés par l'État.
- 50% si le bâtiment n'est pas visité
- 100% de réduction sur la taxe de propriété, si ouvert aux visites

Cas d'inscription (Monument Inscrit)

- Si un bâtiment est inscrit, il ne peut être détruit, déplacé, modifié (même en partie), restauré ou réparé sans l'autorisation du Ministère de la culture
- Le ministère ne peut pas s'opposer à ce travail, à moins qu'ils choisissent de classer le bâtiment. Le bâtiment ne peut être démoli qu'avec l'autorisation du ministère de la culture
- Le bâtiment ne peut pas changer de propriétaire sans en informer le ministère.
- Les travaux autorisés sur un bâtiment sont effectués par le propriétaire avec l'aide de l'architecte

d'État, avec les entrepreneurs de son choix.

- L'État peut payer jusqu'à 40% des coûts de la restauration à sa discrétion ; cela varie généralement entre 10 et 20%. Les abords du bâtiment doivent être traités de la même manière que le classement
- Les avantages financiers sont similaires à ceux de la classification.

Procédures de travail

- Dans tous les cas, le propriétaire d'un bien protégé est responsable de la conservation du bâtiment conformément à la loi du 31 décembre 1913.
- Comme incitation ils peuvent recevoir l'aide de l'état, Sur les bâtiments classés :
- Les travaux de restauration des bâtiments historiques sont exemptés de permis de construire, mais les autorités locales doivent en être prévenues. Un permis de construire est requis pour les nouvelles constructions.
- Les travaux majeurs sont à l'initiative du propriétaire ou de l'administration, Ils peuvent être exigés par l'Architecte en Chef des Monuments Historiques (ACMH).
- L'aide financière du travail est attribuée sur la base d'une formule annuelle par le conservateur régional des monuments historiques, qui évalue les demandes et l'urgence. Pour des gros travaux, le premier apport financier doit venir du propriétaire. Les travaux sont effectués par l'architecte en chef des monuments historiques sous la direction de l'inspecteur général des monuments historiques.
- Le budget est attribué en fonction du travail fait par l'Etat.

Exécution du travail

L'exécution du travail est assurée par l'Etat :

L'État signe avec le propriétaire un contrat décrivant la portée du travail et les procédures ; dans le contrat financier, le propriétaire est responsable du paiement des 6 premiers mois du contrat ; les services de l'Architecte en chef des Monuments seront rendus lorsque l'opération sera financièrement engagée.

1. L'exécution des travaux assurés par le propriétaire : un contrat est signé entre le propriétaire, l'Architecte en Chef et l'état; le propriétaire sélectionne les entrepreneurs, l'État contrôle le travail; le propriétaire dépense l'argent pour la restauration, avant que l'État ne remette la subvention convenue

Subvention financière éligible

2. Il n'y a pas de maximum pour la participation de l'État, il est fonction de l'état et de la signification du bâtiment et de l'effort du propriétaire.
3. L'aide d'État ne permet pas d'autres subventions éligibles pour le propriétaire.

Travail d'entretien

4. Les propriétaires sont autorisés à effectuer des travaux de maintenance sur des bâtiments classés afin de préserver leur patrimoine et d'éviter les gros travaux.
5. Ce travail est éligible à des subventions similaires aux travaux de restauration.
6. L'initiative revient au propriétaire, l'Architecte Bâtiment de France (ABF) conseille.

Bâtiments inscrits à l'inventaire supplémentaire des monuments historiques

- Ces bâtiments nécessitent des permis de construire pour les travaux
- Le travail doit être effectué et garanti par le propriétaire
- Tout architecte est autorisé à superviser le travail, celui qui se spécialise dans les bâtiments historiques sera préféré pour mieux assurer le travail,
- L'aide financière est limitée à 40% de la subvention et doit être sollicitée,
- Le montant donné dépend de la décision du préfet de région sous la direction des affaires culturelles régionales et de l'administration régionale, Pour effectuer un travail avec une subvention, le dossier de la propriété doit être envoyé à l'architecte du bâtiment de France. Ce document contient des informations sur le travail, l'estimation financière des travaux à effectuer, la valeur du bien, le titre de propriété. Ce travail est contrôlé par l'ABF. La subvention sera attribuée si le travail répond aux exigences et est exécuté comme décrit.

Les abords d'un Monument Historique

La loi du 31 décembre 1913 sur les monuments historiques a été enrichie en 1943 avec plusieurs articles qui protègent les abords du monument historique désigné. Une zone de protection de 500 mètres autour du monument est protégée. À l'intérieur de cette zone, l'Architecte des Bâtiments de France étudie tous les travaux sur les bâtiments et les d'alentour. Les permis de construire ne seront pas délivrés sans l'approbation de l'Architecte des Bâtiments de France. Les zones sont créées après l'approbation du conseil municipal et du

collège régional du patrimoine et des sites.

Les parties impliquées dans le domaine des Monuments Historiques sont :

Le responsable régional des monuments historiques est le chef de la conservation régionale des monuments historiques, qui organise et coordonne / dirige les travaux sur les monuments historiques, Pour ce faire, il existe une équipe administrative et une équipe scientifique et technique qui travaillent en étroite collaboration avec d'autres services régionaux du patrimoine:

- Inventaire général pour la définition des bases scientifiques pour la protection de l'archéologie ou de l'ethnologie
- Architecte en chef des Monuments Historiques (ACMH)
- l'architecte des bâtiments de France (ABF)
- Conservateur du patrimoine chargé de l'inspection des monuments historiques
- Conservateurs départementaux d'antiquités et d'œuvres d'art.

Cette équipe:

- Supervise l'application des lois sur le patrimoine
- Effectue, en collaboration avec l'inventaire général, l'étude et la recherche du patrimoine, en complétant les informations dans les fichiers pour la classification
- Supervise la documentation du patrimoine protégé et fournit les documents utiles au centre régional de documentation sur le patrimoine.
- Coordonne le suivi de l'état de conservation des monuments
- Élabore sur le plan technique et finance les projets dans le programme de restauration
- Est responsable des opérations de restauration
- Contrôle les travaux sur les monuments protégés
- Commence et supervise la tâche de collecte d'informations sur le patrimoine.
- Participe à la gestion des monuments historiques appartenant à l'État dans la région.

Architecte en Chef des Monuments Historiques (ACMH)

- Recruté par l'Etat, nommé par le ministre de la Culture. Veille sur le travail effectué si le projet reçoit l'aide de l'État
- Établit les procédures de restauration et assure le respect des règles. Un autre architecte peut être demandé par le propriétaire.

Inspecteur général des Monuments Historiques (architecte en chef)

- Contrôle les projets des architectes en chef des monuments historiques
- Peut être affecté à des cas spécifiques d'étude et de conseil,

Architecte des Bâtiments de France (ABF)

- Recruté par un membre de l'État,
- Applique la législation aux monuments historiques
- Conseille sur les espaces protégés (zones)
- Dirige les travaux sur les monuments historiques

Conservateur général du patrimoine chargé des inspections générales

- Contrôle des travaux sur les monuments historiques et assure leur bonne exécution
- Propose des mesures de protection sur les monuments historiques
- Conseille sur les dossiers de protection de l'histoire et de l'art.

Conservateur du patrimoine en charge des monuments historiques

- Sous le contrôle du conservateur général, assurant la qualité de la restauration sur les objets classés, et la coordination sur les meubles.
- Conseille sur les dossiers de protection et de restauration des monuments historiques

Conservateur d'antiquités et d'œuvres d'art

- Fonction départementale
- Nommé par le ministre de la Culture, est chargé de créer des dossiers de protection pour les non-bâtiments

- Relais un plan départemental à l'inspecteur des monuments historiques, conseille le préfet du département sur la protection, la restauration et la valeur des artefacts et des objets.

RESSOURCES DE CONSERVATION EN FRANCE

Enquêtes historiques sur les ressources

La France a commencé à étudier ses ressources historiques en 1964, bien plus tard que dans beaucoup d'autres pays.

Les enquêtes sont réalisées par un organisme central travaillant avec les 22 régions administratives. Le bureau central est situé à Paris et dispose d'une équipe de 10 personnes qui développe la méthodologie de l'enquête, le format de présentation, le programme des publications et gèrent le référentiel de la base de données et de la base de données indexée numériquement.

Les informations sont collectées sur l'architecture, le mobilier, les bâtiments publics, etc. Par exemple, une enquête sur tous les toits des châteaux du XVI^e siècle en Bretagne a été menée par une équipe comprenant un historien d'art, un photographe et un dessinateur.

En 30 ans, entre 200 et 250 personnes ont enquêté sur les ressources historiques et elles ne sont complètes qu'à 20% !

Les informations recueillies sont souvent publiées, en particulier pour les bâtiments importants. Les publications ont un format et une terminologie similaires basés sur un dictionnaire / thésaurus adopté par tous les pays européens,

Financement

Le ministère de la Culture dépense chaque année 750 000 000 F pour 630 bâtiments appartenant à l'État. Le même montant est dépensé annuellement pour 40 000 bâtiments privés. Les bâtiments non publics sont subventionnés par l'État, le département, la région et les fonds locaux (si possible). Les bâtiments privés passent des contrats avec le ministère de la Culture, qui paie 20 à 60% du travail et autorise les exonérations fiscales.

LRMH - Laboratoire de Recherche sur les Monuments Historiques

Le LRMH (Laboratoire des Monuments Historiques) est sous la Direction du Patrimoine, Sous-Direction de l'Inventaire Général des Monuments des Richesses Artistiques de la France. Créé en 1970 par l'Inspecteur Général des Monuments Historiques Jean Taralon, ce laboratoire de conservation mène des recherches appliquées et des études sur les techniques de construction, les techniques de restauration et la conservation des matériaux. Son personnel fournit une expertise et une assistance aux inspecteurs, architectes et restaurateurs qui travaillent sur des bâtiments, des objets et des monuments du patrimoine.

De plus en plus d'études en laboratoire et in situ concernent les effets de la pollution sur les matériaux historiques et la dégradation. Des études de recherche sont publiées sur le « Minitel » et sont disponibles dans les secteurs public et privé.

Laboratoire de Recherche sur les Monuments Historiques
Château de Champs-sur-Marne
77420 CHAMPS-SUR-MARNE
60 05 01 45

La Caisse Nationale des Monuments Historiques et des Sites

La Caisse Nationale des Monuments Historiques et des Sites conserve une collection de biens présentant une grande valeur historique et de caractère. Elle a été créée en 1914 par l'État dans le but d'organiser les visites

des monuments nationaux. C'est une organisation unique en son genre, en quelque sorte une branche à but non lucratif du Ministère de la Culture,

La Caisse participe à des activités telles que les expositions, le tourisme patrimonial et les produits commerciaux axés sur le patrimoine.

Un administrateur de la Caisse surveille et budgète les dépenses d'un à trois monuments dont il est difficile de suivre les coûts. La Caisse administre également les contrats fournisseurs / concessionnaires. Elle négocie la location de films, la publicité de ses monuments.

On prévoit qu'il y aura des changements radicaux à la Caisse en 1995 en raison d'une étude récente menée par le Directeur du Patrimoine.

Quelques programmes de la Caisse Nationale :

- Publications - Monuments Historiques, Guides de: Châteaux, Abbayes, Jardins, Œuvres d'Art, Catalogues d'Expositions, etc.
- Conférences à travers la France
- Routes historiques
- Villes et Pays d'Art et d'Histoire

Caisse Nationale des Monuments Historiques et des Sites
Hôtel de Sully
62 rue Saint-Antoine
75181 Paris Cedex 04
01 44 61 20 00

Villes et Pays d'Art et d'Histoire

Ce programme de la Caisse Nationale depuis 1985 est établi dans des lieux qualifiés:

- Un programme de sensibilisation au patrimoine
- Des forfaits de développement touristique
- Une éducation des habitants sur leurs ressources historiques
- Des activités éducatives pour engager les jeunes et les impliquer dans l'histoire
- Le développement de la pédagogie de l'histoire architecturale de la région, les principes de design urbain

Un Animateur du Patrimoine coordonne ce travail et établit des relations avec des guides et des organisateurs de conférences, des activités touristiques et des attractions culturelles. L'animateur travaille avec des guides touristiques, notamment pendant la saison touristique. Pour s'impliquer dans le programme Villes et Pays d'Art et d'Histoire, la localité doit signer un accord avec la Caisse pour que le programme soit doté d'un animateur et de guides conférenciers formés et certifiés répondant aux critères de la caisse.

Villages et Villes de caractère

Voir pages 25, 26,

Ceci est un programme de la Direction de l'Environnement, du Tourisme, de la Culture et du Conseil Général. Pour se qualifier un village doit compter moins de 2.000 habitants et posséder des qualifications d'architecture patrimoniale : un ou plus monument et ou un ensemble de bâtiments d'intérêt historique. Il faut avoir un ou plusieurs restaurants, des facilités de logement avec un certain parfum local qui pourrait attirer les visiteurs. Le village doit posséder un bureau du Tourisme. Souvent la région ou le département créent une « Route » qui unit les villages, se dotant de cartes, brochures etc...

Commission Supérieure des Monuments Historiques (CSMH)

La CSMH est la plus haute commission de conseillers du ministère de la culture. Administrée au sein de la Direction du Patrimoine elle est chargée de définir les règles et les conditions d'identification, de gestion, de planification et de budgétisation du patrimoine français. La commission est chargée de proposer et d'approuver les monuments, d'établir des programmes pour la conservation des monuments, examiner et

approuver les propositions de projets; et de conseiller le Ministre de la Culture sur toutes les questions relatives aux ressources historiques en France. Il y a sept domaines de responsabilité pour le SCMH:

1. Architecture et archéologie (COREPHAE)
2. Travail à proximité des monuments historiques
3. Objets d'art (Commission départementale des objets mobiliers)
4. Patrimoine industriel, scientifique et technologique
5. Antiquités et instruments de musique
6. Parcs et jardins
7. Peintures rupestres

Chacune des sept sections a des commissaires nommés par le ministre. Le nombre, la composition, les qualifications et les termes du SCMH sont définis en fonction des besoins de compétences de chaque section. La commission sur l'architecture historique est composée de trente-cinq membres:

Cinq membres d'office :

- Directeur du patrimoine
- Directeur de l'architecture et de l'urbanisme
- Directeur associé de l'inventaire et de la documentation du patrimoine (les archives)
- Directeur associé des monuments historiques
- Directeur associé de l'archéologie

Trente membres nommés :

- Un membre du conseil d'État nommé par le vice-président
- Cinq conservateurs généraux ou conservateurs en chef
- Deux inspecteurs généraux de sites ou de paysages historiques ou inspecteurs généraux de construction
- Trois Architectes en Chef des Monuments Historiques
- Six personnes qualifiées, considérées comme des experts dans leur domaine
- Deux membres d'une association patrimoniale pertinente
- Deux élus
- Un directeur d'un DRAC
- Deux conservateurs d'architecture
- Un conservateur régional
- Un architecte en chef
- Un conservateur des archives
- Un conservateur d'archéologie
- Un membre du personnel ayant une expérience récente de travail sur les monuments historiques
- Un Architecte des Bâtiments de France

La section d'architecture organise régulièrement des réunions du SCMH où sont présentées l'évolution du site et du bâtiment. L'approche de ACMH à la restauration est discutée et examinée, et la direction fournie par l'inspecteur généraux de la Commission supérieure.

Centre d'étude des peintures murales romaines à Soissons (CEPMR)

Le Centre d'Etude des Peintures Murales Romaines à Soissons est un centre de conservation spécialisé dans la conservation et la restauration des peintures murales romaines de 200 avant JC au 4^{ème} siècle après JC.

Situé au musée de la ville de Soissons il est l'un des laboratoires associés du Centre National de la Recherche Scientifique (CNRS). Le Centre collabore avec quatre ministères :

- Ministère de la Recherche et de la Technologie
- Ministère de la Culture
- Ministère des Affaires Etrangères
- Ministère de l'Éducation

Le CEPMR est financé par le CNRS et le SDA ainsi que par des musées,

Il était situé à Soissons en 1966, lors de la découverte d'une villa romaine de Marcin-et-Vaux. Cette découverte était si importante qu'il fut nécessaire de former une équipe de spécialistes pour étudier et conserver les peintures murales trouvées sur le site.

Le travail du CEPMR comporte trois étapes distinctes :

1. Travaux souterrains impliquant des archéologues et des restaurateurs qui découvrent, documentent et rassemblent les vestiges des peintures murales.
2. Travail en studio qui reconstitue les fragments, les nettoie, les range, puis recompose et restaure les fragments de la peinture murale.
3. Travail de bureau qui effectue des analyses chimiques, compare les pièces murales avec d'autres techniques de pièces similaires, interprète les motifs et résume le projet dans un rapport qui devient partie intégrante de la base de connaissances scientifiques,

CEPMR - Abbaye Saint-Jean-des- Vignes
02200 SOISSONS
+33 3 23 74 58 34

Centre expérimental des bâtiments et des travaux publics

Le Centre expérimental pour les bâtiments et les travaux publics est un centre de recherche privé financé par l'État et le secteur privé. Son but est de mener des recherches et de réaliser des projets de travaux publics.

Il y a 500 personnes dans 5 départements :

- Géo-mécanique
- Routes
- Structures (béton)
- Bâtiments
- Matériaux (essais de béton, pierre, chimie, microbiologie)

Les types de tests de diagnostic effectués au centre comprennent :
Échographie – Ultrason. Destructive, mesure l'homogénéité, la qualité des articulations et la résistance. Utilisé sur granit, béton, calcaire

Extensométrie - mesure de la déformation des fissures et de la structure. Ceci est un processus électronique très précis, pouvant mesurer 1000° de mm La distance maximale est de 20 m. Il peut être mis dans des endroits inaccessibles. Il mesure chaque point, ou utilise chaines ou câble et mesure sa fréquence, Il mesure l'aplomb avec un « angulomètre » (vertical ou horizontal). Il mesure les températures grâce à un appareil de mesure de l'humidité. Les mesures sont « analysées » au bureau central

Mesure de la teneur en humidité et en eau

Test d'échantillons - en laboratoire, physique et mécanique

Études aérodynamiques - mesurez l'effet du vent (pas vraiment fait)

Gammagraphie - test des rayons gamma jusqu'à 1 m d'épaisseur

Hydrofugation

Injection - mesure les vibrations du mélange, testé avant et après l'injection

Échantillonnage de base

Consolidation

DEPAU - Document d'évaluation du patrimoine archéologique urbain

La DRAC est responsable de la budgétisation et du financement de nombreux travaux de restauration et de réparation des monuments historiques. Plusieurs études sont menées afin de définir et de budgéter de manière adéquate un projet de restauration. Ils commissionnent souvent, et inspectent toujours les études qui en découlent :

- Étude Préliminaire
- Étude Préalable
- Étude Archéologie

Les études préliminaires sont commandées par la DRAC, Une étude Préliminaire typique est organisée comme suit :

I. Motifs et moyens d'intervention

Problèmes et méthodes

Conditions existantes

Objectifs

Description de la méthodologie de travail

Description historique

Description des sols lots de l'excavation (tous les 10 cm)

Conclusion

II. Annexes

Chronologie

III. Illustrations

Plan du site à l'échelle macro et micro

Plans historiques

Photos

Planifier avec les zones d'investigation identifiées

Détails des couches de stratification, avec photos

Disposition du jardin à différentes époques

Plan hydraulique schématique

IV. Documentation du travail sur caméra / vidéo

V. Documentation des documents historiques de la famille, de la bibliothèque, des archives, etc.

VI. Liste chronologique (par mois / jour / année de tous les travaux effectués au cours de l'histoire de la ressource)

L'Etude Préalable est initiée par le propriétaire via une lettre à la DRAC et constitue la première étape de la demande de fonds pour la restauration du bien,

Centre National de Documentation du Patrimoine

Les Archives nationales sont situées à Paris à l'hôtel de Vigny, avec des archives régionales dans toute la France dans les DRAC. Il offre un accès public aux informations historiques et archivistiques.

Centre National de Documentation du Patrimoine

Hôtel de Vigny

10, rue du Parc Royal

75003 PARIS

01 40 15 75 50 (75 SI - 75 82)

DIREN - Direction Régionale de l'Environnement

La DIREN (Direction Régionale de l'Environnement) représente le Ministère de l'Environnement au niveau régional. Il est de la responsabilité de la DIREN de développer des systèmes d'utilisation des terres et de gérer judicieusement les ressources environnementales, et de planifier et d'examiner les projets de développement de manière à avoir un impact minimal sur les systèmes naturels de la zone.

La DIREN est organisée par l'état et par région et non par département. Les départements qui sont impliqués dans la conservation de l'environnement comprennent:

DD Environnement
DD Agriculture et Forêts
SDA - Service Départemental d'Architecture au sein de la DRAC

Le DIREN a trois programmes, avec un personnel spécialisé d'environ 60 personnes (la répartition des effectifs est la suivante:

- Ressources en eau (30)
- Écologie et Urbanisme (15 - 5 et 10)
- Programme Européen de l'environnement (3)

Environnement naturel

Le personnel de la DIREN surveille le processus d'évaluation environnementale et étudie les impacts du projet prévu sur les ressources historiques, le caractère du paysage, les espèces en voie de disparition et les systèmes tels que le drainage, la recharge des eaux souterraines, etc. le projet.

Environnement construit

Une autre responsabilité de la DIREN est de protéger l'environnement bâti, grâce à des programmes tels que le secteur de Sauvegarde et de la ZPPAUP, ainsi que le contrôle du développement à moins de 500 mètres des monuments historiques.

La France exige un examen environnemental, inspiré des EIR aux États-Unis, afin de résoudre des problèmes écologiques graves tels que:

- Destruction des zones humides
- Pollution de l'air et de l'eau
- Pollution des eaux usées
- Manque de sensibilisation du public
- Décentralisation et manque de compétence / cohérence

Une EIE typique coûte 800 000 dollars et dure environ deux ans.

Le livre 1 traite de :

- Flore, faune et oiseaux
- Terres agricoles, coupe-vent.
- Analyse du paysage
- Atténuation d'impact

Le livre 2 traite de :

- Problèmes de protection de l'eau : polluants de surface, de su- surface.
- Agriculture
- Archéologie
- Bruit

Parcs nationaux et régionaux

En 1963, le Parc National de la Vanoise est devenu le premier parc national de France. Il existe actuellement 7 parcs nationaux et 27 parcs régionaux dans toute la France, couvrant 9 à 10% de la superficie des 2 200 communes.

Les parcs nationaux sont situés: 3 dans les Alpes, 1 dans les Pyrénées, 1 sur une île près de Marseille et de Guadeloupe. La France participe à la Fédération des Parcs Nationaux qui comprend 32 pays. La plupart des Parcs Nationaux sont inhabités afin de protéger l'environnement naturel. Des Parcs Nationaux supplémentaires ne sont pas utiles autour de zones peuplées. Les parcs régionaux sont désignés pour permettre un développement fondé sur la conservation dans les zones peuplées.

Les parcs régionaux ont été conçus lors d'un séminaire organisé en 1966 en Provence sur le thème du développement économique et de la conservation. De nombreux défenseurs de la préservation ont assisté à ce séminaire et des principes directeurs ont été élaborés pour les parcs régionaux. Ils doivent:

- Être un espace cohérent et de cohésion

- Avoir des objectifs et des politiques
- Etablir un contrat de partenariat avec la région, le département et l'Etat

En 1967, les parcs régionaux ont été établis avec 4 objectifs :

- Protéger l'environnement
- Encourager le développement
- Accueillir le public
- Expérimenter des projets

Les parcs régionaux ont une composante locale très forte mais également un soutien de l'État. Les sources de financement sont les suivantes :

15% État

15% de canton

70% Région et Département

Il existe quatre divisions de parcs régionaux:

1. Conservation de la nature
2. Développement durable
3. Direction du patrimoine
4. Architecture

Conserver la nature

Créer des réserves naturelles

Inciter les agriculteurs à adopter des pratiques respectueuses de l'environnement

La recherche appliquée

Le développement durable

Les politiques de développement varient selon les parcs. Les programmes comprennent l'étiquetage des produits fabriqués de manière durable, la commercialisation et la mise en bouteille de l'eau minérale, le développement de l'éco-tourisme et la création d'hôtels et de chalets dans la nature.

Programmes expérimentaux

Mise en place et surveillance d'essais et de tests, tels que la gestion des pâturages, etc.

Développement de sorties éducatives pour les écoliers

Fournir des conseils sur l'architecture durable

La philosophie directrice des Parcs Régionaux est de reconnaître tous les aspects de l'environnement, de développer selon des lignes choisies en utilisant l'environnement naturel plutôt que des influences non naturelles. Les politiques locales doivent être compatibles avec cela afin de gérer les évolutions.

L'association avec le World Wildlife Fund a apporté de la crédibilité aux parcs.

Secteurs sauvegardés

Les secteurs sauvegardés ont été créés en réaction à la rénovation urbaine. Les premiers secteurs sauvegardés étaient ceux de Sarlat, d'Aix-en-Provence et d'Avignon. Aujourd'hui, il y a 81 secteurs sauvegardés, tous situés dans des villes très riches en patrimoine. Les secteurs sauvegardés sont administrés par le Ministère de l'environnement au niveau régional.

Les deux secteurs sauvegardés à Paris sont le Marais et le boulevard Saint Germain.

La désignation comporte des considérations financières car le Maire doit s'engager à fournir un soutien financier au secteur. Des incitations financières sont offertes et des avantages fiscaux sont accordés aux propriétaires dans le cadre des secteurs sauvegardés.

Les secteurs sauvegardés sont généralement pris en charge par le public, car leurs opinions sont sollicitées lors du processus de cartographie de la zone, bien que les propriétaires dont le bien est ciblé pour le changement manquent parfois de soutien.

Les secteurs sauvegardés inclus dans un Plan de Sauvegarde et de Mise en Valeur (PSMV), qui guide le développement et le travail dans le secteur, Le PSMV identifie les structures et les sites qui doivent être restaurés, démolis ou autrement modifiés. Ils sont créés par les ministères chargés de l'urbanisme et de l'architecture, développés conjointement avec l'ABF. Si le plan concerne un MH, la Commission Supérieure des Monuments Historiques doit être consultée. Lorsqu'il y a un PSMV, il remplace le Plan d'occupation du sol (POS).

Le plan est élaboré par un architecte (souvent un ABF) nommé par le maire et agréé par les ministères chargés de l'architecture et de l'urbanisme, de concert avec la Commission locale du secteur sauvegardé nommée par le préfet. Il est présenté à ces organisations / agences et, une fois approuvé, il remplace l'ancien code de zonage dans les limites approuvées.

Le PSMV est approuvé par la Commission locale, puis par le conseil national des secteurs sauvegardés, puis approuvé par le Conseil d'Etat avec le soutien des trois ministères de la Culture, de l'Urbanisme et de l'Intérieur.

Les maires sont sous la forte pression d'associations du patrimoine, très actives au sujet de secteurs sauvegardés et de PSMV à adopter.

Pian de Sauvegarde et de Mise en Valeur

Le PSMV est préparé pour une consultation publique et contient:

Rapport 1 : Étude du SS

1. Analyse architecturale
2. Analyse urbaine
3. Typologie
4. Morphologie
5. Îlots, maison par maison
6. Recherche historique de plans et de bâtiments
7. Bibliographie
8. Analyse visuelle

Le rapport 2 comprend des rapports sur l'espace public, l'économie et le commerce, le logement.

Un PSMV typique (faisant référence à celui d'Aix-en-Provence} comprend :

Informations historiques

Caractéristiques de la ville :

Places, Cours

Alignements et façades

Murs et matériaux

Toits

Fenêtres, portes et détails

Décoration

Cours et jardins

Magasins et enseignes

Couleurs

Structures Individuelles

Un plan du site à code couleur du secteur sauvegardé identifie chaque parcelle comme un monument historique (MH), une façade MH seulement, un bâtiment, un bâtiment sans importance, un bâtiment qui devrait être réhabilité, un bâtiment qui devrait être démoli. D'autres désignations peuvent être référencées dans l'index typique de PSMV qui accompagne ce texte.

ZPPAUP Zone du Protection du Patrimoine Agricole, Architectural, Urbain et du Paysage

Il existe deux types de protection du patrimoine rural : La loi de 1913, et la ZPPAUP (Zone du Protection du Patrimoine Agricole, Architectural, Urbain et du Paysage). Les petites villes dans ces zones rurales sont protégées à la fois par la ZPPAUP et le secteur sauvegardé (de la compétence de l'ABF.; L'avantage de ceci permet de conserver tout le caractère et la structure d'une région : la ville, ainsi que la zone rurale

environnante.

Dans les années 1960, il y avait un mouvement pour protéger des zones entières, pas seulement des bâtiments individuels, contre la démolition en raison de pressions du développement. Jusqu'en 1983, les décisions de développement étaient prises par l'État, sans apport au niveau local. La nouvelle loi permettait aux communautés locales de prendre leur destin en main et est devenu un contrat entre l'État et la communauté pour protéger son patrimoine, à la fois construit et non construit. Depuis ce temps, la protection rurale a été considérable. Il y a 400 ZZPAUP, dont 70% dans les zones rurales de moins de 1 000 habitants.

Le programme du patrimoine rural en France est une subdivision de la Division du Patrimoine qui administre la ZPPAUP, Zone de Protection du Patrimoine Agricole, Architectural, Urbain et du Paysage. Le programme est un partenariat entre la collectivité et l'État; Sa mission est de conserver le patrimoine rural de France. Il adopte une approche ethnologique, qui traite des sites mais aussi des caractéristiques éphémères spécifiques à un lieu. Il aborde également les problèmes régionaux. Les questions régionales sont très différentes les unes des autres dans les domaines des matériaux, du bétail, des formes de terrain, etc.

La première étape du développement d'une zone de protection consiste à comprendre ce qu'est le patrimoine rural : ses coutumes, ses ressources, ses techniques et l'organisation physique des campagnes. Les ZPPAUP s'efforcent de:

- Protéger les zones et favoriser les compétences et l'artisanat locaux
- Encourager la production et la distribution de produits locaux
- Encourager le développement économique

L'objectif à long terme est d'intégrer la conservation avec le développement. Il y a une approche à deux volets pour atteindre cet objectif : éducation et formation. Les programmes éducatifs sensibilisent à ces problèmes et 500 musées proposent des programmes éducatifs et des expositions sur le patrimoine rural, souvent dans une démarche éco-patrimoniale. Des programmes de formation sont développés pour former les artisans aux techniques de construction locales telles que le chaume, le mur de pierre-sèche, la terre battue,

Des exemples de communautés qui ont atteint ces objectifs sont les chapons de Bresse, les pommes et le cidre de Normandie, les couteaux de Laguiole.

Il faut un à deux ans de recherches préliminaires avant qu'une zone soit désignée comme zone de protection. Sur les 36 000 communes de France, 500 ont été étudiées pour la désignation ZP. En 1994, il y a 400 zones de protection du patrimoine Architectural, Urbain et du Paysage.

En l'an 2000, 4 millions d'hectares de terres agricoles seront perdus et près de 500 000 bâtiments agricoles cesseront d'être utilisés, 10% de la surface terrestre de la France est protégée en tant que parc national ou régional, ce qui contribue à atténuer partiellement les préoccupations.

PROFESSIONNELS DU PATRIMOINE

Architecte des Bâtiments de France

L'architecte des bâtiments de France (ABF) est un fonctionnaire du ministère de l'équipement, mais le poste requiert une coordination et une collaboration avec plusieurs ministères, tels que :

Le Ministère de l'équipement, du logement, des transports et de la mer
Le Ministère de la Culture, de la Communication, des Grands Travaux et du Bicentenaire
La Direction de l'architecture et de l'urbanisme
La Préfecture du département
Le Service Départemental de l'Architecture

Le Corps des Architectes des Bâtiments de France a été créé en réponse aux efforts de reconstruction après la Seconde Guerre mondiale, lorsque l'effet de la nouvelle construction a été reconnu comme un impact sur le caractère historique et les monuments historiques, principalement la construction de logements et de

bâtiments publics. Les ABF sont soutenus par l'amendement de 1943 à la loi de 1913, qui a étendu les efforts de préservation et de protection au-delà des monuments et des zones à leur portée. Cette tâche s'est avérée une tâche immense en raison du grand nombre de monuments. C'était une tâche qui exigeait des compétences similaires et différentes de celles de l'ACMH. La fonction d'ABF a donc été créée en 1946.

L'ABF est un haut fonctionnaire du département d'architecture de la région, basé dans le département et relevant directement du préfet du département. Le poste est à égalité avec les directeurs des autres services municipaux. Les raisons de cette haute autorité sont:

L'ABF est un professionnel hautement qualifié, formé en architecture et en préservation, possédant les compétences nécessaires pour guider et superviser les projets de restauration et de conception urbaine, et la responsabilité de maintenir ces compétences afin de fournir une expertise à la communauté et à l'administration, résider dans la communauté dans laquelle ils travaillent (contrairement à l'ACMH). Il doit fournir une réponse rapide aux questions ou aux problèmes soulevés par le Préfet et d'autres hauts fonctionnaires. Ils négocient souvent les objectifs disparates des secteurs public et privé, ainsi que de la communauté du développement et de la construction et de l'ACMH afin d'obtenir le plus positif des résultats.

Les Architectes des Bâtiments de France aident à gérer les objectifs de la ZPPAU (voir texte) relatifs à: Architecture et urbanisme; Archéologie; et paysage.

L'ABF examine tous les projets de la ZPPAU pour se conformer aux directives obligatoires. Les projets dans les limites de la ZPPAU doivent déposer des demandes de permis, qui sont examinées et approuvées par l'ABF. De nombreux projets concernent l'entretien et l'utilisation des sols.

L'ABF coordonne le travail avec l'ACMH de la région et passe en revue tous les travaux sur des projets à moins de 500 m d'un Monument Historique. Ils examinent, fournissent une expertise et rédigent souvent des rapports. Le rapport de valeur (voir programme 7/23/94), qui traite de :

- Histoire
- Archéologie
- Description du travail
- Carnet de préconisations

Les ABF sont souvent responsables de la production ou de la communication de directives de conception pouvant être produites par le parc régional, le département d'architecture ou le ZPPAU. Ils sont en réseau les uns avec les autres et assistent à une conférence annuelle des ABF. De nombreux ABF préparent un rapport annuel et/ou un résumé des opportunités de relations publiques de l'année. Pour remplir la mission de sensibilisation du public, les ABF travaillent souvent avec des écoles, des organisations publiques et associations et des animateurs du patrimoine.

Les ABF sont souvent diplômés de l'École de Chaillot. Parfois, ils obtiennent ce diplôme après avoir été sélectionnés comme ABF. Une fois sélectionné, il y a un programme de formation de 6 mois à Paris pour se familiariser avec les questions administratives et législatives, puis l'ABF effectue une rotation de six mois auprès des différentes agences concernées : Culture, Environnement, Transport, DRAC, Préfet. Le nouvel ABF travaille dans ces différents bureaux sous supervision en tant que stagiaire. À la fin de ce stage, les ABF sont affectés aux régions disponibles selon une hiérarchie. Des déplacements sont requis tous les cinq à huit ans.

Les ABF interagissent avec plusieurs agences. Parmi les tâches à accomplir pour ces agences, citons :

Ministère de la culture -

- Entretien des Monuments Historiques
- Assistance technique aux architectes privés
- Révision et approbation des travaux dans le périmètre de 500 mètres d'un monument historique

Ministère de l'équipement -

- Approbations de zonage
- Conseiller le ministère

Sites Classés -

Approuver les permis de construire pour le compte de Préfet
Rapport Commission des sites nommée par le préfet
Assurer la prise de décisions et l'approbation de la DAU

Sites Inscrits -

Exiger l'approbation de l'ABF et du maire

Infrastructures de carrières et de services publics -

La consultation ABF est requise, mais le pouvoir d'examen est réduit en dehors des limites de 500 mètres

Relations publiques -

Représenter la communauté du design et promouvoir l'architecture et les architectes

Un problème que l'ABF prédit est que, à mesure que le travail prend de l'ampleur, les ressources financières diminueront.

Le sommaire de la page suivante est la liste des ABF du 5 septembre 1993

Architectes en Chef des Monuments Historiques (ACMH)

Créé avec le premier concours de 1893

L'Architecte en Chef des Monuments Historiques relève de l'Inspecteur Général des Monuments Historiques. Sa mission est :

- Comprendre et respecter l'architecture des autres quelle que soit son époque
- Se fondre discrètement dans le monument et opérer avec respect et sécurité pour la préservation du patrimoine architectural
- Travailler avec d'autres artisans pour créer un contexte d'humanisme et de tradition
- Pour comprendre - respecter - chérir

Les qualifications et la formation de l'ACMH

Le futur ACMH reçoit un diplôme de premier cycle en architecture, obtient son diplôme, puis son habilitation.

Comme il montre son intérêt pour l'architecture du patrimoine, l'architecte suit le cursus de deux ans à l'Ecole de Chaillot à Paris. Environ 80 étudiants sont reçus, 25-30 seront diplômés. Les étudiants apprennent l'histoire de l'architecture, les techniques de restauration, les lois de protection du patrimoine, etc.

Un nombre minimum de points/notes doit être obtenu pour passer de l'année 1 à l'année 2 à Chaillot. À la fin de ses études, l'architecte fait un stage chez un ACMH, un peu semblable à un Compagnon du Tour de France et il se prépare à obtenir le titre d'architecte en chef de monuments historiques.

Le concours a lieu une fois par an : il y a environ 90 candidats, seulement 10 seront reçus. Le concours comprend deux parties: un examen écrit et oral.

L'examen écrit couvre :

Projet de construction (12 heures)
Projet de restauration (12 heures)
Dessins de monuments
Conditions des sols
Problèmes et analyse
Interventions d'urgence
Panel de types d'interventions
Histoire de l'architecture (4 heures)
Analyse du projet / analyse de la conception

L'écrit ramène le nombre de candidats à une vingtaine. Deux semaines plus tard, on passe un oral de 45 minutes. Le candidat a 30 minutes pour se préparer. Sujets couverts :

Législation
Analyse et description de photos de monuments
Techniques de restauration
Résumé des questions

Le travail et la carrière de l'ACMH

L'ACMH est un architecte du secteur privé, avec des travaux garantis sur les monuments publics. Il rend compte à l'Inspecteur Général à la direction du patrimoine du ministère de la Culture. Chaque ACMH est affecté à une région ou à des régions qui ne sont pas nécessairement liées à leur lieu de résidence ou à leur lieu de travail ; les régions les plus peuplées ont plus d'un ACMH. Ils sont libres de travailler sur d'autres projets du secteur privé et la plupart le font, dans le cadre de leur pratique architecturale, y compris de nouveaux projets de construction.

Leur travail sur les monuments historiques débute en juin de chaque année, lorsque l'ACMH rencontre la DRAC pour aider à définir et à hiérarchiser les projets planifiés et budgétisés pour l'année. En août, la DRAC envoie une liste de projets et une demande de financement en tant qu'arbitrage budgétaire au Parlement. Le Parlement fixe un budget définitif pour chaque DRAC en octobre ; cela peut être ajusté jusqu'en décembre. Une fois le financement alloué, la DRAC envoie des lettres aux propriétaires et aux conseils locaux pour s'assurer de leur engagement et de leurs contributions au projet.

Les phases d'un projet typique de l'ACMH sont les suivantes :

Étude préliminaire (Rapport de structures historiques)
Étude préalable (analyse des conditions existantes et étude de faisabilité)
Présentation à l'inspecteur général et/ou à la Commission supérieure
Dossier de travail (documents de construction)

Les dossiers de travaux sont les documents contractuels pour l'actualisation du projet et sont normalisés pour le ministère de la culture. On les appelle le Dossier de Consultation des Entreprises. Ils sont composés de trois parties:

- le sous-dossier PAT (pièce architecturale de techniques)
- le sous-dossier PCE (Pièce Consultation des Entreprises)
- et le sous-dossier PA (Pièce Administrative).

Dossier d'architecture et de techniques :

Un PAT contient les conditions générales, les spécifications et les dessins. Un PAT typique est organisé comme suit:

1. Installation de travail
2. Taille de pierre
3. Nettoyage des pierres
4. Rejointoiement
5. Travaux de plâtre
6. Surélévation
7. Travail des sols
8. Travaux divers

Un ensemble typique de dessins PAT comprend (en moins de quelques dizaines de feuilles !) :

Conditions existantes

Plans, Coupes, Élévation, Détails des éléments primaires tels que l'entrée, etc.

Schéma proposé

Plan(s), coupes, élévations

Dossier de Consultation des Entreprises :

Les spécifications PCE contiennent Division 1 (cahier de clauses administratives particulières), le calendrier détaillé et les formulaires de soumission de l'entrepreneur.

Dossier administratif :

Le PA fournit une brève description du travail, une fiche d'information indiquant le client, l'architecte, les qualifications de l'entrepreneur et le budget du projet. La dernière partie de la PA contient le devis définitif et l'estimation des coûts.

Compensation financière de l'ACMH

Pour l'Étude Préalable, l'ACMH fournit une proposition de services qui inclut ses honoraires et ceux de ses consultants, les frais de tests, etc. Les honoraires permettent 40% de frais généraux et 10% de profit. L'ACMH reçoit 25% des frais au début du projet, avec des paiements périodiques jusqu'à son achèvement.

Les frais du dossier de travail sont négociés selon trois niveaux de complexité du projet : 1, 2 et 3. La plupart des projets ont un niveau de 1,5 à 2. Les honoraires représentent en moyenne 10% des coûts de la construction et sont généralement accordés afin de payer la moitié du dossier de travaux (documents de construction) et moitié pour la gestion de la construction.

Inspecteur Général des Monuments Historiques

Les Inspecteurs Généraux des Monuments Historiques sont au sommet du corps des ACMH. Ils exercent les fonctions de contrôle et conseil auprès des ACMH. Ils doivent examiner et approuver tous les travaux sur les monuments avant le début de construction. Des examens officiels sont organisés et l'ACMH doit présenter le projet à l'inspecteur général ou à un groupe d'inspecteurs généraux lors de ces réunions.

Les Conservateurs du Patrimoine

Ces conservateurs font partie de l'administration centrale de la Direction du Patrimoine. Les Conservateurs du Patrimoine sont chargés de l'inspection et du suivi des travaux de conservation sur tous les aspects des monuments classés.

Relevant de la Commission Supérieure des Monuments Historiques, le conservateur est également chargé de fournir des conseils et une expertise technique à l'ACMH pendant le processus d'étude ainsi que tout au long du processus de conception et de construction.

Conservateur régional de l'inventaire

Le conservateur régional des inventaires historiques fait partie d'un service au sein de la DRAC de chaque département en France. Il est le gardien des archives et du dépôt d'informations historiques de la région.

Conservateur Régional des Monuments Historiques

Le conservateur régional des monuments historiques représente un secteur de services au sein de la DRAC de chaque département en France. Ce poste contribue à remplir la mission des Conservateurs du Patrimoine au niveau régional.

Les Compagnons du Devoir et du Tour de France

"Travailler avec tes mains t'apprend la valeur des choses de cette terre"

Les Compagnons sont les descendants spirituels d'une tradition artisanale française vieille de plusieurs siècles. Avec l'Académie Française, les Compagnons sont l'une des rares institutions de l'ancienne France à avoir survécu aux révolutions, à la Terreur, à la Commune, aux persécutions religieuses, à la police secrète et à l'industrialisation.

Ils font partie d'un corps d'élite d'artisans issus de confréries telles que les maçons, les serruriers, les carrossiers, les selliers, les boulangers, les menuisiers. Aujourd'hui, il existe trois sociétés qui forment des jeunes dans une guilde artisanale rigoureuse dans près d'une centaine de métiers, dont la photographie et la

fabrication de chocolat.

Les confréries sont fermées aux femmes. Les apprentis commencent dès l'âge de quinze ans et entrent dans un programme de formation ancré dans le rituel et l'organisation, ainsi que dans les méthodes de la guildes artisanale héritées et transmises depuis le Moyen Âge par la transmission orale de secrets du métier. La relation maître-apprenti se construit pendant des années et ensuite l'apprenti part pour son propre "Tour de France", parcourant le pays pendant six à huit ans. Selon la tradition médiévale, les compagnons sont censés rester célibataires pendant le Tour.

Pour être accepté dans le programme d'apprentissage, le candidat doit réussir un test de connaissances générales (seule la moitié sont reçus), puis une semaine dans une maison de guildes d'observation afin de déterminer sa motivation et son caractère. Ensuite, l'apprenti passera environ deux ans dans des entreprises locales qui lui verseront des salaires inférieurs à la norme jusqu'à ce qu'il soit prêt pour la tournée, où il passera environ six mois dans des villes de tout le pays. L'apprenti travaille de longues journées à côté d'un maître, apprenant des compétences transmises depuis des siècles. Le soir, il suit des cours de son métier.

Le chef-d'œuvre, présenté à un jury de vétérans compagnons, constitue le dernier obstacle avant l'initiation. Le chef-d'œuvre doit démontrer que le candidat connaît parfaitement son métier ; cela peut prendre des centaines d'heures à produire. Une fois le chef-d'œuvre accepté par le jury, le nouveau membre est initié en tant que membre des Compagnons et participe à un rituel secret qui varie d'un métier à l'autre. Il reçoit une ceinture ou un ruban de couleur et une canne gravée à son nom, avec sa date d'initiation et son emblème commercial, ainsi qu'un nouveau nom de cérémonie qui combine généralement le caractère de la ville natale et celui de sa personnalité.

Chaque métier a son propre saint patron.

Aujourd'hui, en période économique où les jeunes diplômés universitaires ont des difficultés à entrer sur le marché du travail, les Compagnons se voient souvent garantir une carrière réussie et intéressante, leurs qualifications sont un signe de formation de haute qualité et des compétences très recherchées.

Ce résumé était basé sur un article de Joseph Harris paru dans le magazine *Smithsonian*.

PROGRAMMES D'ÉDUCATION AU PATRIMOINE

École de Chaillot - Centre d'Études Supérieures d'Histoire et de Conservation des Monuments Anciens

Fondée en 1887 par Anatole de Baudot, disciple de Viollet le Duc, le Centre d'Études Supérieures d'Histoire et de conservation des Monuments Anciens, appelé École de Chaillot, est la plus ancienne école d'architecture de conservation créée par les architectes pour les architectes.

Après la Première Guerre mondiale, le Centre d'études supérieures d'histoire et de conservation des monuments anciens a réouvert l'école, fermée en 1915 avec la mort de Baudot. Il a été suspendu en 1966 mais a été réouvert en 1969 en tant que premier établissement d'enseignement à former des professionnels pour travailler sur des bâtiments, des zones et des sites du patrimoine. La plupart des diplômés de l'École de Chaillot poursuivent des carrières dans un métier du patrimoine. Les diplômés deviennent généralement des ACMH, ABF, historiens de l'architecture, conservateurs ou administrateurs de ministère. Un petit nombre d'architectes français et d'étudiants étrangers se voient offrir une aide financière pour cette prestigieuse institution.

Environ 80 étudiants sont admis au programme de deux ans, dont 25 à 30 sont diplômés. L'École est située au Trocadéro à Paris.

L'école de Chaillot
Palais de Chaillot (Aile Paris)
1, place du Trocadéro
75116 PARIS

Université d'Été

L'Université de Été est une école d'été fréquentée par des éducateurs, des animateurs du patrimoine et des professionnels du patrimoine ; son objectif est de fournir une éducation au patrimoine à ceux qui peuvent influencer les étudiants et le grand public et sensibiliser au patrimoine français.

L'école d'été est un programme de la Caisse nationale des monuments historiques. Les élèves apprennent généralement à propos des Secteurs Sauvegardes et ZPPAUP

- Ressources et organisation de la DRAC
- Maison paysannes de France
- Bâtiments négligés
- Réutilisation adaptative (exemples : réutilisation des silos; restaurant McDonald dans un moulin à vent)
- Permis de construire
- Architecture et histoire urbaine (exemple : au moyen-âge, les cathédrales étaient entourées de maisons, n'avaient pas d'espace ouvert)
- Archéologie
- Améliorations des façades
- Recherche d'archives
- Intérieurs

Jeunesse et Patrimoine

Cette organisation a été créée en 1977 dans le but de sensibiliser les jeunes au patrimoine architectural et à l'environnement afin de les impliquer dans la préservation aux niveaux national et international. Basée à Paris, l'organisation est financée conjointement par les ministères de la culture, de l'équipement, de la jeunesse et des sports, ainsi que par la CNMH, l'ICOMOS et l'UNESCO.

Le programme organise une gamme d'activités, allant des voyages d'étude en France et à l'étranger, aux conférences et aux formations. Deux formations sont proposées en France en été : l'une porte sur la législation, la protection, la conservation, le tourisme culturel, les jardins historiques et la décoration intérieure, le mobilier, l'architecture vernaculaire et la protection du paysage. La deuxième formation est de nature pratique et expose les étudiants aux techniques de conservation traditionnelles et modernes. Outre la formation de maîtres artisans dans les domaines de la pierre, du plâtre, de l'ébénisterie et de la restauration murale, un échange international a lieu entre les participants. De nombreux pays, notamment de l'Europe de l'Est, sont représentés au programme de Jeunesse et Patrimoine qui est hébergé à l'abbaye de Saint-Antoine (12^e -17^e siècle) dans la région de l'Isère en France.

Villes et Pays d'Art et d'Histoire Routes d'Histoire

Il y a 110 Villes et Pays d'Art et d'Histoire. C'est un programme de la Caisse Nationale des Monuments Historiques.

École d'Avignon

L'École d'Avignon, située dans la maison du roi René, est un programme de dix ans qui propose des cours et des certificats dans diverses techniques de restauration et méthodologies d'évaluation. Les participants comprennent des ACMH, des ABF, des professeurs d'université, des professionnels de la conservation, des ingénieurs et des opérateurs. Des responsables des programmes de travail et des ateliers d'artisans sont également présents. Des dizaines de cours sont enseignées dans divers domaines, notamment la restauration de façades en maçonnerie, la peinture décorative et le plâtre ; métallurgie, diagnostic de bâtiments, etc. L'école a été créée en 1983 par le Conseil Régional Provence-Alpes-Côte d'Azur.

École d'Avignon
Hôtel du Roi René
6, rue Grivolat
84000 AVIGNON
90 85 59 82

Centre de la Pierre

Un autre programme éducatif similaire est situé à Bordeaux. C'est le Centre de la Pierre qui entretient des relations avec l'Institut Européen de l'Environnement.

Laboratoire d'Analyses et de Conseil
Centre de la Pierre
Rue du Professeur Vezes 33300 BORDEAUX
56 01 86 00

Friends of Vieilles Maisons Françaises (FVMF) 1994

FVMF est une association américaine à but non lucratif (501 (c) 3, créée en 1982 par Michèle le Menestrel, son Founding Président. Elle a pour but d'épauler la préservation du patrimoine en France et aux Etats Unis. Elle est soutenue par ses activités, ses partenaires et par ses membres, formant ainsi un réseau actif ayant comme but la conservation du patrimoine et de ses valeurs éducatives des deux côtés de l'Atlantique. Point important et original, FVMF est un remarquable « Two ways street » entre les deux pays.

FVMF a 10 chapitres aux Etats Unis et un à Paris. Ces Chapters ont un programme d'activités, organisent des voyages culturels. Son 10^{ème} anniversaire a été célébré au Château de Versailles et de Chantilly. FVMF développe également un Student program. Destiné à des étudiants d'universités de 18 à 26 ans, aussi bien français qu'américains, il permet des échanges dans le monde des musées, de bibliothèques, d'horticulture, de demeures historiques de familles, etc ...

FVMF représente aux Etats Unis l'Association française à but non commercial, les Vieilles Maisons Françaises (VMF)

C'est en 1990 que Michele le Menestrel crée le Richard Morris Hunt Fellowship en association avec l'American Architectural Foundation (AAF) dont le Président est Norman Koonce, organisation affiliée au American Institut of Architects. (AIA). Le RMHF donne tout son sens au travail de préservation du patrimoine de FVMF, cette préservation dont les vrais acteurs sont des architectes qualifiés, créant un réseau de professionnels partageant leurs recherches entre la France et les Etats Unis.

Richard Morris Hunt (1827-1895) premier architecte américain diplômé de l'Ecole des Beaux-Arts de Paris, « déterminé à partager son savoir très particulier avec les autres », a donné son nom à ce programme. Son financement est assuré alternativement par les deux organisations. Alternativement les Lauréats sont français ou américains.

Voici le récit de mon Fellowship illustrant ces 6 mois de recherche du RMHF.

Mon PROGRAMME / ITINERAIRE

7 juillet 94

Réunion du projet Jardin des Tuileries - discussion sur les arbres: voûte et perspective. Près de l'Orangerie et de la place de Carrousel, des questions se posent au sujet du point focal de l'Arc de Triomphe

8 juillet 94

Rencontre avec Michel Rebut-Sardat

Discussions de problèmes concernant les jardins de : St Cloud, Rambouillet ; Versailles / Trianon ; Angers : Azay le Rideau ; Pau ; La Malmaison ; les Tuileries ; Fontainebleau, Strasbourg.

Budget : estimation des coûts, rapport des jours-homme / parc, du nombre de plantes, etc. Il est suggéré de faire pousser des plantes dans un endroit central où se trouvent également du compost, des fleurs, des plantes

vertes. Envisager des fleurs coupées pour les intérieurs de châteaux : discuté d'emplacements potentiels.

11 juillet 94
Réunion à Briançon

12 juillet 94
Réunion à Vézelay
Hôtel de Ville, le maire se plaint d'un manque de communication

13 juillet
ACMH
Questions d'actualité :
Carrières non protégées, la source de pierre est menacée ; la pierre a beaucoup de réactions organiques
Problèmes de matériaux de substitution
Les pierres ne sont remplacées que lorsque les pierres sont dangereuses ou imbibées d'eau ou que de nouvelles pierres sont datées
Sculpture : trois choix – remplacer ; faire des moulages; restaurer, ou déposer dans un musée.

15 juillet
Visite à LRMH: Laboratoire des Monuments Historiques
Discussions sur la pierre, Les techniques de nettoyage actuelles sont la micro-abrasion, les lasers et les produits chimiques. Le laser et la micro -abrasion sont typiques. Les mastics en silicone respirant appliqués sur la pierre empêchent l'intrusion de pollution. Les pierres souterraines sont injectées électriquement avec un agent d'étanchéité par une technique électro-osmotique.
Les peintures murales sont analysées en prenant une section perpendiculaire avec une aiguille hypodermique pour déterminer les couleurs et les couches de peinture. Le nettoyage au laser peut modifier la couleur de la peinture, la taille est également un obstacle.
La chronologie gazeuse et liquide sépare les composés complexes

La photo spectrométrie infrarouge permet une lecture extrêmement précise des particules minuscules; bon pour les sels et les résines, peut également dire si la substance est stable
Les cuves de simulation vieillissent artificiellement les matériaux
Les tests de lumière UV peuvent tester le silicium
L'électro-magnétoscope bombarde avec des électrodes, donne une image 3D et montre la composition sur ordinateur; peut distinguer les métaux
Les tests fluorescents sont similaires à ceux décrits ci-dessus mais avec des rayons X, pas des électrons

Visite de la nouvelle ville de Marne-la-Vallée, conçue dans les années 1960 par le Général de Gaulle et des hauts fonctionnaires. Lorsque la première ligne de chemin de fer en France a été créée en 1837, Paris s'est développée vers l'ouest, vers Versailles (Haussmann a également déplacé la bourgeoisie), Les plans, y compris ceux de Le Corbusier, ont établi des zones de développement, séparées par des espaces verts, un concept permettant de séparer les voies piétonnes et véhiculaires. Les plans d'utilisation des terres ont des zones de protection, avec des hiérarchies

17 juillet
Conférence de M. Mosser ; 1867 - Histoire des jardins
La rénovation du jardin est beaucoup plus récente en France qu'en Angleterre
Problèmes : besoins d'entretien continu
4 schémas sont nécessaires pour s'adapter aux changements de saisons
Ce n'est que récemment qu'ils ont été classés de plein droit; auparavant, ils n'étaient reconnus que comme paramètres pour l'architecture.
Tout d'abord dans les années 1980, on commence à inventorier pour reconnaître les jardins d'intérêt historique et les jardins d'intérêt botanique
La protection initiale provient de la sensibilisation du public
A besoin de compétences et de ressources botaniques, de nombreuses espèces n'étant plus disponibles en France
Vaux le Vicomte est la quintessence du design de Jardin à la française.
1975 - Un changement de style de jardin, les jardins sont devenus très formels. Le tournant du siècle - mouvement vers la restauration du jardin

ICOMOS a des lignes directrices pour la conservation des jardins (en Italie, il y a beaucoup de connaissances mais rien n'est fait)

Approches de restauration :

« FROZEN GARDEN » : populaire dans le nord de l'Europe. Approche nordique

Moyen - ne pas appliquer de formule sans comprendre la signification du jardin, son essence.

18 juillet

Patrimoine rural

Mission : conserver le patrimoine rural de la France (voir COT)

19 juillet

Notre Dame

50 009 personnes par jour visitent Notre-Dame !

Travaux en cours de l'ACMH depuis 1976. Un HSR en 1988 a identifié un périmètre prioritaire de réparations nécessaires (certaines étaient des urgences) et un projet de restauration échelonnée sur 10 ans avec un budget de 140 millions de dollars.

La sacristie a été conçue par Viollet le Duc. Il a également restauré la Cathédrale Notre Dame de Paris, entre 1840 et 1861, cela montre l'évolution de sa philosophie et de son approche.

Une étude de pierres réalisée par l'ACMH a permis d'identifier 12 à 20 types de pierres sur la cathédrale et plus de 1370 types d'éléments en pierre. L'étude initiale a été réalisée au moyen de croquis et d'inspections visuelles à partir d'une échelle de 18 pieds. Ceci pour donner une idée de sa portée, a été utilisée à des fins de budgétisation. L'étude plus approfondie a ensuite été réalisée avec des échafaudages et les élévations ont été codées par couleur pour identifier les différents types de pierres. Les dessins ont été préparés par photogrammétrie et tracés sur ordinateur. Les travaux sont effectués par les 6 à 10 maçons sur place qui réparent et remplacent des éléments en pierre sur la base du relevé de pierres. La haute tour a des sculptures très ornées- l'approche de ces dernières est de ne pas interférer à moins qu'un danger ne se pose. Ils seront traités avec précaution : nettoyés, élimination des sels et consolidation au besoin,

La cathédrale a été nettoyée avec un cataplasme pour enlever les sels; les lasers; eau déminéralisée; et de l'ammoniac carbonaté dans les zones les plus sales. En plus de la pierre, Notre Dame est composée d'un toit en plomb, de détails en métal et de rosaces.

Les lasers vaporisent la poussière et la saleté via des faisceaux lumineux. Ce processus ne modifie pas cette pierre et préserve la polychromie. L'entrée comporte des éléments de polychromie très précieux, y compris du jaune, qui peuvent être la preuve de la tentative d'unifier les couleurs ou de cacher des réparations. Ceci est actuellement à l'étude.

Les méthodes de consolidation de la pierre ont été développées avec les résultats des essais en laboratoire et comprennent un liquide à base d'une solution minérale (non chimique) qui pénètre dans la pierre. Le produit allemand s'appelle Vacca et est théoriquement réversible.

Une étude intéressante est en cours à Champs sur Marne pour développer des bactéries qui consolideront la pierre en lui permettant de se reminéraliser. Cette approche est appelée « itto-biologie »

21 juillet

Histoire du quartier du Marais

Parcs nationaux et régionaux {voir texte}

Le Marais est l'un des deux secteurs sauvegardés à Paris

La Place des Vosges, ancien site du palais de Catherine de Médicis, est le premier exemple de lignes directrices en matière d'urbanisme et de conception.

22 juillet

Centre expérimental pour les bâtiments et les travaux publics (voir texte)

23 juillet

Arts décoratifs et intérieurs en France

1528 Seconde Renaissance (François^{1^{er}} a déménagé de la Loire à Paris)

Fontainebleau

Château de Madrid au Bois de Boulogne (détruit)

St. Germain en Laye

Plus rectiligne, mélange de peinture et de stuc, des pavillons carrés remplacent des formes circulaires, guirlande et sphinx et bêtes fantastiques, des boiseries à mi-hauteur avec encadré de peinture au-dessus, plafonds à caissons,

Figures maniéristes allongées (1535-1540), division de la cheminée en foyer et entourage

La cheminée de Fontainebleau est le premier exemple du classicisme en France

Mobilier Renaissance - avec des grotesques et des éléments architecturaux

1630 Louis XIII

Peintures du 17^{ème} siècle sur toile plutôt que stuc, peintures dans les coffres ou les plafonds

Retour des décors « fretwork »

Portes plus modestes

1650 Louis XIV

Lourde décoration au bord de la cheminée ; lourd polychrome dans les peintures et la décoration

Premières chaises à dos carré

Premières doubles portes richement décorées

Or en décoration

Baroque out, Classicisme in (dû à la formation des académies)

Parquets (le meilleur est à la Maison Laffitte)

Premier plafond voûté (Vaux le Vicomte)

Les premiers miroirs apparaissent (Galerie des Glaces, 1680)

23 juillet

Architecte des Bâtiments en France (voir texte)

27 juillet

Conférence sur Saint Antoine

M. Damoit , dendrochronologie

19 août - 26 août

Vannes en Bretagne

Rencontres avec Christophe

ABF Alain Marinos

Jean Phillippe Broton

Claudie Herbout

Mme Renoult

Problèmes; Héritage Protéger les zones de croissance

Cette ville est une ville attrayante et est habitée par une population riche et âgée, dont beaucoup sont des retraités de Paris. Les prix du logement sont très élevés. L'économie bretonne repose sur le tourisme et l'industrie agroalimentaire.

En Bretagne, Rennes et Vannes devraient se développer: Rennes se renouvellera, avec seulement 20% de nouveaux résidents, tandis que Vannes prévoit que les nouveaux résidents seront responsables de 80% de la croissance. Vannes a été conçu comme un petit village; il n'a pas la capacité physique de répondre à cette croissance,

Les préoccupations supplémentaires comprennent l'augmentation de la hauteur et de la densité, l'expansion dans la campagne, la perte de caractère historique, la conception de nouvelles constructions, le stationnement, la reconnaissance du fait que les villes ne sont pas des musées.

Les concepts de planification concernent le village historique et sa route d'entrée romaine, entourés de rocades qui contiendront 20 villages / districts.

Spectacle son et lumière : Tristan et Yseult à Elven Morbihan

Visites : Tours, Auray, Saint Goustan , Saint Cado, Port Louis , Carnac, Josselin , Tréhorenteuc , Crousty , Penvins , Château de Suscino , Quimper , Lonat, je prends le bateau pour Belle-Ile en Mer .

30 août

Université d'Été (voir texte) en septembre : Laon

5 septembre

Lyon, ACMH François Botton

Grenoble - Palais des évêques

Projet de restauration du château de Touvet sur une propriété qui n'a pas été confisquée pendant la Révolution française et qui a toujours appartenu à la même famille. Une situation rare en France.

25 septembre

ABF Jean Christophe Simon. RMH Fellow 1995

Il m'explique la différence entre le ZPPAU et le secteur Sauvegardé

me montré 21 échantillons de pigments qui ont été déterminés comme faisant partie des palettes de couleurs recommandées historiquement et appropriées pour les projets dans la région

J'assiste à une réunion d'examen de la conception avec les propriétaires

Notre Dame de Valvert , près de Vergons

Formation sur la chaux, le calcaire, les mortiers, les pigments naturels et les oxydes, Digne

Abbaye et château de Gordes

Notre Dames de Bourg - église avec des ruines romaines de 1 ,2-11 c en dessous) Annot Entreneau

Pernes les Fontaines

2 septembre

ABF Lallemand, Secteur Sauvegardé (voir texte)

En ce qui concerne les biens situés dans un secteur sauvegardé, un propriétaire d'un bâtiment devant être démoli sur le MPSS ne peut pas améliorer son bâtiment

L'État accorde des subventions si les propriétaires de biens immobiliers générateurs de revenus forment une association.

Les problèmes auxquels sont confrontées les villes ayant des centres anciens comprennent le développement des banlieues, le manque de stationnement, les grands bâtiments d'après-guerre qui ont changé d'échelle, abritent souvent des résidents à faible revenu tandis que d'autres vivent en banlieue.

Palais des Papes

Apt

Montagne de Lure et Forcalquier Crinière

St. Michel Observatoire

Lincel

Jas des Terres du Rous

Aubenas - Chapelle romane

Vallée de Jabon

Banon - discussion à la maison: plâtre vs pierre

Gorge du Verdon

Rougan - projet d'atténuation

La Palud - écurie

11 octobre

M. Dautier , patrimoine d'Aix

Jean Louis Haussaire

Michel Brodovich

Secteur Sauvegardé (voir texte),

Ministère de l'environnement (voir texte)

12-14 octobre

Représentant de l'APT à la Restauration 94, Amsterdam

18 octobre

Paris, ACMH Pierre Antoine Gatier

St Cloud

Etude Préalable pour Langres - Cathédrale Saint- Marnes (sic), région Champagne-Ardenne

Réveillon

À Langres, ils rouvrent l'ancienne carrière et doivent identifier les strates qui donnent les mêmes qualités que la pierre nécessaire au remplacement. Il est important qu'elle ait les mêmes caractéristiques capillaires que la pierre d'origine, sinon elle crée des microfissures sur un côté qui ont un impact sur la qualité.

Les Charpentiers de Paris ont leurs propres forêts

Reims - Hôtel de la Salles - nettoyage et remplacement des pierres Banlieue de Reims - Bezannes - projet de remplacement de toiture

8-13 novembre

Rome avec les étudiants de Chaillot (voir programme)

Villa Médicis

Panthéon

Centre de l'ICCROM

Piazza del Popolo

Eglise

Villa Farnese

15 novembre

Chantier avec Jérôme Francou

Cathédrale de St Jean : mesure du toit de St Jean. Cassé une tuile (pied trop petit pour enjamber correctement). Je me suis enfermée à l'intérieur, j'ai manqué une réunion

14 novembre

Didier Repellin

Discussions sur les sauvegardes sectorielles, DRAC, SDA, ACME, POS, DIREN

Préoccupations concernant les particuliers qui agissent sans autorisation, en particulier pour les intérieurs.

Par exemple, la loi Malraux était en vigueur lorsque le Vieux Lyon se dégradait et était sur le point d'être démolie.

Les exigences de stationnement ne concernent que les nouvelles constructions

La qualité des résultats dépend de la qualité de l'architecte qui effectue l'étude et / ou le travail

16-17 novembre

Sites de travail avec Jean François

Pont du Gard: 19 av. J-C. à 75 après J-C. Remplacement programmé de 5% des pierres chaque année. La zone est protégée du développement.

Cathédrale de Nîmes

Carré d'Art de Norman Foster

Jardin de la Fontaine

Etude Sculptures prévisibles, balustrades, éléments essentiels à restaurer

Vis de Saint Gilles du Gard

Temple de Diane

Uzès Évêché : la résidence de l'Évêque.

Prises de mesures en préparation pour l'Étude Préalable

Chantier Pont-St-Esprit, Musée d'art sacré (apprécié par Jackie Kennedy);

Peintures du 15ème siècle aux murs et au plafond

Nîmes Église Saint Paul

Entreprise de Sele : préparer le travail sur le Pont du Gard

Chantiers en Provence

Abbaye de Silvacane

Chapelle de Mornas

Rares ruines gallo-romaines et amphithéâtre, l'un des trois seuls encore existants

Château de Payrolles

Bedoin 11" chapelle

Carpentras

18 novembre
ABF M. Rennou

6-9 décembre
Paris, M. Jaton
Réunion de LRMH
Grattage
Dossier de pression

Discussions sur les activités au sein de la Direction du Patrimoine. Une étude interne vient d'être achevée qui a examiné l'agence et en janvier 1995, des changements majeurs seront apportés, principalement en ce qui concerne la Caisse Nationale. La qualité des activités et des produits commerciaux de la Caisse ne se situe pas au même niveau que ceux de la Direction du Musée, par exemple. La fonction de relations publiques restera probablement la même, mais d'autres activités de la Caisse pourraient être menacées, comme les activités de crédit-bail et d'accueil, les activités culturelles et de divertissement, etc....

Fin de note