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THE BORDEAUX NOMINATION FILE

SPECIFIC FEATURES

The preparation of the Bordeaux nomination file to UNESCO's World Heritage List is the fulfilment of many exchanges and consultations.

In 2003, the City council set up reflection groups, chaired by the woman councillor in charge of cultural heritage. These scientific, technical and financial committees comprised institutional representatives, as well as architects, urban planners, historians, scholars, representatives of non-profit organizations involved in heritage preservation, etc. They were to perform the assessment of the strengths which have made Bordeaux a candidate worthy of this quality label and to bring all the necessary components to the file. In order to meet the very exacting UNESCO selection criteria, the technical editing of the nomination file was assigned to Grahal, a heritage engineering company specializing in the knowledge, management, and enhancement of heritage.

The inscription of Bordeaux, Port of the Moon, is requested as an ensemble, on the basis of criteria ii and iv of the UNESCO Convention Concerning the Protection of the World Cultural and Natural Heritage. Indeed, the property of the candidate city:

- bears testimony to a considerable exchange of influences between people of the land and people of the sea. Bordeaux owes its affluence to its vineyards, the most celebrated in the world, to the strong will of its enlightened men to pursue its grand design through the centuries, and to its natural, crescent-shaped harbour on the Garonne river, which have enabled the city to trade with the rest of the world since the remotest of times. The city was thus provided, in the age of Enlightenment, with an unparalleled prosperity; it suddenly became the first French port city and the second in the world, and underwent a remarkable transformation.

- offers an outstanding example of a type of building or architectural ensemble created during the age of Enlightenment which went on until the first half of the 20th century, with nearly 350 listed buildings by the Historic Monuments department of the French Ministry of Culture. Bordeaux is exemplary in terms of the unity of its urban and architectural expression and thanks to its classical and neoclassical architecture, which has not undergone any stylistic rupture over more than two centuries. Its urban form represents the success of philosophers who wanted to make towns into melting pots of humanism, universality and culture.

The area proposed for inscription on UNESCO's World Heritage List (See attached map)

Bordeaux is the first urban ensemble on such a large and elaborate scale to be nominated for inclusion in the UNESCO World Heritage List. The boundaries of the core zone submitted for inscription are the Garonne and, from North to South, the outer Boulevards. This includes the Port of the Moon, i.e. the moon crescent formed by the river on the left and the right bank. It spreads from the quays of Bacalan in the North to the quays of Paludate in the South, including the Stone Bridge, *Pont de Pierre*, and the wet docks, *Bassins à flot*. It encompasses almost all of Bordeaux within the Boulevards, except the rail tracks located south of the Saint-Jean railway station.

The buffer zone includes the whole right bank of Bordeaux, spreading over the hilltops, which constitute a remarkable natural heritage. Facing the 18th-century quays, the *Bastide*, over more than 5,000 ha, offers to a large extent a vegetal landscape, yet comprising vacant railway land and fragile areas classified for industrial use, whilst the residential district is mainly located south of the avenue Thiers... On the left bank, the buffer zone boundaries follow the railway tracks, including a quality urban fabric (UM and UM* residential continuous medium dense urban fabric as indicated in the Local Plan on Urbanism, PLU), as well as vineyards with an undeniable vegetal heritage value. The buffer zone, as it is defined, offers several assets:

- this zone occupies a pivotal position to the adjacent towns;
- the zone situated south of the railway station is in the buffer zone;
- it is essential that the *Bastide* is included up to the hilltops, a protected natural area zone, since the left bank only acquires its full meaning with the right bank and since, from both banks, the landscape unity is grounded in the Garonne, the visibility of the façade to the quays on one side and the green surrounding hillside on the other;
- the designated buffer zone includes significant, architectural elements and ensembles, such as the art-deco *quartier Lescure*, the *Parc bordelais*...

The buffer zone includes the following adjacent towns:

- Bruges
- Cenon
- Floirac
- Le Bouscat
- Lormont
- Mérignac
- Pessac
- Talence.

THE NOMINATING PROCESS

Submitting a request for inscription on UNESCO's World Heritage List is a long-term endeavour, requiring several consultations and exchanges, not only with local authorities and the State Party but also with scientists, historians, architects and urban planners. From 2003 onwards, reflection groups, technical and financial experts committees started outlining the components involved in the nomination. It soon appeared that thanks to its history, architecture and urban plan, the city could position its nomination in the "outstanding architectural ensemble" category of property. It was therefore essential to propose an ambitious but, above all, significant, coherent area that would go from the port area (*Port de la Lune*) to the outer boulevards.

This file was submitted to the French Ministry of Culture in December 2005 which, after an examination and selection process among other nominations, submitted it in turn to the World Heritage Centre in Paris in January 2006.

The evaluation *per se* started then. The World Heritage Centre checked that the nomination file was complete then transferred it to the International Secretariat of ICOMOS (International Council on Monuments and Sites) in March 2006. ICOMOS evaluation process required two experts committees comprising architects, urban planners and historians, among the most prestigious and renowned in their respective fields. The first experts committee decided whether the Outstanding Universal Value had been demonstrated, as the second experts committee carefully examined "the resources set up by the city for the conservation and management" of such a vast and complex property.

In November 2006, the expert acting on behalf of ICOMOS performed his Technical Evaluation Mission, thus completing his expert's report with an *in-situ* visit. A few remarks questioning the boundaries of the buffer zone were taken into account by the City, which promptly suggested a revision in accordance with the map of the Local Plan on Urbanism.

At that stage of the assessment process, the City had completed its task, and it was the experts' reports as well as the nomination file edited by the State Party which were sent to ICOMOS with a view to several meetings of ICOMOS-France Executive Committee in the 1st term of 2007. This Committee consists of 26 representatives from different regions of the world with a wide range of skills and experiences. The Committee then established an advisory body evaluation, a key document to be examined during the annual meeting of the World Heritage Committee.

The final stage of the procedure consisted in the presentation of the nominated property by the State Party before the World Heritage Committee during its plenary session which is held in June in a different place every year. The decision whether or not to inscribe Bordeaux, Port of the Moon on the World Heritage List is taken when the Committee meets for its plenary session in Christchurch, New Zealand, from 23 June to 2 July 2007.

ADVANTAGES AND OBLIGATIONS RESULTING FROM THE INSCRIPTION OF BORDEAUX ON UNESCO'S WORLD HERITAGE LIST

UNESCO does not provide any direct financial resources towards the preservation or enhancement of any inscribed property and entails no obligation other than the currently applicable town-planning regulations with the adjacent towns.

Advantages

The World Heritage quality label naturally generates an interest from the general public. The inscription is thus likely to increase considerably the number of visitors at heritage and cultural sites, but also the activity of hotels, restaurants and businesses. Moreover, this inscription is a major stake for a city whose ambition is to be a forerunner of urban change, in compliance with its heritage.

Obligations

As the official French Nomination file, Bordeaux must meet UNESCO requirements, which entails a commitment to preserve and transmit to future generations all the components of Bordeaux identity, as well as its exceptional architectural and intangible heritage.

THE ENHANCEMENT OF BORDEAUX, WORLD HERITAGE CITY

The Management Plan

The management of Bordeaux heritage entails several requirements which, far from being contradictory, can be complementary: reconciling heritage conservation with economic and social development, enhancing both historical heritage and living culture, opening up the city to visitors whilst improving the quality of life of its residents. The city of Bordeaux must therefore be apprehended as a coherent ensemble, not as a mere collection of monuments whose only common feature would be their location. This clearly is the purpose of the urban project that Bordeaux has decided to develop, in accordance with the universal values governing inclusion in the World Heritage List.

Such ambition implies the integrated management of heritage safeguarding and protection, which is inseparable from a programme towards a free movement of heritage works, that is, such ambition is significant only if it allows the enhancement of heritage wealth in order to better share it with all residents and visitors. Therefore the management plan does not only aim to preserve *in situ* a secular heritage but also to enhance new architectural forms, modernize public spaces and promote quality urban policy.

Whether publicly or privately owned, Bordeaux heritage does not solely consist either of the triangle-shaped *quartier des Grands Hommes*, or of the façades to the quays or even of the protected area (*secteur sauvegardé*) in the old part of the city, even if these are emblematic parts of it. In the core of any urban project, heritage must be given a broad definition: it can be historical or contemporary, architectural or vegetal, urban or natural, consensual or controversial, as "an ensemble of properties which the residents wish to transmit because they believe that these properties allow to better apprehend the passing of time" (1996 Urban Project for the City of Bordeaux)

Bordeaux heritage management follows that same model. The enhancement of the architectural and urban heritage, promotion of innovative, quality architecture, redefinition of public spaces and emphasis on landscape and vegetal elements around the now reclaimed river, still constitute, for the upcoming decades, the major lines of action and evolution of Bordeaux.

The Management Plan offers instruments set up by the City, in connection with its main institutional partners (the Urban Community of Bordeaux (CUB), the General Direction for Urban Planning of the City of Bordeaux (DGAU), the Regional Direction for Cultural Affairs (DRAC), the Departmental Service for Architecture and Heritage (DGAC)) and with non-profit organisational partners, in order to inscribe and perpetuate this heritage project.

'The Bordeaux, Port of the Moon' Management Committee

The creation of this Committee, chaired by the mayor, Mr Alain Juppé, was voted upon during the City Council meeting held 30 April 2007, then officially instituted 14 May 2007. Its mission is to implement and apply the Management Plan towards inclusion the World Heritage List, as presented in the nomination file.

It is indeed essential to report on the implementation and effectiveness of protective legislation for the property concerned, as well as on actions that are foreseen for the future. The Management Committee shall furthermore report on any significant changes in the contractual or traditional protective measures or management regime for the World Heritage Site as compared to the situation at the time of inscription or the previous periodic report. In such case, the City is required every five years to send a complete, documented report comprising the management arrangements and any changes made to the State Party, which will in turn forward it to UNESCO. All relevant documentation must be attached: in particular legal texts, management plans annual work plans for the management and maintenance of the property, full names of the members of the Management Committee, an assessment of the financial resources that are available and required for the management of the property... The Management Committee is also invited to provide information on scientific studies, research projects, education, information and awareness building activities directly related to the property, the means implemented for the information of the residents and visitors. It may also indicate the educational programmes geared towards primary and secondary schools about the property, special events and exhibitions, festive events focusing on aspects of the property, etc...

The Management Committee, chaired by the mayor of Bordeaux, shall meet at least twice annually. Special sessions can be envisaged, during which the Committee shall provide an advisory opinion on all the large-scaled actions related to the inscribed area and on the organisation of heritage events.

TWINNED CITIES HONOURED BY UNESCO

Open to Europe and the world, Bordeaux currently demonstrates a spectacular renewal, with the notable support of the European Union. Proud to welcome more than 50 consular representatives, Bordeaux, after building its prosperity through trade and exchange, enjoys privileged relations with a number of foreign cities with which are implemented technical, economic, university and cultural cooperation projects.

Through its international projects and active participation within cities networks, Bordeaux increases its influence and contributes, through decentralised cooperation, to France's foreign policy and the promotion of the French-speaking community.

5 out of 18 of Bordeaux's twinned cities are already World Heritage Cities

Lima

Many of the buildings in the city of Lima, such as the San Francisco Convent (the biggest in this part of the world) are the result of joint creations between local craftsmen and masters from the Old Continent. Its numerous Baroque and Neoclassical monuments and its affluence result from a fruitful cultural mix. Lima's urban plan was used in Spanish South America during the colonial period. Lima's historic centre owes to its exemplary heritage its inscription on UNESCO's World Heritage List in 1991. Lima and Bordeaux, twinned since 1956, set up a collaboration in the scientific and health care fields in 2000.

Oporto

The city of Oporto is an outstanding urban landscape with a 1,000-year history. Its continuous growth, linked to the sea can be seen in the many and varied monuments, from the cathedral with its Romanesque choir, to the neoclassical Stock Exchange and the typically Portuguese Manueline-style Church of Santa Clara. Over the past thousand years, this European city has looked outward to the west for its cultural and commercial links. Like Bordeaux, it has historically been a wine-trading centre, with strong links to the United Kingdom. A site of outstanding universal value, the Historic Centre of Oporto was inscribed in 1996 on the World Heritage List on the basis of cultural criterion iv. The links between the two cities, twinned in 1978, are numerous, notably at the cultural and university levels.

Riga

Riga derived its prosperity in the 13th–15th centuries from trade with central and eastern Europe. The urban fabric of its medieval centre reflects this prosperity, though most of the earliest buildings were destroyed by fire or war. Riga became an important economic centre in the 19th century, when the suburbs surrounding the medieval town were laid out, first with imposing wooden buildings in neoclassical style and then in Art Nouveau. While retaining its medieval and later urban fabric intact, the historic centre of Riga is famed for the beauty of its Art Nouveau architecture, which is unparalleled in the world, and its 19th-century architecture in wood. For its outstanding universal value, the historic centre of Riga was included in 1997 in the World Heritage List. Bordeaux and Riga signed a cooperation agreement in 1993. Their relations are mainly cultural.

Cracow

The historic centre of Cracow, the former capital of Poland, is situated at the foot of the Royal Wawel Castle. The 13th-century merchants' town has Europe's largest market square and numerous historical houses, palaces and churches with their magnificent interiors. Further evidence of the town's fascinating history is provided by the remnants of the 14th-century fortifications and the medieval site of Kazimierz with its ancient synagogues in the southern part of the town, Jagellonian University and the Gothic cathedral where the kings of Poland were buried.

The cosmopolitan architecture of Cracow's Historic Centre was honoured in 1978 by its inscription on the World Heritage List on the basis of its outstanding universal value. The friendship between Cracow and Bordeaux became official with a cooperation agreement signed in 1993. They have since collaborated in the educative and cultural fields. Each year Cracowian students are welcomed in our warm-hearted city.

Saint Petersburg

With its numerous canals and more than 400 bridges, Saint Petersburg is the result of a vast urban project begun in 1703 under Czar Peter the Great. Later known as Leningrad (in the former USSR), the city remains closely associated with the October Revolution. Its architectural heritage reconciles the very different Baroque and pure neoclassical styles, as can be seen in the Admiralty, the Winter Palace, the Marble Palace and the Hermitage. The city, which was for over two centuries Russia's political and cultural capital, offers an impressive cultural heritage and is today a prominent centre for culture on a European scale. Its Historic Centre has been inscribed on the World Heritage List since 1990. Saint Petersburg signed a cooperation agreement with Bordeaux in 1992 and the two cities have collaborated in the economic, educative and cultural fields ever since.

BORDEAUX THROUGH THE CENTURIES

Forever embedded in history, Bordeaux exemplifies what an old European city may become, that is, a source of humanism, universality and culture with an exceptional heritage. Burdigala, the antique open town, had settled before Christ on the Garonne riverside to better grow around the harbour, where a grid-plan streets would be later sketched out. Free from any surrounding walls, the city spread and flourished. Then the town took refuge behind the solid walls of its *Castrum*, erected between 278 and 290 AD. Flanked by semi-circular towers enclosing it on an area covering about 32 ha, it was still quite a lively place despite its stern look. The main lines of the former open town had not been altered, well-designed streets and rows of lined-up houses demonstrated an interest in well-ordered architecture. Ever since the beginning of the first millennium, Bordeaux looked like a little Rome.

First with its rich past in relation to the history of the Gauls, Bordeaux, capital city of Aquitaine from the late second century and later major city and religious capital of the duchy of Aquitaine, welcomed the highest officials and dignitaries to become one of the great political cities of the medieval world. Its consistently increasing population also attracted country people tempted by trade and craft. Over the 11th century, a second outer wall was built to hold the influx of population which nevertheless continued into the 12th century. The construction of a third wall was decided upon in 1302, when the population had reached its peak, around 30,000 residents, but apparently some parts of it were still unfinished in 1335. Of the medieval Bordeaux, only the religious architecture, reworked or integrated in later monuments, bears witness to that period. From the 11th century onwards, religious life had been reorganized on the initiative of Gascon dukes, leading to the erection of several places of worship.

The age of Enlightenment

Hemmed in its 14th-century fortifications, Bordeaux turned within in a few years during the Enlightenment into a modern, well-ordered city equipped with remarkable monuments, harmonious squares, long promenades, public gardens, and a homogeneous river front. Bordeaux had retained its medieval appearance with its outer walls and two citadels so the 18th century did not mark a break with the previous century. Outmoded by the growth of the outskirts, the wall no longer appeared as a military asset since it hindered the port development. The Bordeaux urban plan exemplifies one of the major concerns of 18th-century thinking, the improvement of urban living. It illustrates the Enlightenment ideal, meeting economic and aesthetic requirements in a rational manner in order to ensure public well-being. The growth of religious communities, from 6 in 1572 to 26 in 1684, explains how churches remained the most beautiful ensemble of architectural adornment in 17th-century Bordeaux. The construction of classical, well-ordered buildings, initiated in the 18th century, continued until the mid-20th century. Bordeaux indeed still looked rather medieval with its half-timbered and gabled houses and its back turned to the Garonne, when quay sections were built in 1715, and an expansion of the city was considered, while leaving it enclosed.

The stages of its topographic evolution coincide with its very history. From the Roman *Castrum* to the Bordeaux of today, the urban plan's evolution has been entwined with its site and location. The old city hemmed in its medieval fortifications expanded over the 13th and 14th centuries then gradually opened up, following the intentions of the urban planners of the age of Enlightenment. Few cities in the world have undergone such a deep change. Thanks to the wine revenues, trade with the sugar islands and the enlightened willingness of the lay and religious society, Bordeaux persistently pursued its grand design through the public authority represented by the administrators (*intendants*) Claude Boucher, Nicolas Dupré de Saint-Maur, Louis de Tourny and the Governor Duke de Richelieu. Louis de Tourny wrote 27 January 1744 to the minister d'Argenson "Bordeaux is wonderfully located, Nature has endowed it with everything." Having declared he would make Bordeaux the most beautiful city in the kingdom, he left his lasting mark. He asked for permission to create a pedestrian promenade, shaded with a double row of trees, from the Porte du Chapeau Rouge, near the quay, to the Porte Saint-Germain, nowadays Place Tourny. He passionately devoted himself to making Bordeaux a little Paris. Bordeaux is indebted to him for urban improvements in the centre and outskirts of the city, such as public lighting control and the cobbling of the streets. The plans of the Jardin Public, Place Gambetta, Place de la Victoire, the façades to the quays and the creation of the place Royale were also influenced by Tourny's frame of mind. Supported by a faithful team, Parisian masters of architecture Jacques-Ange Gabriel and Soufflot, and the central government, he overcame all kinds of obstacles.

During the last third of the 18th century, Bordeaux became one vast building site, as a construction fever was spreading beyond the old city onto spaces which had remained vacant until then. That activity remained very strong at the end of the *Ancien Régime* and continued until 1792. From 1790 to 1793, 910 lots of houses and building plots found buyers. The Grand Theatre, designed by Victor Louis, appeared as a monument essential to the life of the local population. Started 13 November 1773, the building formally opened 7 April 1780 with a performance of Jean Racine's tragedy *Athalie*. The Palais Rohan, erected in 1772-1784 as the new residence for the archbishop, is now the City Hall. Meanwhile, lavish private mansions were built, reflecting the power of the local merchants and magistrates of the *Parlement* (sovereign court), as well as rows of similar buildings. Thanks to quality architects, homogeneous ensembles sprang up on vacant spaces, and not even the old parts of the city, spreading down to the Saint-Michel and Sainte-Croix quarters were spared by that construction fever. Moreover, old medieval and Renaissance dilapidated houses were replaced by a variety of buildings, the majority of them neoclassical with precise decors reduced to stylised motifs.

The Bourbon Restoration was a flourishing period for the monumental history of Bordeaux, as it continued what had been left unfinished during the Revolution. This highly refined classical architecture owes to a dynasty of architects preoccupied with good stone construction and whose ideal leaned towards neoclassicism. From 1815, a large number of humble houses (*échoppes*) were built in the lower middle-class fringing neighbourhoods, from the avenues to the outer Boulevards. Moreover, a stone bridge across the Garonne, inaugurated in 1822, enabled the extension of the city to the *Bastide*. The July Monarchy (1830-48) hardly participated in the urban evolution of Bordeaux. During the Second Republic (1848-1852) and the Second Empire (1852-1870), a decisive impetus was given to town-planning works through an urban expansion to the south. The French critic and historian Hippolyte Taine mentioned in 1855 in his travel diary: "This city [Bordeaux] is a bit like Paris, magnificent and gay, with large streets, promenades, monuments, monumental houses. The streets are noisy, full of carriages..." The city, constantly expanding both commercially and demographically, spread beyond its avenues during the second half of the 19th century and acquired outer boulevards.

An architectural continuity

From 1870 to 1914, the city continued to change, but at a slower pace, with the setting up or completion of projects initiated before 1870, for instance the *bassins à flot* (wet docks) and railway station facilities. The 19th century thus saw the continuation of urban works delayed during the late 18th century. The demolition of royal fortresses during the Bourbon Restoration had allowed the development of considerable land allotments. World War Two put a halt to the urban evolution. From 1945 to 1970, the booming construction of single-family dwellings and infrastructure modernisation altered the urban landscape. Local tradition remained strongly anchored to classical style, making no concession to modernity. An architectural regeneration nevertheless appeared as a solution to the housing crisis when insalubrious marshland was partially drained, first after World War One, then in 1945.

Bordeaux architecture has imposed itself for almost two centuries by means of a remarkable continuity between the classical and neoclassical styles. As a time challenge, appearing in no other French city, it offers such remarkable unity that one can hardly distinguish the contribution of each period. Bordeaux displays an architectural consistency in relation with its attachment to styles representative of an enlightened culture. Remaining faithful to the 18th-century architecture, the city has had a consistent policy allowing the coexistence of classical and neoclassical buildings, which makes it so original, thanks to the willingness of an actual local architectural movement. This unprecedented atmosphere is one of the secrets of the city's endearing charm; whimsical Louis XV classical façades stand next to Louis XVI and neoclassical styles façades. For instance, the Bourse maritime (Maritime Exchange building, erected in 1921, is a faithful reproduction of the central detached building of the Place de la bourse (Stock Exchange Square) erected two hundred years earlier. It is in Bordeaux that one can best, without negating any previous architectural expressions, grasp the evolution of the neoclassical style. Until the 1950s, both styles harmoniously cohabitated. The 19th century, far from jeopardising the classical look of the city, contributed to widen the range of classical architecture Bordeaux enjoys. Numerous architectural details constitute a remarkable heritage: ironworks, *mascarons*, consoles, clips, niches, statues, atlantes, caryatids, frontispieces... The quality of the stone constructions is also manifest in some complex elements, such as balconies and staircases.

Bordeaux should not only be assessed on the heritage of the age of Enlightenment since medieval art had bequeathed very interesting buildings and since the 17th century similarly left its imprint on numerous houses, a few private mansions and several churches erected in a beautiful Baroque style inspired by Rome. From the old streets of the historic centre to the broad avenues, the tangible modifications which have taken place in the quarters through the urban fabric and framework do not create a feeling of foreignness; rather, a feeling of geographic continuity in a space that changes but not the *cadre bâti*. With a view to being homogeneous and coherent, this makes Bordeaux an exemplary city that has avoided any stylistic ruptures.

The endearing charm of Bordeaux also stems from the fact that it is both a southern city, which experienced through the centuries a strong immigration from the South-West of France, Provence, Italy and Spain, and a Northern city, thanks to the Nordic and protestant merchants who dominated trade in the 18th century and imposed their moralities. The historian Camille Jullian made them responsible for a certain coldness of its residents, which might be connected to the fact that Bordeaux was for three centuries (1152-1453) a regional centre under British rule. Looking outwards very early in its history, it became over the 18th century a cosmopolitan city, opened to the New World.

Since its Golden Age of unparalleled prosperity, and to the present day, the architecture of Bordeaux has never been substandard. Quality constructions, with a limestone with golden hues extracted from the quarries of Saint-Emilion and the Entre-Deux-Mers, perfectly illustrate the architectural situation of the city and embody the respect for its past. Thanks to both its 1988 heritage safeguarding and protection plan, *Plan de sauvegarde et de mise and valeur* (PSMV), and the protective policy implemented by the Historic Monuments department of the French Ministry of Culture, Bordeaux can be considered one of the world flagships in terms of urban and architectural heritage. Bordeaux's heritage is such that 347 buildings are listed in accordance with the Law of 31 December 1913 on the protection of historic monuments: 64 monuments are protected as *Monuments historiques* (historic monuments) or listed on the *Liste supplémentaire des Monuments historiques* (the additional list of the Historic monuments) while 283 are listed on the *Inventaire supplémentaire des Monuments historiques* (the historic monuments additional inventory to the complementary list of historic monuments). In addition, 31 sites were selected for their industrial heritage value. No other French city, except Paris, has so many historic monuments, whether listed or protected: Nancy has 252, Toulouse 197, Lille 195, Nantes 119, Montpellier 100 and Rennes 85. Bordeaux has put heritage in the largest sense in the core of its urban projects, be they historical or contemporary, architectural or vegetal, urban or natural... The 1996 Urban Project for the City of Bordeaux underlined that heritage is "an ensemble of properties which the residents wish to transmit because they believe that these properties allow to better apprehend the passing of time". The 'Bordeaux as a territory' project (*'territoire de Bordeaux'*) intends to increase the importance of natural heritage, develop the incredible heritage potential of the historic centre in residential, tourist and economic terms, with a view of quality requirement regarding the current architectural production and lastly confirm the role of the outer Boulevards and of the *barrières*, in conformity with their past.

As a modern, administrative, university and economic metropolitan city, Bordeaux has, under the decree dated 26 October 1988 and revised in 1998 and 13 February 2002, a 150 ha protected area bounded by the Garonne, one of the largest of its kind in France, which contains an outstanding cultural heritage. Since 8 July 2002, a multidisciplinary programme of regeneration for the 'historic centre of the metropolitan area', stretching over 203 ha, was started by the City council, taking into account the environmental qualitative attributes of urban life. Moreover, the global inventory of industrial heritage undertaken by the French Ministry of Culture, has selected 31 sites in Bordeaux, which the city wishes to protect with the same view to making the most of urban landscape. Such inventory can only bolster the willingness of the City to conduct consultations in order to include its heritage initiatives in the enhancement of urban landscapes.

Bordeaux is an enjoyable, contemporary place to live in, with a wealth of historical heritage, a river, cultural life, green spaces, lively city centre, wide range of businesses and quarters with their own identities. Added to those urban and architectural qualities is the simple beauty of its site, agreeably located on a curve of the Garonne, in the soft Aquitaine light.

The grand urban project

The purpose of the 21st-century urban policy is to reduce road traffic and air pollution through the construction of a tram network along with underground car parks. The demolition of former transit sheds and implementation of various urban development projects have allowed the renewal of the water front, while offering new cultural and economic facilities. The conversion plan for the remaining transit sheds takes into account their heritage, architectural and cultural values. The project of the two shores (*projet des deux rives*) heralded by a *Plan lumière*, a night-time lighting scheme encompassing several sites and monuments, has drawn attention to the north-south axis of the Garonne. The Chartrons quarter, through the conversion of former wine warehouses, contributes to the economic and housing revitalization. The enhancement and lighting of the historical façades of the Place de la Bourse has induced its conversion into a pedestrian area. A vast campaign of restoration, of the façades to the quays especially, has highlighted heritage buildings. This ambitious heritage programme is meant to grant national and international recognition to the city, with a view to implement a documentation instrument for heritage assessment and management. Two millennia of local history are made available to visitors: from Burdigala of the poet Ausonius, to Montaigne's Bordeaux, to the 19th-century urbanisation and the present-day metropolitan centre involved in this grand urban heritage enhancement project.

Thanks to its urban plan initiated during the Enlightenment and carried on in the 19th century and thanks the continuity of its classical then neoclassical architectural covering the 18th and first half of the 19th centuries, Bordeaux enjoys a special position in French history.

INTELLECTUAL THINKING IN BORDEAUX

Classicism, which characterizes Bordeaux, is a way of thinking reflecting a societal project that aims towards modern, dynamic and open-minded people endowed with an exceptional human diversity and density.

In 286 AD, long before Paris, the early Burdigala already had its university, a great centre for the dissemination of culture where the poet Ausonius, Bordeaux's first local celebrity, studied and taught. Its intellectual life contributed to the influence of Latin literature in the 4th and 5th centuries when Sulpicius Severus created a scientific, historical method.

Humanism and Reformation, the new intellectual and religious preoccupations of the 16th century, were promptly cultivated in Bordeaux. They influenced each other and fostered refined groups of Italian or Gascon culture, comprising religious officials, intellectuals and businessmen. In 1556, the great scholar Elie Vinet became the principal of the College of Guyenne, founded in 1533, which was the first provincial centre of humanist rhetorical studies under the impetus of Jean de Tartas and André Gouvéa. It was the beginning of a flourishing period where several generations of humanists were trained, among whom Montaigne is the most celebrated. Michel Eyquem de Montaigne (1533-1592) was mayor of Bordeaux from 1581 to 1585. From 1572 onwards, he conveyed his thoughts on his readings and life story in a book called *Essays*, which developed into the three volumes published in 1588, where he suggested that the dignity and beauty of man's life results from a daily experience of freedom.

Less than a century after Montaigne's death, Montesquieu was born in 1689 at the château de La Brède. A great philosopher, emblematic of the brilliant 18th century, he deeply influenced the revolutionary legislators and was a founding father of political science and sociology. His masterpiece, *The Spirit of the Laws*, published in 1748, condemned slavery, despotism, debauchery, cruelty and stupor.

An ardent defender of international culture, The Royal Academy of Sciences, Humanities and Arts of Bordeaux, to which Montesquieu belonged, welcomed enthusiastically the Enlightenment philosophers: Buffon stayed in Bordeaux in 1731, Beaumarchais came several times, Helvétius owned an apartment there where he would stay when visiting. The first French public reading room opened in 1740. The city, gradually fulfilling the promises of this Golden Age, became the hub of an impressive administrative, religious and intellectual life.

Avant-garde in the world of ideas, Bordeaux saw the opening in 1789 of the first French political club, *la Société du Café national*, where patriotic demonstrations were planned. New institutions, such as the Chamber of Commerce, founded in 1705, and the above-mentioned Royal Academy of Sciences, Humanities and Arts of Bordeaux, formally established in 1712 by Letters-patent of Louis XIV, had contributed to the region's intellectual and economic awakening.

Bordeaux is also the birthplace of celebrated novelist, Nobel Prize winner and member of the French Academy, François Mauriac, and of playwright Jean Anouilh. Other local celebrities are the conductors Charles Lamoureux and Edouard Colonne, the composer Henri Sauguet, the painters Odilon Redon, Albert Marquet and André Lhôte, not to mention the film maker René Clément.

A TRADE-INDUCED ECONOMIC ACTIVITY

A city of trade and exchange, Bordeaux has always been and will remain open to the world, thanks to its river and maritime trade port and its remarkable façade to the quays.

In the first century AD, Burdigala only had flattened banks enabling the boats to be stored under cover. A market and trading town during the Roman period, it took advantage of its site to develop into a tin-trading port. From the original Biturica vine variety onwards, wine trade with Britain gradually took over, as tin had become scarce. With developing land and water transport networks, port activities in the open city increased over the next three centuries.

In the Middle Ages, the Gironde estuary was called '*Mer de Garonne*', i.e. Garonne sea. During the 12th century the seal of Bordeaux already included a moon crescent which had been for several centuries on the coat of arms of the city of Bordeaux. In the 14th century, the maritime port expanded into a sea port as ships from other Atlantic port towns came to collect their cargoes. From 20 January 1303 to 18 August 1304, the Bordeaux Customs register cleared 982 ships, among which 8 had their home port in Bordeaux, i.e. 0.5 %, whilst 40 % were British, 10% Normans, 9% Basques, 5% Celtiberians (*Cantabres*), 3% from the Isle of Oléron and 0.5 % from La Rochelle.

Over the 16th and 17th centuries, wine selling remained the main trade, that is 65% of total exports: an average of 60,000 register tons cleared from the port. Meanwhile a new wine-based product, wine spirit, was put on the market. 90,000 hl were exported to the Dutch Republic, as trading definitely seemed to look outward to the Northern Europe. The Garonne was then the most commercially active waterway in France.

Under the impulse of Colbert, the privileged company of the merchants of Bordeaux (*Compagnie privilégiée des négociants de Bordeaux*) was established in 1671. Its first vessel, '*La Ville de Bordeaux*', was built in the Chartrons quarter of Bordeaux in François Saige's shipyards. Colonial trade, also under the impulse of Colbert, tried a breakthrough but Bordeaux didn't welcome the new Indies Company, founded in 1664. Still, vast fortunes were amassed, unparalleled in France, except in Paris. Just before the Revolution, when Bordeaux ranked third in France in the import of salted cod from French fishery, twenty cod-fishing vessels outfitted in Bordeaux sailed every season to Newfoundland.

The magnificent façades of the quays erected in its Golden Age, at a time when it had settled on both banks of the Garonne, can be seen as a symbol of a city almost solely dedicated to trade, with a history spanning two millennia. The booming trade transformed the 1715, landed and still medieval-looking town into a gigantic warehouse for international trade to the West Indies and Northern Europe. With its Gironde estuary widely opened to the Atlantic Ocean and the Garonne a waterway which had been used for ever, Bordeaux became leader in trading and first port city in France, second largest in the world, after London.

The Atlantic slave trade was authorised by a Letter-patent dated 16 June 1716, but little practiced in Bordeaux, although it intensified after 1765. Bordeaux charterers engaged an average of 18 ships per year to the African coasts, that is 16% of the slaving vessels cleared by French slaving ports. Bordeaux ranked third in the French slaving ports with 411 slave voyages leaving the city. Traffic was interrupted from 1793 to 1802, following the Revolution and subsequent war with Britain. Nevertheless it toughened immediately after the Treaty of Amiens, as, with 21 ships operating in 1802-03, Bordeaux became the leading slaving port.

Aided by its international trade port, Bordeaux has based its wealth on an agricultural product, wine, and become the capital of the largest, high-quality wine-growing region in the world: 120,000 ha on an area stretching 120 km north-south and 105 km east-west. The excellence of its wines provides the city with an unmatched reputation, which facilitates the export of its viticultural know-how all over the world. It has become internationally famous for its ability to innovate in oenology, the science and study of all aspects of wine and winemaking. When under three centuries of British rule, Bordeaux already offered every year its wine to the British, right after the harvest, who brought an escorted fleet of 200 cogs to carry the precious cargo.

Throughout the 18th century, as colonial trade was the engine of economic growth, wine shipping had remained important. The port supported the development of a new industrial area on the right bank and the construction of a second wet dock on the left bank in 1906. It now ranks sixth in France with 9,000,000 tons of freight per annum. Moreover thanks to passenger ships and cruise ships, Bordeaux is now a prestigious port of call, welcoming 26 calls in 2002, as 1,014 passengers boarded or disembarked and 13,909 cruise line passengers called at the port.

Bordeaux, a trade and exchange city

Since its inception, Bordeaux has remained a city of trade, exchange and merchants thanks to its maritime and river port, a natural harbour spreading in the last fold of the Garonne. Despite devastating floods and the tidal impulse by which its muddy banks are in turn overflowed or uncovered, the river enabled worldwide trading. After an unprecedented Enlightened prosperity, it became the largest French port city, which led to a remarkable urban and architectural transformation, still continuing today. The original settlement was already at the crossroads of important French and Western European natural and historical axes, one linking the Rhine to the Pyrenees and Spain which would be later used by barbarian invaders, the other a narrow passage between the Atlantic Ocean and the Mediterranean Sea. These specific features lead Bordeaux to always concentrate its port activities on the meander of the Garonne, gradually hugged by the urban area. The phrase *Port de la lune* (Port of the Moon), first registered in a Latin text dated 8 October 1459, finds its origin in this original urban shape, on a bend of the Garonne.

Bordeaux bears testimony of a considerable exchange of influences between people of the land and people of the sea. If the city owes its prosperity to its vineyard, the most celebrated in the world, its enlightened desire is to pursue a grand design throughout the centuries. Its *premiers grands crus* and *vins bourgeois* offer the city an unrivalled fame.

KEY DATA ON BORDEAUX

Population: 244,000 (Source: 2007 census)

Surface area: 4,455 ha

a metropolitan area, the Urban Community of Bordeaux (*Communauté Urbaine de Bordeaux*)

comprising 27 towns, with a total population of 660,000 residents and a surface area of 55,188 ha

a third of the population under 25

130,000 residents included in the World Heritage area.

16,300 companies, of which 90% employing less than 10 workers and 200 companies employing more than 50 workers

150,000 jobs

550 km of cycle tracks

4 music festivals, i.e. the International Organ festival, the international classical music festival, Bordeaux jazz festival and the Bordeaux Rock festival.

one street art festival

3 sites inscribed on the World Heritage List: the Saint-André Cathedral, the Basilica of Saint-Seurin and the Basilica of Saint-Michel

347 monuments listed (*inscrits*) by the Historic Monuments department of the French Ministry of Culture,

amongst which 64 are protected (*classés*)

31 ensembles protected as industrial heritage

one national opera house, the last 18th-century opera house still operating

7 museums attracted 457,556 visitors in the year 2006

The Aquitaine Regional Contemporary Art Fund

9,504 guided tours of the city in 2006.

UNESCO, A UNIVERSAL ORGANIZATION

The United Nations Educational, Scientific and Cultural Organization known as UNESCO was founded on 16 November 1945 *'to contribute to peace and security by promoting collaboration among nations through education, science and culture in order to further universal respect for justice, for the rule of law and for the human rights and fundamental freedoms which are affirmed for the peoples of the world, without distinction of race, sex, language or religion, by the Charter of the United Nations'.*

The creation of a movement to protect the World Heritage

The idea of preserving cultural and natural sites originated in the United States. Although the creation of an international movement to protect heritage of mankind had started after World War One, it was the decision to build the Aswan High Dam in Egypt which first raised public awareness worldwide.

The adoption on November 16, 1972, of the Convention regarding the protection of World cultural and natural Heritage followed the United Nations Conference on Human Environment in Stockholm. It is its universal application which makes the concept of World Heritage so exceptional.

The Criteria for Selection on UNESCO's World Heritage List

To be included in the World Heritage List, sites must be of outstanding universal value and meet at least one out of ten selection criteria. The criteria are regularly revised by the Committee to reflect the evolution of the World Heritage concept itself.

An analysis clearly demonstrated that:

- Europe was over-represented in relation to the rest of the world;
- Historic cities and religious buildings in relation to other properties;
- Christianity in relation to other religions and beliefs;
- Historical periods in relation to prehistory and the 20th century;
- 'Elitist' architecture in relation to vernacular architecture;
- Finally that living cultures and specifically 'traditional' cultures failed to be reflected.

Paving the way for the Cairns Decision made at the 24th session of the World Heritage Committee Meeting (2000), the June 1994 Expert Meeting had concluded that it would « necessary not only to increase the number of types, regions and periods of cultural properties that are underrepresented in the coming years, but also to take into account the new concepts of the idea of cultural heritage that had been developed over the past 20 years. »

During the 28th Session of the World Heritage Committee Meeting (Suzhou, China, 28 June-7 July 2004), the Committee acknowledged that the so-called 'Cairns Decision' aimed to develop a more balanced World Heritage List had not fully been implemented. On an experimental and transitory basis the Committee therefore decided to adopt a different mechanism that will be applicable at its 30th session. At that time it will examine up to two complete nominations per State Party, provided that at least one of the nominations concerns a natural property. It has also set at 45 the limit on the number of nominations it will review at the 30th session, inclusive of nominations deferred and referred by previous sessions of the Committee, extensions, transboundary nominations and nominations submitted on an emergency basis.

The main mission of the World Heritage List is to publicize and protect sites which it considers as having outstanding, universal value. In order that procedural fairness may be achieved, criteria were defined. Later, towards a more balanced geographical distribution of World Heritage sites over the continents, were added the concept of natural sites as well as four new criteria.

In 2005, all the criteria were unified into the following one set of ten criteria, applicable to all sites:

- i to represent a masterpiece of human creative genius;
- ii to exhibit an important interchange of human values, over a span of time or within a cultural area of the world, on developments in architecture or technology, monumental arts, town-planning or landscape design;
- iii to bear a unique or at least exceptional testimony to a cultural tradition or to a civilization which is living or which has disappeared;
- iv to be an outstanding example of a type of building, architectural or technological ensemble or landscape which illustrates (a) significant stage(s) in human history;
- v to be an outstanding example of a traditional human settlement, land-use, or sea-use;
- vi to be directly or tangibly associated with events or living traditions, with ideas, or with beliefs, with artistic and literary works of outstanding universal significance;
- vii to contain superlative natural phenomena or areas of exceptional natural beauty and aesthetic importance;
- viii to be outstanding examples representing major stages of earth's history;
- ix to be outstanding examples representing significant on-going ecological and biological processes in the evolution and development of ecosystems;
- x to contain the most important and significant natural habitats for in-situ conservation of biological diversity.

FRENCH SITES INSCRIBED ON THE WORLD HERITAGE LIST

The cultural sites:

- 1979 Prehistoric Sites and Decorated Caves of the Vézère Valley
- 1979 Vézelay, Church and Hill
- 1979 Chartres Cathedral
- 1979 Mont-Saint-Michel and its Bay
- 1979 Palace and Park of Versailles
- 1981 Cistercian Abbey of Fontenay
- 1981 Arles, Roman and Romanesque Monuments
- 1981 Palace and Park of Fontainebleau
- 1981 Roman Theatre and its Surroundings and the "Triumphal Arch" of Orange
- 1981 Amiens Cathedral
- 1982 Royal Saltworks of Arc-et-Senans
- 1983 Abbey Church of Saint-Savin sur Gartempe
- 1983 Place Stanislas, Place de la Carrière and Place d'Alliance in Nancy
- 1985 Pont du Gard (Roman Aqueduct)
- 1988 Strasbourg – Grande île
- 1991 Paris, Banks of the Seine
- 1991 Cathedral of Notre-Dame, Former Abbey of Saint-Remi and Palace of Tau, Reims
- 1992 Bourges Cathedral
- 1995 Historic Centre of Avignon: Papal Palace, Episcopal Ensemble and Avignon Bridge
- 1996 Canal du Midi
- 1997 Historic Fortified City of Carcassonne
- 1998 Routes of Santiago de Compostela in France
- 1998 Historic Site of Lyons
- 1999 Belfries of Belgium and France
- 1999 Jurisdiction of Saint-Emilion
- 2000 The Loire Valley between Sully-sur-Loire and Chalonnes
- 2001 Provins, Town of Medieval Fairs
- 2005 Le Havre, the City Rebuilt by Auguste Perret

The natural site:

- 1983 Gulf of Porto: Calanche of Piana, Gulf of Girolata, Scandola Reserve

The mixed site :

- 1997 Pyrénées - Mont Perdu

In **1998**, UNESCO inscribed on the World Heritage List the Routes of Santiago de Compostela in France, which included three religious buildings located in Bordeaux: the Saint-Andre Cathedral, the Basilica of Saint-Seurin and the Basilica of Saint-Michel.