



CONGRESS PROCEEDINGS
ACTES DU CONGRÈS

CONGRES ICOMOS CANADA 2005 CONGRESS

The Significance of Setting:

Conserving Monuments and Sites in
Changing Canadian Cultural Landscapes

L'importance du décor :

La conservation des monuments et sites canadiens
dans le contexte de paysages culturels en mutation

**RYERSON UNIVERSITY / UNIVERSITÉ RYERSON
HISTORIC FORT YORK / LIEU HISTORIQUE FORT YORK**

September 29th to October 1st, 2005
29 septembre – 1^{er} octobre 2005



International Council on Monuments and Sites
Conseil International des Monuments et des Sites

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DAY 1 Thursday, Sept. 29th, 2005

PRE-CONGRESS WORKSHOP Values-based Approach for Heritage Sites HISTORIC FORT YORK 100 Garrison Road, Toronto

8:30 a.m. Congress and Workshop Registration

9 a.m. - 4:30 p.m. Join heritage professionals and academics from across Canada and around the world and learn how Historic Places Initiative in Ontario is making a difference in stewardship and conservation management. This one-day workshop will explore the values-based approach to heritage conservation as applied to the ICOMOS Canada Congress theme of "The Significance of Setting". Along with the results of the charrette by Ryerson University students, it will illustrate the possible responses to an applicable heritage challenge using Toronto's Historic Fort York as a case study. HPI is supporting a Ryerson and ICOMOS partnership of developing charrettes for architectural students to better understand and integrate heritage conservation in their future career in design.

Co-sponsored by the Ontario Ministry of Culture and the City of Toronto. **See HPI Workshop Insert**

11 a.m. - 4 p.m. ICOMOS Canada Board Meeting
Ontario Heritage Trust Centre, Oval Boardroom, 2nd Floor
10 Adelaide St. E., Toronto

5:30 - 7:00 p.m. **Congress Registration**
Ryerson Architecture Building Atrium
325 Church St., Toronto (south of Gerrard St.)

6:15 p.m.

Official Opening of Congress & Opening of the Ryerson Student exhibit of the Heritage/Design Charrette for Fort York
Greetings:

- Michel Bonnette, President, ICOMOS Canada
- Ryerson University
- Ontario Ministry of Culture (Historic Places Initiative)
- City of Toronto (Culture)

7:00 - 8:30 p.m.

ICOMOS Congress Lecture & Ryerson Architecture Guest Lecture Series (open to the public)

Ryerson Centre for Computing and Engineering Building
Lecture Theatre
245 Church St., Toronto (south of Gould St.)

Setting the Setting

George Thomas Kapelos OAA MRAIC Chair & Associate Professor, Dept. of Architectural Science, Ryerson University

The Impacts of Climate Change on Historic Landscapes

Mark Laird, Mphil MA Landscape Historian, Harvard University

8:30 - 9:30 p.m.

Opening Reception & Celebration of the 40th Anniversary of ICOMOS, hosted by Ryerson University Engineering Dept.



PROGRAMME DU CON JOUR 1 - Jeudi 29 septembre 2005

ATELIER PRÉ-CONGRÈS Approche fondée sur les valeurs pour la conservation des lieux historiques

LIEU HISTORIQUE FORT YORK 100 Garrison Road, Toronto

8 h 30 Inscription au congrès et aux ateliers

9 h 00 - 16 h 30 Vous êtes invité(e) à assister à un atelier d'une journée auquel participeront des professionnels et des universitaires venant du Canada et d'ailleurs dans le monde et au cours duquel vous découvrirez comment le programme « Initiative des endroits historiques » administré par l'Ontario peut avoir un impact réel sur la gestion et la conservation du patrimoine. Cet atelier explorera l'approche fondée sur les *valeurs* en relation avec le thème du congrès « L'importance du décor ». S'appuyant sur les résultats obtenus de la « charrette » organisée par les étudiants de l'Université Ryerson, l'atelier examinera les choix de réponses qui sont possibles pour faire face au défi de la conservation du décor en prenant pour cas d'étude le lieu historique Fort York à Toronto. L'IEH offre son soutien au partenariat qui s'est développé entre Ryerson et ICOMOS Canada dans le but de favoriser la tenue de charrettes afin que les étudiants en architecture comprennent mieux les objectifs de la conservation du patrimoine et qu'ils puissent intégrer cette connaissance dans leur pratique professionnelle future.

11 h 00 - 16 h 00 Réunion du conseil d'administration d'ICOMOS Canada
Ontario Heritage Trust Centre, Oval Boardroom, 2^e étage
10 Adelaide St. E., Toronto

17 h 30 - 19 h 00

Inscription au congrès

Ryerson Architecture Building Atrium
325 Church St., Toronto (au sud de Gerrard St.)

18 h 15

Ouverture officielle du congrès et ouverture de l'exposition des étudiants de Ryerson ayant participé à la charrette patrimoine et design sur le cas du site du Fort York
Mot de bienvenue

- Michel Bonnette, Président, ICOMOS Canada
- Université Ryerson
- Ministère de la Culture de l'Ontario (Initiative des endroits historiques)
- Ville de Toronto (Culture)

19 h 00 - 20 h 30

Initiative conjointe du congrès d'ICOMOS Canada et de la série Conférenciers invités du Département d'architecture de Ryerson (ouvert au public)

Ryerson Centre for Computing and Engineering Building
Lecture Theatre
245 Church St., Toronto (au sud de Gould St.)

Setting the Setting

George Thomas Kapelos OAA MRAIC Président et professeur agrégé du Département d'architecture, Université Ryerson

The Impacts of Climate Change on Historic Landscapes

Mark Laird, Mphil MA Historien du paysage, Université Harvard

20 h 30 - 21 h 30

Réception d'ouverture et célébration du 40^e anniversaire d'ICOMOS, offertes par le Département d'ingénierie de l'Université Ryerson

DAY 2 Friday, Sept. 30, 2005

8:30 a.m.	Congress Registration Ryerson Architecture Building, Upper Lobby 325 Church St.
9:00 a.m.	Delegates Welcome <ul style="list-style-type: none"> • Richard Unterman, Vice-President, ICOMOS Canada • Michel Bonnette, President ICOMOS Canada • Dinu Bumbaru, Secretary General, ICOMOS • June Komisar, Ryerson University
9:45 a.m.	KEYNOTE SPEAKER – Meredith Walker, ICOMOS Australia , Co-author of <i>Illustrated Guide to The Burra Charter, 2004</i>
10:45 a.m.	Health Break
11:00 - 11:30 a.m.	Preview of Canadian Delegates' papers being presented at the ICOMOS General Assembly, Xi'an, China <i>Dynamic Landscape Setting – York Factory Canadian National Historic Site</i> Lyne Fontaine, Public Works & Government Services Canada
11:30 a.m. - Noon	<i>L'île d'Orléans: un site historique et enchanteur menacé par le développement</i> Pierre Lahoud, Ministère de la Culture et des Communications du Québec
Noon	Lower Lobby – Luncheon Buffet (Included)
12:30	ICOMOS Canada Congress Annual General Meeting

DAY 2 AFTERNOON PROGRAM 1:30 p.m. - 5 p.m.

1:30 - 3:00 p.m.	Concurrent Sessions 1 & 2 Theme Session 1 – Defining the setting of monuments and sites: the significance of tangible and intangible cultural and natural qualities Moderator: Tamara Anson-Cartwright, Ministry of Culture <i>Heritage Setting – Out of Focus or in the Frame?</i> Gordon Bennett, Former Director of Policy, National Historic Sites <i>Cultural Landscapes in the City</i> Michael McClelland, ERA Architects, Toronto
3:00 to 3:30 p.m.	Theme Session 2 – Vulnerabilities within the settings of monuments and sites: understanding the threats and defining appropriate responses Moderator: Richard Unterman, Unterman McPhail Associates <i>New Planning: Provincial Policy Statements</i> Winston Wong, Heritage Operations, Ontario Ministry of Culture <i>Challenges to Development of Fort York</i> Catherine Nasmith, OAA, Friends of Fort York
3:00 to 3:30 p.m.	Health Break



GRÈS

JOUR 2 - Vendredi 30 septembre 2005

8 h 30	Inscription au congrès Ryerson Architecture Building, Upper Lobby 325 Church St.
9 h 00	Mot de bienvenue <ul style="list-style-type: none"> • Richard Unterman, Vice-Président, ICOMOS Canada • Michel Bonnette, Président, ICOMOS Canada • Dinu Bumbaru, Secrétaire général, ICOMOS • June Komisar, Université Ryerson
9 h 45	Conférence d'ouverture – Meredith Walker, ICOMOS Australie , Co-auteur de <i>l'illustrated Guide to the Burra Charter 2004</i>
10 h 45	Pause-santé
11 h 00 - 11 h 30	Aperçu des présentations des délégués canadiens à l'Assemblée générale d'ICOMOS, à Xi'an, en Chine <i>Dynamic Landscape Setting – York Factory Canadian National Historic Site</i> Lyne Fontaine, Travaux publics et Services gouvernementaux Canada
11 h 30 - 12 h 00	<i>L'île d'Orléans : un site historique et enchanteur menacé par le développement</i> Pierre Lahoud, ministère de la Culture et des Communications du Québec
12 h 00	Lower Lobby – Dîner-buffet (inclus)
12 h 30	Assemblée générale annuelle d'ICOMOS Canada

JOUR 2 - PROGRAMME DE L'APRÈS-MIDI 13 h 30 - 17 h 00

13 h 30 - 15 h 00	Séances simultanées 1 et 2 Thème de la séance 1 – Définir le décor des monuments et des sites : Signification des qualités culturelles et naturelles tangibles et intangibles Modératrice : Tamara Anson-Cartwright, ministère de la Culture de l'Ontario <i>Heritage Setting – Out of focus or out of frame</i> Gordon Bennett, ancien directeur, Politiques, Lieux historiques nationaux <i>Cultural Landscapes in the City</i> Michael McClelland, ERA Architects, Toronto
15 h 00 - 15 h 30	Thème de la séance 2 – Vulnérabilités du décor des monuments et des sites : comprendre les menaces et identi- fier les réponses appropriées Modérateur : Richard Unterman, Unterman McPhail Associates <i>New Planning: Provincial Policy Statements</i> Winston Wong, Gestion opérationnelle en matière de patrimoine, ministère de la Culture de l'Ontario <i>Challenges to Development of Fort York</i> Catherine Nasmith, OAA, Friends of Fort York
15 h 00 - 15 h 30	Pause-santé

DAY 3 Saturday, Oct. 1st, 2005

3:30 -
5:00 pm.

Concurrent Sessions 3 & 4

Theme Session 3 – Evolving townscapes and landscapes within their settings: managing dynamic change
Moderator: Mary Glendinning, Ian McGillivray Architects

Urban Design – to create better redevelopment solutions for changing heritage environments
Steven Bell, Cultural Asset Dept., City of Toronto

La genèse d'une métropole moderne
Josée Asselin, Montreal

Theme Session 4 – Cultural routes: the challenges of linear settings for monuments and sites
Moderator: Gail Sussman, Rimmonim Preservation Consultants

The Arctic Circumpolar Route
Fergus MacLaren

Conserving 19th Century Settlements in Israeli Landscapes
Gabriel Kertesz, Israel

6:30 p.m.

ICOMOS Canada Dinner Banquet (Ticket \$50)

Arts and Letters Club
13 Elm Street, Toronto (west of Yonge St.)
– Presentation of Jacques Dalibard Award

8:30 a.m.

Congress Registration

Ryerson Architecture Building, Upper Lobby
325 Church St.

9:00 a.m.

What's Happening with the ICOMOS Specialized Committees?

Moderator: Christophe Rivet, V.P. ICOMOS Canada
Plenary Session / Panel Discussion

10:00 -

Health Break

10:30 a.m.

Additional Thematic Presentations (Sessions A & B)

Session A – Preserving the Setting

Moderator: Margaret Carter, Secretary, ICOMOS Canada

Tourism as a means to preserve the setting of the Cinque Terre (Italy), a World Heritage Site

Michel Bonnette, Town Planner, Quebec

Session B – Cityscapes

Moderator: Masha Etkind

Architectural Heritage of Minsk, Belarus – Forgotten History
Wladimir Papruha, Minsk, Belarus

A Place Apart – Vancouver's Chinatown
Jeannette Hlavach, Vancouver

CONGRESS PROGRAM



JOUR 3 Samedi 1^{er} octobre 2005

15 h 30 -
17 h 00

Séances simultanées 3 et 4

Thème de la séance 3 – Paysages urbains et paysages-naturels en évolution : gérer leur changement
Modératrice : Mary Glendinning, Ian McGillivray Architects

Urban Design – to create better redevelopment solutions for changing heritage environments
Steven Bell, Cultural Asset Dept., Ville de Toronto

La genèse d'une métropole moderne
Josée Asselin, Montréal

Thème de la séance 4 – Routes culturelles : Le défi de conserver le décor de monuments et sites inscrits dans un cheminement linéaire.

Modératrice : Gail Sussman, Rimmonim Preservation Consultants

The Arctic Circumpolar Route
Fergus MacLaren

Conserving 19th Century Settlements in Israeli Landscapes
Gabriel Kertesz, Israël

18 h 30

Banquet annuel d'ICOMOS Canada (50 \$ le billet)

Arts and Letters Club
13 Elm Street, Toronto (à l'ouest de Yonge St.)
– Présentation du Prix Jacques-Dalibard

8 h 30

Inscription au congrès

Ryerson Architecture Building, Upper Lobby
325 Church St.

9 h 00

Qu'advient-il des comités spécialisés d'ICOMOS Canada

Modérateur : Christophe Rivet, V.-P. ICOMOS Canada
Séance plénière / Table ronde

10 h 00 -

Pause-santé

10 h 30

Présentations thématiques supplémentaires (Séances A et B)

Séance A – Conserver le décor

Modératrice : Margaret Carter, Secrétaire, ICOMOS Canada

Le tourisme comme moyen de préserver le décor des Cinque Terre (Italie) un site du patrimoine mondial

Michel Bonnette, urbaniste, Quebec

Séance B – Paysages urbains

Modératrice : Masha Etkind

Architectural Heritage of Minsk, Belarus – Forgotten History
Wladimir Papruha, Minsk, Biélorussie

A Place Apart – Vancouver's Chinatown
Jeannette Hlavach, Vancouver

DAY 3 Saturday, Oct. 1st, 2005 (continued)12:00 -
1:30 p.m.**Buffet Lunch** (Included)

Program Includes:

- Highlights from the Sessions (Moderators)
- Declaration to the Scientific Symposium at the ICOMOS 15th General Assembly, Xi'an, China
- Closing Remarks

2:00 -
5:00 p.m.**Congress Study Tours** (each tour will include ICOMOS Canada expert and local guide)

1. Distillery Heritage District – bus and walking tour
2. Old Cabbagetown – walking tour
3. Don Valley Brickworks – bus and walking tour
4. Queen St. West – trolley and walking tour

Congress Tours (included in Registration – reservation required).
Select first and second choice (see registration form)

5:00 p.m.

Buses return to Ryerson University
2005 ICOMOS Canada Congress closes

7:00 -
9:00 p.m.**Martin E. Weaver Memorial Fund Lecture**

Ontario Heritage Trust Centre
10 Adelaide St. E., Toronto

Innovation and Education in Masonry Preservation

Speaker – Norman Weiss, Columbia University

Reserve tickets with the Ontario Heritage Trust at 416-314-4902

\$10 at the door

POST CONGRESS

Sunday, October 2, 2005

Ryerson – Location TBA

10:00 a.m. – 1:00 p.m.

ICOMOS Canada Board Meeting

(Continental Brunch provided)

Speakers and agenda are subject to change.



Front page photo: View of Fort York, Toronto

JOUR 3 Samedi 1^{er} octobre 2005 (suite)12 h 00 -
13 h 30**Dîner-buffet** (inclus)

Au programme également:

- Rapport des modérateurs
- Déclaration transmise au Symposium scientifique de la 15^e Assemblée générale d'ICOMOS, Xi'an, Chine
- Mot de clôture

14 h 00 -
17 h 00**Visites guidées** (chaque visite sera dirigée par un expert d'ICOMOS Canada et par un guide local)

1. Distillery Heritage District – autobus et visite à pied
2. Old Cabbagetown – visite à pied
3. Don Valley Brickworks – autobus et visite à pied
4. Queen St. West – trolley et visite à pied

Les visites guidées sont incluses dans l'inscription.

Toutefois, une réservation est requise.

Veuillez Indiquer vos premier et second choix dans le formulaire d'inscription.

17 h 00

Retour des autobus à l'Université Ryerson

Clôture du congrès ICOMOS Canada 2005

19 h 00 -
21 h 00**Conférence du Martin E. Weaver Memorial Fund**

Ontario Heritage Trust Centre
10 Adelaide St. E., Toronto

Innovation and Education in Masonry Preservation

Conférencier : Norman Weiss, Université Columbia

Réserver au (416) 314-4902 Ontario Heritage Trust

10 \$ à l'entrée

APRÈS-CONGRÈS

Dimanche 2 octobre 2005

Ryerson – Lieu : À communiquer

10 h 00 – 13 h 00

Réunion du conseil d'administration d'ICOMOS Canada

(brunch continental inclus)

Conférenciers et programme sujets à changements.

A Personal Invitation

Dear Colleagues,

It is my great pleasure to invite you to attend the ICOMOS Canada Congress and Annual General Meeting.

The theme, "Significance of Setting" will address the question of whether a cultural heritage resource can retain its significance when its setting is lost. Together, we will also examine the best ways to manage change in the 21st century.

This year's program includes many exciting new features including a pre-congress workshop sponsored by Historic Places Initiative – Ontario, a heritage/design charrette with Ryerson architecture students and ICOMOS Experts at the Historic Fort York, the birthplace of Toronto, and the launch of a new lecture series, the Martin E. Weaver Memorial Fund Lecture.

By partnering with Ryerson University, ICOMOS Canada is reaching out to young professionals. I encourage you to bring intern architects and planners with you to the Congress. A special reduced fee has been established to help young professionals.

The Congress is an opportunity to explore Toronto through Study Tours, renew friendships with colleagues and learn new approaches to conservation from Canadian experts and ICOMOS colleagues from around the world. I look forward to seeing you there and look forward to sharing our ideas for the upcoming ICOMOS 15th General Assembly in Xi'an, China.

A special thanks to our partners who have generously supported the Congress Organizing Committee to bring you a very dynamic program.



Michel Bonnette
President ICOMOS Canada

Une invitation personnelle

Chers collègues,

C'est avec grand plaisir que je vous invite à assister au congrès et à l'assemblée générale d'ICOMOS Canada.

Le thème du congrès, « L'importance du décor », explorera cette question : un élément du patrimoine culturel peut-il conserver sa signification quand il perd son décor? Ensemble, nous étudierons aussi les meilleurs moyens de gérer les changements au 21^e siècle.

Le programme de cette année comprend beaucoup de nouvelles composantes passionnantes, dont un atelier pré-congrès parrainé par l'Initiative des endroits historiques de l'Ontario, une « charrette » du patrimoine/du design avec les étudiants en architecture de Ryerson et des experts d'ICOMOS au Fort York, berceau historique de Toronto, ainsi que le lancement d'une nouvelle série de conférences intitulée Martin E. Weaver Memorial Lecture.

En s'associant en partenariat avec l'Université Ryerson, ICOMOS Canada cherche à joindre les jeunes professionnels. Je vous encourage à amener au congrès des architectes et des planificateurs internes. Un tarif réduit spécial leur est offert pour les aider à assister à l'événement.

Le congrès sera l'occasion d'explorer Toronto grâce à des visites d'étude, de renouveler des amitiés avec des collègues, d'apprendre de nouveaux moyens de sauvegarde du patrimoine au contact d'experts canadiens et de collègues d'ICOMOS venus de partout dans le monde. Je serai ravi de vous y voir et je me ferai un plaisir de partager nos idées pour la 15^e assemblée générale d'ICOMOS qui se tiendra prochainement à Xi'an, en Chine.

Merci tout particulièrement à nos associés qui ont généreusement appuyé le Comité organisationnel du congrès pour vous offrir un programme si dynamique.



Le président d'ICOMOS Canada
Michel Bonnette



ICOMOS Canada Website – www.icomos.org/canada ICOMOS Toronto 2005 Conference Coordinator – icomos2005@rogers.com

HISTORIC PLACES INITIATIVE



www.historicplaces.ca

JOIN US

**September 29th at the Blue Barracks,
Historic Fort York Toronto Ontario**

Join heritage professionals and academics from across Canada and around the world and learn how the Historic Places Initiative in Ontario through the Ministry of Culture is making a difference in stewardship and conservation management. This one-day workshop will explore the values-based approach to heritage conservation as applied to the ICOMOS Canada Congress theme of "The Significance of Setting". Along with the results of the charrette by Ryerson University Students it will illustrate the possible responses to an applicable heritage challenge using Toronto's historic Fort York as a case study.

For further information please contact the Ministry of Culture,
Historic Places Initiative at 416 314 0008 or email
Dianne.Thompson@mcl.gov.on.ca



Photo credit: du Toit Allsopp Hillier
The Government of Ontario gratefully acknowledges the
Government of Canada's contribution to this initiative.

SESSIONS AND ACTIVITIES CHECKLIST**DAY 2 - Friday Sept. 30/05 Concurrent sessions:****Please X your first choice for each session**

- 1:30 p.m. session 1 – Defining the Setting
- 1:30 p.m. session 2 – Vulnerabilities Within the Settings
- 3:30 p.m. session 3 – Evolving Townscapes and Landscapes
- 3:30 p.m. session 4 – Cultural routes

DAY 3 - Saturday Oct. 1/05 Concurrent Sessions**10:30 a.m. Additional Thematic Presentations**

- session A – Preserving the Setting
- session B – Cityscapes

2:00 p.m. Congress Study Tours:

- Don Valley Brick Works** – Bus and guided walking tour
The Don Valley Brick Works was an operating facility from 1889 until 1984. It was the primary source for brick masonry in the City of Toronto and beyond, producing over 43 million bricks. Queen's Park, Massey Hall and Old City Hall are all part of the legacy of the brick works.
Evergreen commons, a cultural centre for experiencing how nature makes our cities more livable, will be developed on the Brick Works site. The tour will examine the evolution of setting.
- Cabbagetown Tour** – Guided walking tour
Cabbagetown is Canada's largest Victorian enclave of housing, reflecting both the designs of workmen's cottages and elaborate brick residences of the merchant class. The designated Heritage Conservation District has evolved from the early beginnings in the late 1800s' into a vibrant community-based neighbourhood whose setting has seen challenges to its integrity of architecture and landscape.
- Distillery Historic District** – Bus and guided walking tour
The former Gooderham and Worts Distillery represents the best of Canada's Victorian-era industrial architecture and heritage. Forty-four buildings are set on thirteen brick-lined streets surrounded by new residential development; plans are being created for new waterfront parks and the Don River revitalization. The context of the site and the surrounding lands be will part of the great renewal plans developed by the City of Toronto and the Toronto Waterfront Trust. Come walk the area that has origins dating back to 1831.
- Queen St. West** – Trolley and guided walking tour
Queen Street is one of the oldest and longest streets in Toronto, originally connecting the Eastern Beaches, Toronto's summer resort of the early 1900's, to the Western Beaches of Sunnyside, and eventually, Lakeshore Road to Long Branch. It was one of the earliest streetcar lines and was a major impetus of the streetcar suburbs.
This social, as well as architectural view of the street, will begin at the Campbell House at University Avenue and travel west to Bathurst Street. Features along the way include Osgoode Hall, the Ryerson Building, the Noble Block and Leadlay House.

Speakers and agenda are subject to change.



RYERSON UNIVERSITY



A not-for-profit agency of the Government of Ontario

ICOMOS Canada Website – www.icomos.org/canada ICOMOS Toronto 2005 Conference Coordinator – icomos2005@rogers.com**LISTE DES SÉANCES ET ACTIVITÉS****JOUR 2 - Vendredi 30 septembre 2005 - Séances simultanées****Veillez cocher (X) votre premier choix pour chacune des séances**

- 13 h 30 Séance 1 – Définir le décor
- 13 h 30 Séance 2 – Vulnérabilités au sein des décors
- 15 h 30 Séance 3 – Paysages urbains et paysages naturels en évolution
- 15 h 30 Séance 4 – Routes culturelles

JOUR 3 - Samedi 1^{er} octobre 2005 - Séances simultanées**10 h 30 Présentations thématiques supplémentaires**

- Séance A – Conserver le décor
- Séance B – Paysages urbains

14 h 00 Visites d'étude du congrès :

- Don Valley Brick Works** – Autobus et visite à pied guidée
De 1889 à 1984, Don Valley Brick Works a été la plus grande usine de briques pour le marché de Toronto et des environs, produisant plus de 43 millions de briques pour la maçonnerie. Queen's Park, Massey Hall et l'ancien hôtel de ville de Toronto font tous partie du legs de cette ancienne fabrique.
Evergreen Commons, centre culturel conçu pour montrer comment la nature rend nos villes plus vivables, sera construit sur ce site. La visite d'étude montrera l'évolution du décor.
- Cabbagetown Tour** – Visite à pied guidée
Cabbagetown est la plus grande enclave de demeures victoriennes au Canada. Le quartier reflète à la fois l'architecture des imposantes résidences construites en briques pour les familles bourgeoises et des modestes maisonnettes pour les ouvriers. Désigné District de conservation du patrimoine, ce quartier qui a vu le jour à la fin des années 1800 a évolué pour devenir une communauté dynamique, après bien des défis à l'intégrité de son architecture et de son paysage.
- Distillery Historic District** – Autobus et visite à pied guidée
L'ancienne distillerie Gooderham and Worts est l'un des fleurons de l'architecture industrielle victorienne au Canada. Quarante-quatre bâtiments bordent treize rues pavées de briques, le tout ceint de nouveaux immeubles résidentiels. Des plans préparent la création de nouveaux parcs en bordure du lac et la revitalisation de la rivière Don.
Le contexte du site et des terrains environnants fera partie des grands plans de renouvellement élaborés par la Ville de Toronto et le Toronto Waterfront Trust. Venez vous promener à pied dans ce beau quartier dont les origines remontent à 1831.
- Queen St. West** – Trolley et visite à pied guidée
Queen Street est l'une des rues les plus anciennes et les plus longues de Toronto. À l'origine, elle rattachait le quartier en bordure du lac à l'est (lieu de villégiature d'été pour Toronto au début des années 1900) au quartier de Sunnyside en bordure du lac à l'ouest, continuant par la suite de Lakeshore Road à Long Branch. L'une des plus anciennes lignes de tramway a été construite le long de cette rue, signalant l'essor des banlieues desservies par ce moyen de transport.
La visite, à caractère social et architectural, commencera à Campbell House au coin de University Avenue et se poursuivra vers l'ouest jusqu'à Bathurst Street. Des édifices comme Osgoode Hall, Ryerson Building, Noble Block et Leadway House font partie du parcours.

Conférenciers et programme sujets à changements.



ICOMOS Canada 2005 Congress

September 29 – October 1, 2005

On behalf of the Government of Ontario, I am delighted to extend warm greetings to everyone attending the International Council on Monuments and Sites (ICOMOS) Canada 2005 Congress, hosted by Ryerson University.

As the leading national authority on conservation philosophy and practice, ICOMOS Canada has played a vital role in the advancement of architectural heritage conservation. I am confident that this year's congress will provide a forum for fresh, creative ideas and engage participants in meaningful and insightful dialogue. As you gather with colleagues from around the world, it is an ideal occasion to share ideas, set standards and continue to grow professionally.

Whether you are first-time or a repeat visitor to Toronto, I am very pleased to welcome you to Canada's largest and most diverse city. I hope you find the time to enjoy some of the stellar attractions and unique events Ontario's capital city has to offer.

It takes a great deal of effort to organize a gathering of this calibre. I offer my sincere appreciation to the many dedicated organizers and volunteers with ICOMOS Canada and Ryerson University for making the 2005 congress a memorable one for so many people.

Please accept my sincere best wishes for a successful and productive event.

Dalton McGuinty
Premier



Congrès 2005 d'ICOMOS Canada

Du 29 septembre au 1^{er} octobre 2005

Au nom du gouvernement de l'Ontario, j'ai le plaisir de présenter mes chaleureuses salutations à toutes les personnes qui assistent au Congrès 2005 du comité national canadien du Conseil international des monuments et des sites (ICOMOS Canada), présenté à l'Université Ryerson.

ICOMOS Canada est l'autorité nationale en matière de philosophie et de pratique de la conservation du patrimoine bâti. À ce titre, cet organisme joue un rôle de premier plan dans la sensibilisation à la conservation du patrimoine architectural. Je suis convaincu que le congrès de cette année sera propice à l'émergence d'idées nouvelles et créatives et permettra à toutes les personnes présentes de s'adonner à des échanges constructifs et fructueux. Au moment où sont rassemblés des collègues de partout au monde, l'occasion est idéale pour partager des points de vue, établir des normes et accroître ses connaissances professionnelles.

Que vous soyez déjà venus à Toronto ou qu'il s'agisse de votre première visite, j'ai le plaisir de vous souhaiter la bienvenue dans la plus grande ville du Canada, reconnue pour sa diversité. J'espère que vous profiterez des nombreuses activités et attractions offertes à Toronto, capitale de l'Ontario, durant votre séjour.

L'organisation d'une conférence de cette envergure requiert un travail de longue haleine. Je remercie les organisateurs, organisatrices et bénévoles dévoués d'ICOMOS Canada et de l'Université Ryerson, grâce auxquels ce congrès sera sans aucun doute des plus mémorables.

Veuillez accepter mes meilleurs vœux pour un congrès productif et couronné de succès.

Dalton McGuinty
Premier ministre de l'Ontario



Mayor DAVID MILLER

A Message from the Mayor

It is with pleasure that I extend greetings and a warm welcome to everyone attending the ICOMOS Canada Congress at Ryerson University and Historic Fort York.

Both of these venues celebrate your theme "Significance of Setting". Ryerson is a dynamic institution of higher learning which draws from and contributes to its downtown, urban setting. Fort York, the birthplace of Toronto, is facing the challenge of recognizing and relating to its rapidly changing neighbourhood.

Whether you are from Toronto or visiting for this Congress, I invite you to take time to explore some of our city's Heritage Districts, the colourful and exciting neighbourhoods that reflect our cultural diversity and some of the many other attractions our unique and vibrant city has to offer.

On behalf of Toronto City Council, I congratulate the Organizing Committee and offer best wishes to everyone for an informative and enjoyable conference and a pleasant stay in our city.

Yours truly,

Mayor David Miller



City Hall • 100 Queen Street West • 2nd Floor • Toronto, Ontario M5H 2N2
Telephone: 416-397-CITY • Fax: 416-696-3687 • E-mail: mayor_miller@toronto.ca



**2005 Congress
Organizing Committee
and Volunteers**

Tamara Anson-Cartwright

John Blumenson

Bernice Bradt

Mell Chapple

Lu Anne DaCosta

Masha Etkind

Wilfred Ferwerda

William Gerrard

Mary Glendinning

Jamie Higgins

Deborah Hossack

George Kapelos

June Komisar

Ian McGillivray

Richard Moorhouse

David O'Hara

David Spittal

Gail Sussman

Dianne Thompson

Richard Unterman

Special thanks go to the many Ryerson
Student Volunteers

**ICOMOS Canada
2005 Congress Committee
wishes to thank...**

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City of Toronto - Culture
Ontario Ministry of Culture
Ontario Heritage Trust

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Visitor Center

Historic Fort York

ICOMOS Canada ~ Ryerson University ~ Student Charrette

Partnering with Ryerson University and the City of Toronto, senior students from Ryerson School of Architecture were involved in a Charrette and design collaboration, focusing on the setting of one of Toronto's most significant sites, historic Fort York where Toronto began. Encroachment by surrounding



high rises, roadways and urban infrastructures threatens the integrity of this historic site, and developing the Visitors' Centre presents an architectural design challenge. The Student Charrette sponsored by Ryerson and ICOMOS Canada, the Canadian national committee of the International Council on Monuments and



Sites, had to address the site selection and schematic design for a Visitor Center at Historic Fort York that will be placed outside ramparts. ICOMOS Canada developed the charrette to involve young professionals and students in heritage conservation.

Thirty students from Ryerson and Fleming College participated in weekend event. Teams received guidance from Ryerson Faculty and City of Toronto staff along with volunteer experts from ICOMOS Canada, Australia ICOMOS and USA, Friends of Fort York, facility/ design and museum professionals. Each team selected a national ICOMOS Conservation Charter to analyze and apply its process within their design proposal. The student-designed Visitor / Interpretation Center at Historic Fort York will:

- link the City with the Fort and improve access and connections to surrounding neighbourhoods
- use the *Ontario Heritage Act* and *Planning Act* to conserve the Conservation District
- Incorporate a valued-based management approach to the new facility applying the Fort's *Statements of Significance (SOS)* and ICOMOS Charters (Canada, Australia and U.S.A.)

The charrette has been generously supported by the Historic Places Initiative – Ontario Ministry of Culture and the City of Toronto, Culture Department.



ICOMOS Canada 2005 Congress

ICOMOS Canada / Ryerson University Charrette

Historic Fort York, Toronto September 23- 25, 2005

Organizing Committee

FORT YORK

David O'Hara

David Spittal

ICOMOS CANADA

Tamara
Anson-Cartwright

Jamie Higgins

RYERSON

Prof. Masha Etkind,
Charrette Advisor

Prof. George Kapelos,
Dept. Head Architecture

HISTORIC PLACES MINISTRY OF CULTURE

Deborah Hossack,
Ontario Registrar

Lu Anne DaCosta
Dianne Thompson

Ryerson Teams - 3rd Year Architecture

TEAM USA

James Tenyenhuis

Scott Cairns

Andy Guiry

Kevin Hutchinson

Priyanka Bista

Carmen Szeto

Hamed Zarkesh

Elmira Yousefi

Enthia Poon

Andy Wong

TEAM ADVISORS

Clinton Brown, Architect, Buffalo

Batul Raaj, Intern, Lord Consulting

David Plouffe, Oakville

TEAM CANADA

Jordan Edmonds

Dave Stone

Dadmehr Shirazi Rad

Nick Seed

Anna Stefanovic

Heather Irving

Sean Truckel

Melissa Mazik

Jackie Pereira

Christina Basan

TEAM ADVISORS

Julian Smith, Architect, Ottawa

T. Anson-Cartwright, Min. of Culture

Lu Anne DaCosta, Historic Places

TEAM AUSTRALIA

Can Bui

Nicholas Discenza

Ryan Trinidad

Paul Dolick

Rachel Winkler

Yusra Niaz

Sam Moshaver

Brad Gascoigne

Robin Mckenna

Karl Van Es

TEAM ADVISORS

Meredith Walker, Australia ICOMOS

Jamie Higgins, McGillivray Architect

Deborah Hossack, Historic Places

Ryerson Faculty Advisors

June Komisar

Jonas Spense-Sales

Ian MacBurnie

Yew Thong Leon

Marybeth McTeague

Edward Wojs

Colin Ripley

Baruch Zone

Miljana Horvat

Greg Woods (Alsop Architects)

Fort York Advisors

David O'Hara

Fort York Administrator

David Spittal

Fort York Archaeologist

Brian Gallagher

Heritage Preservation Services

Jo Ann Pynn

Culture Division, City of Toronto

Heather Inglis Baron

Urban Development Services

Stephen Otto

Friends of Fort York

Museum & Conservation Advisors

Hugh Spencer

Lord Consulting, Toronto

Darren Newton

Lord Consulting, Toronto

Wladimir Papruha

Architect, Belarus

JoAnna McMann

Intern, Fleming College

Historic Places Initiative: A Values-Based Approach

Thursday September 29th, Historic Fort York, Toronto

"As a Heritage professional, practitioner or owner – Where do you fit in? What is your role? What are your responsibilities?"



Join heritage professionals and academics from across Canada and around the world and learn how the Historic Places Initiative in Ontario through the Ministry of Culture is making a difference in stewardship and conservation management. This one-day workshop will explore the value-based approach to heritage conservation as applied to the ICOMOS Canada Congress theme of "The Significance of Setting". Along with the results of the charrette by Ryerson University Students it will illustrate the possible responses to an applicable heritage challenge using Toronto's historic Fort York as a case study.

For further information please contact the Ministry of Culture, Historic Places Initiative at 416-314-0008 or email Dianne.Thompson@mcl.gov.on.ca

The Government of Ontario gratefully acknowledges the Government of Canada's contribution to this initiative

Participants will **Learn**:

- what is a value based approach to Heritage Conservation?
- how a value-based approach can guide decision-making
- how Ontario is making a difference through the Ministry of Culture and the Historic Places Initiative
- how technology has enhanced municipal engagement
- how the values-based approach to heritage is developing across Canada
- how the Historic Places Initiative framework developed by Parks Canada, will provide added value as we move forward
- how Ontario land-using planning policies, ICOMOS charters and the pan-Canadian Statement of Significances are applied to a heritage site

TIME	EVENT	
8:30 – 9:00 a.m.	Registration/Coffee	
9:00 – 9:30 a.m.	Opening Remarks: ICOMOS Canada– Vision for Values and Charters (Canada and International Context) Welcome to the Fort and Toronto Welcome to the HPI sponsored workshop	Michel Bonnette, President ICOMOS Canada Karen Black, Manager of Museums and Heritage Services City of Toronto, Culture Division Marjorie Mercer, Deputy Minister of Culture, Ontario Ministry of Culture
9:30 – 9:50 a.m.	HPI In Ontario Context: How does Ontario fit into this new Pan-Canadian Values-Based Approach to Historic Places?	James Hamilton, HPI Program Supervisor, ON
9:50 – 10:00 a.m.	Workshop Goal/Introduction to the Program	Deborah Hossack, HPI Register Developer, ON
10:00 – 10:15 a.m.	How can technology add Value? Community and Municipal engagement through online collaboration	Alan Bentley, HPI Knowledge Management Coordinator, ON
10:15 – 10:30 a.m.	Health Break	
10:30 – 11:45 a.m.	Historic Places Initiative: How is this Value-based approach developing across Canada? Lessons to be shared: Historic Places Initiative a Federal, Provincial Territorial Partnership engaging Communities, Professionals and Academics in a values-based approach to managing our Heritage resources Overall HPI Framework: Building on the foundations	Larry Pearson, HPI Alberta Kevin Barrett, HPI Nova Scotia Doug Olynyk, HPI Yukon Peter Frood, Director, HPI Parks Canada
11:45 – 12:15 p.m.	What is the value of the Historic Fort York? Statements of Significance (two perspectives): A National Historic Site, and a City of Toronto designated Heritage Conservation District	Shannon Ricketts, Senior Planner, Parks Canada National Historic Sites, and David O'Hara, Manager Historic Fort York/City of Toronto Culture Division
12:15 – 1:30 p.m.	Lunch <i>"Niinwin Dabaadjimowin – We Are Talking": presented by Philip Cote, Native Artist</i>	
1:30 – 1:50 p.m.	Setting the Stage: How are the values managed? Do ICOMOS Charters and Guidelines give sufficient guidance?	Tamara Anson-Cartwright, ICOMOS Canada & David Spittal, Archaeologist Historic Fort York
1:50 – 2:00 p.m.	Outline of the parameters used to guide the students' Charette: <i>"Find out about Historic Fort York – Visitor Interpretation Center"</i>	Prof. Masha Etkind, Dept. of Arch. Ryerson University
2:00 – 3:00 p.m.	Ryerson University (Architecture Dept.) Charette Presentations: 3 groups x 20min. ea.	STUDENTS
3:00 – 3:15 p.m.	Health Break	
3:15 – 4:00 p.m.	Q&A & Jury Comments Discussions & Conclusions	Jury
4:15 – 4:30 p.m.	Wrap-up & ICOMOS Canada Congress Announcements : Complimentary Wine & Cheese	



ICOMOS Canada Website – www.icomos.org/canada

ICOMOS Toronto 2005 Conference Coordinator – icomos2005@rogers.com



Initiative des endroits historiques : Approche fondée sur les valeurs

Jeudi 29 septembre, Lieu historique Fort York, Toronto

En tant que professionnel, praticien ou propriétaire d'éléments du patrimoine, quelle est votre place, quel est votre rôle, quelles sont vos responsabilités?



Venez assister à un atelier d'une journée, avec des professionnels et des universitaires du Canada et de partout dans le monde, et découvrez comment l'Initiative des endroits historiques de l'Ontario fait une différence, par le biais du ministère de la Culture, dans la gestion et la conservation du patrimoine. Cet atelier explorera l'approche fondée sur les valeurs en matière de conservation du patrimoine, appliquée au thème du congrès d'ICOMOS Canada « L'importance du décor ». Avec les résultats d'une « charrette » des étudiants de l'Université Ryerson, l'atelier illustrera les réponses possibles à un défi concret en matière de patrimoine, prenant pour cas d'étude le lieu historique Fort York à Toronto.

Pour plus de renseignements, s'adresser au ministère de la Culture, Initiative des endroits historiques, au (416) 314-0008 ou envoyer un courriel à Dianne.Thompson@mcl.gov.on.ca

Le gouvernement de l'Ontario remercie sincèrement le gouvernement du Canada de sa participation à ce projet

Les participants découvriront les réponses à ces questions :

- Qu'est-ce qu'une approche fondée sur les valeurs en matière de conservation du patrimoine?
- Comment une approche fondée sur les valeurs peut-elle guider le processus décisionnel?
- Comment l'Ontario fait une différence par le biais du ministère de la Culture et de l'Initiative des endroits historiques?
- Comment la technologie a rehaussé l'engagement des municipalités?
- Comment l'approche fondée sur les valeurs en matière de conservation du patrimoine se développe au Canada?
- Comment l'Initiative des endroits historiques élaborée par Parcs Canada permettra de donner une valeur ajoutée dans les projets à venir?

Comment les politiques d'aménagement du territoire de l'Ontario, les chartes d'ICOMOS et les énoncés d'importance pancanadiens sont appliqués à un site du patrimoine?

HEURE	ACTIVITÉ	
8 h 30 – 9 h 00	Inscription / Café	
9 h 00 – 9 h 30	Discours d'ouverture : ICOMOS Canada – Vision pour les valeurs et les chartes (Canada et contexte international) Bienvenue au Fort et à Toronto Bienvenue à l'atelier parrainé par IEH	Michel Bonnette, Président, ICOMOS Canada Représentants de la Ville de Toronto, division de la Culture Représentant du ministère de la Culture
9:30 – 9:50 a.m.	IEH dans le contexte de l'Ontario : Comment l'Ontario prend sa place dans cette nouvelle approche pancanadienne fondée sur les valeurs en matière de conservation du patrimoine	James Hamilton, Superviseur de programme, IEH, Ontario
9 h 50 – 10 h 00	Objectif de l'atelier / Introduction au programme	Deborah Hossack, Développeuse de registre, IEH, Ontario
10 h 00 – 10 h 15	Comment la technologie peut-elle donner une valeur ajoutée? Engagement des communautés et des municipalités par une collaboration en ligne	Alan Bentley, Coordonnateur de la gestion des connaissances, IEH, Ontario
10 h 15 – 10 h 30	Pause-santé	
10 h 30 – 11 h 45	Initiative des endroits historiques : Comment cette approche fondée sur les valeurs se développe au Canada? Leçons à partager : Initiative des endroits historiques, un partenariat fédéral-provincial-territorial qui fait appel à la participation des communautés, des professionnels et des universitaires pour une approche fondée sur les valeurs en matière de conservation du patrimoine. Cadre général d'IEH : Bâti sur les fondations	Collègues d'IEH, de partout au Canada Représentant de Parcs Canada
11 h 45 – 12 h 15	Quelle valeur a le lieu historique Fort York? Énoncés d'importance (deux perspectives) Lieu historique national et District de conservation du patrimoine désigné par la Ville de Toronto	Représentants de lieux historiques nationaux et de la Ville de Toronto
12 h 15 – 13 h 30	Dîner	
13 h 30 – 13 h 50	Définir le contexte : Comment les valeurs sont-elles gérées? Les chartes et les lignes directrices d'ICOMOS suffisent-elles comme guides?	Tamara Anson-Cartwright, ICOMOS Canada et David Spittal, Archéologue, Lieu historique Fort York
13 h 50 – 14 h 00	Aperçu des paramètres utilisés pour guider la « charrette » des étudiants : <i>Find out about Historic Fort York – Visitor Interpretation Center</i>	Prof. Masha Etkind, Département d'architecture, Université Ryerson
14 h 00 – 15 h 00	Université Ryerson (Département d'architecture) Présentations de la charrette : 3 groupes, 20 minutes chacun	ÉTUDIANTS
15 h 00 – 15 h 15	Pause-santé	
15 h 15 – 16 h 00	Questions-réponses et commentaires du jury Discussions & conclusions	Jury
16 h 15 – 16 h 30	Clôture et annonces du congrès ICOMOS Canada	

 **TORONTO**Culture

Site Web ICOMOS Canada – www.icomos.org/canada

Coordination du congrès ICOMOS Toronto 2005 – icomos2005@rogers.com

 **Ontario**

Summary and Introspective view of ICOMOS Canada / Ryerson Fort York Charrette

Prof. Masha Etkind

September 2005

During the 2004 Congress of ICOMOS Canada in Ottawa, a decision was made that the 2005 annual congress would take place in Toronto, in the academic environment of the Department of Architectural Science at Ryerson University. This is particularly fitting because it is the only university in Ontario where courses on Architectural Conservation are being offered to students at the undergraduate level. The objective was to invite students of architecture who are aware of and interested in conservation, to get involved in professional dialogue with members of ICOMOS Canada and consequently increase awareness of conservation issues among young professionals. The topic of the Conference was formulated as "*The Significance of Setting: Conserving Monuments and Sites in Changing Canadian Cultural Landscapes*".

It is with that background in mind that we organized the Student Design Charrette that was to explore the Setting of Historic Fort York, one of the most significant heritage sites in Canada.

The format of a charrette in a professional context, allows academics, students, and practicing professionals to interact, brainstorm and evaluate certain solutions for complex issues of development without the immediate constraints of budgets, applied legislation and a built-in hierarchy of bureaucracy typically involved when such issues are being addressed under normal circumstances.

In this charrette, thirty students from the third year class of Ryerson University's Architectural Science program explored, analyzed, and comprehended the past and present history of the development of and around the Fort. Students were to experience the site for 48 hours while interacting with a group of renown professional experts who shared with students their knowledge and experience. A group of academics participated in the process by contributing their own expertise in areas of conservation and design while also helping students to consolidate and process the professional input and formulate their own site analysis and approach.

The immediate task for the Charrette was to demonstrate a new understanding of the significance of the Heritage Site and to develop a schematic design for a Visitor Interpretation Center for Historic Fort York. The Center was to be placed outside the ramparts of the Fort but within a site in the designated historic district. The principles of one of three National Charters for Conservation practiced in Canada, Australia and the USA were to be implemented through the evaluation of the site

and in the proposed design changes. The planning principles for the Visitor Interpretation Center proposals were to:

1. Link the city with the fort.
2. Enhance Fort York as an important tourist destination.
3. Increase public awareness of Fort York.
4. Improve access and visual connections to the surrounding neighborhoods.
5. Address the vehicular access and the parking for the entrance to the Fort.
6. Reinforce pedestrian paths from the TTC.

A number of issues brought the design teams to a uniformly sensitive approach to the Visitor Interpretation Center proposal, including: The analysis and interpretation of meaningful history and the sensitivity of this archeological site; the condition of the Fort as an artifact; the conservation approach; the thorough study of circulation patterns to and through the site; the condition of the overhead presence of the Gardiner Expressway; and the understanding of the impact of the approved proposed high density development around the fort.

All three teams, using the respective conservation approaches of the charter they followed, came to a similar conclusion: movement through the sequence of open and enclosed spaces and a path that unveils the site and incorporates the fort as an artifact into the sequence of open spaces is the preferred solution for the visitors' approach to and through the site.

Demonstrated through a series of diagrams and visual studies the three proposals looked at the contemporary city, the timeline of its history, the present conditions of the site, the built form and the emerging city fabric of the surrounding setting, the series of adjacent open spaces, and the views and vistas leading into the site. These elements were at the core of all three proposals – the result of a productive synergy of students, professionals, and academics.

All three proposals of the three teams demonstrated insightful, mature and innovative approaches to a complex and unique problem. Their solutions showed: 1) The ability to grasp the depth of a complex task in a short period of time; 2) incorporation of high levels of new knowledge into the synthesis of a design process; and, finally, 3) the ability to produce visual and verbal documentation to support their findings and responses. All these demonstrated the great success of the Charrette as a learning experience for students, an important value for the development of the city, and a significant advancement for conservation issues in the Province of Ontario and in Canada.

ICOMOS Canada / Ryerson Fort York Charrette



The experience of the charrette brought Ryerson students into a close examination of the question of time and their experience of time in the interpretation of this very important historic site in Toronto.

First, by living on the site, and experiencing it over a number of days and nights, the students had the opportunity to experience the nights, mornings and afternoons of this very special place. In doing so, and by living at the Fort, students also had the experience of the fort as it may have been understood in the time of a soldier in the early days of this city's history.

Time also has multiple readings to the students. Living as they do at the beginning of the twenty-first century, these students have a conception shaped by their own experiences and worldview. Their perceptions and understandings are no doubt prompted by a world filled with the devices and opportunities of today: the iPod, cell phone, internet and global travel, as well as a world overshadowed by other concerns, including climate change, security and limited resources.

Interpreting Fort York to meet the multiple readings of past and present time - diurnal, seasonal and epochal, is the challenge addressed by these students. Juxtaposed between a distant past and an uncertain future, the interpretation of Fort York requires sensibilities to mediate these multiple readings of time and, in doing so, present the Fort as a viable part of the current urban condition.

George Thomas Kapelos AB MCP M.Arch. OAA MRAIC RPP OPPI
 Chair and Associate Professor Department of Architectural Science
 Ryerson University



SUMMARY OF PRESENTATIONS

Presented at the
Historic Places Initiative: A Values-Based Approach

**PRE-Congress Workshop for ICOMOS Canada
at the Historic Fort York**

September 29, 2005

Alan Bentley

Alan is the Knowledge Management Coordinator, Historic Places Initiative with the Ontario Ministry of Culture and has over 20 years of program and project management experiences in the voluntary, private and public sectors. He has published and presented papers at conferences on citizen engagement, knowledge management, organizational capacity building and the impact of technology on organizations. He holds a BES in Urban and Regional Planning from the University of Waterloo and a MBA from McMaster University.

The Ontario Heritage Portal (OHP) is a web-based heritage property information system. It enables the provincial government and local communities to preserve Ontario's cultural heritage by enhancing the existing Ontario Heritage Properties Database, and providing municipal partners with the capacity to submit nominations of Ontario's designated heritage properties for listing on the Canadian Register of Historic Places' website. The key focus of the Ontario Heritage Portal project was to develop the capability for municipal partners to submit online nominations of designated heritage properties to the Canadian Register of Historic Places. The HPI (Historic Places Initiative) Ontario strategy of municipal engagement focuses on populating the Canadian Register of Historic Places by building the heritage capacity of local governments through training. The Ontario Heritage Portal enables municipal engagement by incorporating a web-based collaboration space with online form for the submission of the required documentation to nominate a designated heritage property. Seamless online service requires organizations to refine internal business practices. This presentation will provide an overview of the processes undertaken to develop the OHP and a municipal engagement strategy and lessons learned from the development of a collaboration space for municipal, provincial and federal partners.

PRESENTATION SUMMARY:

NB: This presentation was modified and presented by Chris Mahood: Outreach Advisor for the Historic Places Initiative, Ontario Ministry of Culture

Key Messages:

- The Ontario Heritage Portal through a secure online Nomination form enables Municipalities to submit their designated properties to the Province for listing on the Canadian Register of Historic Places.
- The Province provides Municipalities with the needed technical support and training to ensure they are successful in their submission and recognized for their individual and often unique community heritage values.
- This tool allows for individual Municipalities to showcase their heritage values, through their designated heritage properties, to National and International audiences while broadly contributing to "A Culture of Conservation".

Peter Frood

Peter Frood is Director of the Historic Places Program Branch in the f the National Historic Sites Directorate of Parks Canada. He is responsible for developing and implementing core program conservation tools supporting heritage conservation in Canada. These include the Canadian Register of Historic Places, Standards and Guidelines for Conservation of Historic Places in Canada and a certification process for conservation projects seeking funding through the Commercial Heritage Property Incentives Fund. Peter has served as Manager of the Co-op in Holman, NWT. He has varied working experience in the Department of Indian Affairs including

self government, claims, and treaty negotiations and program policy planning for education, housing and community infrastructure. He has also worked with the Federation of Canadian Municipalities promoting effective municipal/Aboriginal relationships. He has earned a Masters in Environmental Studies from York University and a Masters of Public Administration from the Kennedy School of Government at Harvard University.

Historic Places Initiative: Transforming the Heritage Conservation Sector in Canada. Based on a typology of available policy levers for the heritage conservation sector, this presentation will situate policy and program developments now being implemented through the Historic Places Initiative, highlight other measures that have been proposed and suggest directions for further development.

PRESENTATION SUMMARY:

QUESTION: "Strengthening a Culture of Conservation: How do we know when we are there?"

- Federal leadership continues to be essential and shapes how Parks Canada works: strengthening a Culture of Conservation is a "core principle"
- A collaborative government initiative evolved from a comment from Prince Philip to Sheila Copps, then Minister of Canadian Heritage that Canada should have a "National Trust"
- Christina Cameron, Director of Parks Canada penned the requirements and identified the needs
- The Historic Places Initiative's core program was developed from 2001-2003 and rolled out from 2003 – 2005
- Identified 17,000 potential properties that could be recognized on the Canadian Register of Historic Places: Targeted for March 2009 to be completed
- Challenges identified at the Federal level include lack of documentation; lost files; lost location data etc.
- Different jurisdictions have different approaches to designation and nomination process
- On-line survey at the CRHP website indicated over 11,000 visitors to date; 200 responses to a questionnaire indicate low levels of student/teachers are visiting the site
- Key tool: Standards and Guidelines: are being used by all Provinces in some way except Quebec, however all Provinces are distributing them
- The North has requested more input regarding cultural landscapes as they have less of the built heritage than other areas of Canada
- Local governments have requested updates to material and ongoing information

ANSWER: "Past and Present develops the Future"

- Maturing legislation in all jurisdictions is integrated into other strategies: Urban Development, Sustainable Development, Energy, Community Development and Economic Development Strategies.
- Increase in concentration of Professional Development into the field of Conservation
- Pan-Canadian Association of Heritage Professionals
- Protection/Regulation strengthening Federal Legislation with an Historic Places Act
- Developing a Historic Places Trust
- Developing Aboriginal Programs
- Developing a Tax Program: Capital Costs depreciation
- National Historic Sites Cost Savings Projects
- Commercial Tax Credits
- Strengthen at Provincial and Community support programs
- Ask all governments "Are they optimizing their powers with respect to Heritage Policy"

Shannon Ricketts

Shannon has been with Parks Canada for the past several years. She has worked in the capacity of architectural historian preparing research papers for the Historic Sites and Monuments Board of Canada and as a planner working with site managers across Canada. More recently, she has been involved with the Historic Places Initiative, and is currently responsible for managing the production of Statements of Significance for the nearly 1000 National Historic Sites that will be listed on the Canadian Register of Historic Places. Shannon is also co-author of the 2004 publication, A Guide to Canadian Architectural Styles.

Shannon discussed how the National Historic Sites and Monuments Board develops a "Statement of Significance" for a National Historic Site. The Statement of Significance for the Historic Fort York was provided as a sample.

PRESENTATION SUMMARY:

Statements of Significance National Historic Sites of Canada Fort York National Historic Site of Canada Official Recognition

- Ministerial approval of Historic Sites and Monuments Board of Canada (HSMBC) recommendation
- HSMBC Minute of Board meeting with reason for designation and boundaries of site
- Reason for Designation

- Fort York was designated a National Historic Site of Canada in 1923 because:
 - Fort York constituted the primary defensive position of early York (Toronto); and
 - the seven buildings erected between 1813 and 1815 are important surviving examples of British military architecture

Boundary Description

The designated place is in two parts:

- a large irregular polygon enclosing all structures and archaeological resources administered by the City of Toronto that are directly related to the reasons for national significance (16.6 ha.) as follows.....,
- and the smaller but related Victoria Square (at the corner of Wellington, Portland, and Niagara Streets, a .81 ha. site whose boundaries coincide with the area leased by the Department of National Defense to the City of Toronto

Description

- A verbal “picture” of the current state of the site
- General location (includes city/town and province)
- Describes principal components
- Says what the official recognition includes

Heritage Value

- Begins with verbatim quotation of the HSMBC reasons for designation
- Identifies where heritage value resides and more fully describes the reasons for designation (heritage value)
- Mentions important architects/designers/associated persons/events/dates
- Cites source documents (HSMBC Minute/ Commemorative Integrity Statement)

Character Defining Elements

- Introduced by qualifying statement: Key elements contributing to this site include, to signal that not every important aspect of this site may be mentioned here (experience has shown that these documents tend to be read legalistically when used as a guide for the certification of conservation proposals)
- Identifies major elements directly related to the reasons for designation (i.e. those elements carrying heritage value)
- Specifies what about those elements is essential for protection

- Can include significant elements of landscape and built resources (style, form, materials, design, spatial relationships), as well as location, view planes, setting, uses, and cultural meanings or associations, if related to reasons for designation (heritage value)

Larry Pearson

Larry Pearson obtained his BA from Queen’s University where he studied Art and Architectural History. He holds a Master of Environmental Design Degree in Architecture from the University of Calgary. Mr. Pearson has been employed by Alberta Community Development since 1979 where he has been involved in the preservation and development of Alberta’s historic resources. Currently he manages the Protection and Stewardship Section of ACD’s Heritage Resource Management Branch. Larry has been involved in the development of a wide variety of historic sites, including the Ukrainian Cultural Heritage Village, Fort George-Buckingham House PHS, and the Bar U Ranch NHS. In 1996-1997 he led a team that documented and disassembled St. Onufrius Church so that it could be moved and reconstituted in the Canada Hall of the Canadian Museum of Civilization in Gatineau. The project team received a Gold Premiere’s Award of Excellence for this project. Larry has served as a Director of the Association for Preservation Technology. He has lectured at the, the University of Alberta, the University of Calgary, Simon Fraser University, Concordia College, and the Northern Alberta Institute of Technology and in Parks Canada Training Courses.

Larry will examine Alberta’s criteria for determining heritage significance and the role these play in the articulation of heritage value.

PRESENTATION SUMMARY:

- Alberta’s challenge is to get Communities to designate their properties: most designations are Provincial



Blacksmith Shop, Sexsmith

- Alberta judges heritage properties against the Historic Places Initiative’s “Standards and Guidelines”
- Alberta has undertaken a re-evaluation of Evaluation Systems
- Assessed the Kalman model (Canadian), US Model, New South Wales (Australian) Model and current Alberta model
- Identified key issues with each system
- Used New South Wales Model of a property possessing at least one of the identified criteria allows it to be considered for designation

- Includes “non” heritage values; themes of local, state or national significance
- Alberta will not designate something you can not see or a moved building as a “Sense of Place” is important
- Alberta does not designate Archaeological sites or cemeteries (human remains)
- Critical “is this place significant” and are its values possessing “integrity”

Limitations of existing system

- Cumulative nature – worked against places that are primarily of value for one reason
- Age – undervalued Alberta’s more recent history
- Architect/builder – undervalued places that were not designed by an architect
- Integrity – did not link integrity to heritage value
- Limited in scope – did not provide a framework for the evaluation of a wide range of resource types

The New Direction

- An adaptation of the U.S. National Register Framework
- Can be applied to a wide range of resource types,
- Places are evaluated within their historic context, making “heritage value” readily identifiable,
- Places need to meet only one criterion to be eligible for designation,
- Significance and integrity are formally linked in the evaluation process
- Character defining elements that relate to the retention of heritage value are more readily identifiable.
- Evaluation framework can be applies in both a provincial and local context.

Significance Criteria

- **Theme / Activity / Event**
Resources directly associated with themes, activities or events that have made a significant contribution to the broad pattern of our history; OR
- **Institution / Person**
Resources directly associated with significant institutions or with the lives of significant persons in our past; OR
- **Design / Style / Construction**
Resources embodying the distinctive characteristics of a type, style, period, or method of construction, or that represent the work of a master, or that possess high artistic values, or that present a significant and distinguishing entity the components of which may lack individual distinction; OR

- **Information Potential**

Resources that have yielded, or may be likely to yield, information important in history, prehistory or natural history; OR

- **Landmark / Symbolic Value**

Resources that are particularly prominent, or conspicuous, and that have acquired special visual, sentimental or symbolic value that transcends their function. Landmarks contribute to the distinctive character of the Province or a region of the Province.

- **Integrity**

The ability of the resource to convey its significance: Integrity is based on significance. Only after significance is fully established can integrity be assessed. Aspects of integrity: Location, Design, Environment, Materials, Workmanship, Feeling, Association.

Exclusions

Resources not eligible for designation:

- Buildings, structures or objects that have been moved to an historical park or village
- Human remains

Resources not *ordinarily* eligible for designation:

- Cemeteries
- Birthplaces
- Structures that have been moved
- Reconstructed buildings
- Resources primarily commemorative in nature
- Resources that have achieved significance in the last 50 years

All criteria have “special circumstance” evaluation as well, as per the above defined headings and in particular to the individual site.



John Snow Residence, Calgary



Boulton Creek Cabin, Kananaskis



St. Peter and Paul Russo Orthodox Church
Smoky Lake County,

Kevin Barrett

Kevin Barrett has been Manager of the Nova Scotia Historic Places Initiative since the beginning of 2005. He is also Manager of Nova Scotia's Heritage Property Program which oversees and advises on provincially and municipally designated heritage properties. Prior to joining the province in 2003, he was for six years the Heritage Planner with the Halifax Regional Municipality (HRM). He holds three degrees: Bachelor of Business Administration (Acadia University, 1988), Bachelor of Environmental Design Studies - Architecture (Technical University of Nova Scotia (Dalhousie), 1991), and a Masters in Urban and Rural Planning (Technical University of Nova Scotia (Dalhousie), 1996). Mr. Barrett is also a Certification Agent with the Canadian Historic Places Initiative.

Nova Scotia's rich heritage includes structures and places that reflect the earliest of European settlement in Canada, as well as ancient aboriginal settlement. Its historic places have been shaped by many different cultures over the centuries. To date, 266 historic places in Nova Scotia have been captured on the Canadian Register. Describing historic structures, sites, and places in Statements of Significance poses a particular challenge and raises a few questions about the Statements themselves. How are Statements of Significance being used? How should they be used? What are the benefits and concerns associated with the way Statements are now being researched and written? What is Nova Scotia's experience with this tool in conserving the province's historic places? This presentation will touch on those important questions while pointing to a prime Nova Scotian example: The Bailey House, built c. 1770, was once an elegant roadside inn frequented by historic figures; it has been restored and is operating again, as an elegant Bed and Breakfast. The presentation will describe how its two Statements of Significance were successfully used in this case for conservation, education, preservation and promotion.

PRESENTATION SUMMARY:

Historic Places In Nova Scotia

- Initiated NSHPI in 2004
- Identified at least 1500 Historic Places in NS and includes buildings, archaeological sites, cemeteries etc. as long as protected by Legislation
- Heritage Property Act, Museum's Act, Special Places Act, and Cemetery's Act
- Nova Scotia has both Municipal and Provincial Heritage Property Designations
- Provincial Staff responsible for 268 Provincial Designated Properties
- Trained staff to write SoS's for Provincial Designations
- All rationale for designation is valued and respected

Municipal Service Agreements

- Developed strategy of 'Municipal Service Agreements' to draft Statements of Significance for their Heritage Properties
- Municipal Staff in 55 Municipal Units responsible for about 1300 Municipal Designated Properties
- In 2004, signed 5 Agreements
- Captured 100 municipal properties
- 2005, 126 new nominations were submitted
- 6 new Agreements under review
- Potential to capture 105 additional places
- Provincial staff documenting additional 30 properties

Use Of Statements Of Significance

- Gaining more experience with SOS
- Tool to promote, preserve and protect historic places
- Example, the Bailey House, Annapolis Royal

The Bailey House – its history

- Built in c. 1770
- Designed in the Georgian Style
- primarily a boarding house in the early days
- Both Municipal and Provincial Heritage Designations
- Associated with famous people throughout its early history



Duke of Kent



Sam Slick



Thomas C. Haliburton

- The SoS is used to **promote** the Bailey House on the Properties own Web site as well as the Provincial and Canadian Register of Historic Places Web sites.
- The SoS, through the identification of the character defining elements and the Standards and Guidelines help identify appropriate Conservation methods which leads to the **preservation** of the site.

Guides Alteration proposals; such as - Windows

- Assess existing condition
- Standards & Guidelines: Repair, restore, replace
- Determining appropriate action in relationship to SOS

- Funding opportunities – Heritage Property Program
- Conservation Work Grant
- Conservation Advice Grant
- Provincial Tax Rebate

Protection

- Statement of Significance clearly defines heritage value
- Tool for property owners, heritage officials, researchers
- Identifies key features – character defining features
- The Commercial Heritage Properties Incentive Fund

Concerns regarding SOS's:

- Statements can be vague
- Supporting documentation may be incorrect and outdated
- Ongoing process to update and correct content



The Bailey House

Doug Oylynk

Doug is the Historic Sites Coordinator for Yukon's Department of Tourism and Culture. Previously he worked with the Engineering and Architecture Branch of Parks Canada in Winnipeg. He is Canada's representative on the ICOMOS International Polar Heritage Committee and a member of the board of ICOMOS Canada. He is responsible for the research, planning, development, management and presentation of Yukon historic sites. These sites range from an 1890s American whaling station on an island in the Beaufort Sea to Klondike Gold Rush era structures in Dawson City to a community of over 40 structures along the bank of the Yukon River, abruptly abandoned in the 1950s. A good deal of his time is spent working with First Nations on cross cultural heritage issues and sites. A number of these sites are co-owned and co-managed as a result of ground breaking, recently negotiated land claim and self government agreements. Doug studied engineering and architecture at the University of Manitoba and has spent 30 years working in the field of heritage conservation.

Doug provided insight into the broad range of heritage values in Yukon, a place of majestic and rugged landscapes in which a diverse and unique ecology, isolation and an often harsh environment have shaped man's relationship with the land. Yukon's human population has tenuously occupied this part of the continent since the earliest peopling of North America.

PRESENTATION SUMMARY:

- Enjoys a "Top of the World Perspective"



- Natural phenomenon of global warming affecting heritage settlements on Herschel Island: Buildings may become underwater archaeological sites in very near future
- Issue is to move them or leave them:

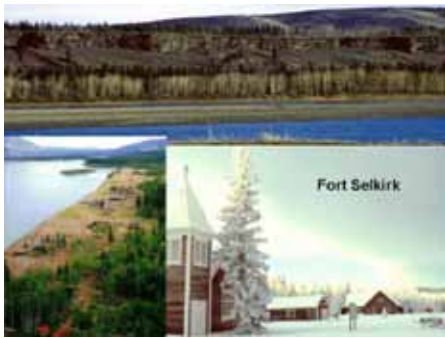


- example of doing nothing has resulted in gravesites of Indigenous Peoples having been wiped out
- No Ancestors for continued care; earth is pushing coffins out onto the surface – Question: what can be done?



- Natural features: some are part of the indigenous peoples traditions and myths such as old caribou fencing have fallen out of use: Question: what to do to preserve these values?

- A management committee formed to protect an abandoned church was comprised of members from another culture: are the real/original values identified correctly?
- Archaeology sites in the Yukon can be vast,: How do you define and identify ‘boundaries’?”
- Dawson City: Community values are often split over issues such as whether to replace a historic ferry system with a modern bridge?
- As part of the Klondike World Heritage Site it is interesting how governments interpret value statements
- Value of urban myth to a site: such as the associated myth in Fort Selkirk



HPI WORKSHOP AND RYERSON/ICOMOS CHARRETTE

Ryerson students worked and stayed at Historic Fort York over the weekend prior to the ICOMOS Pre - Congress Workshop. The Workshop event provided the students with a forum for presentation of their results. The impact of the Fort experience was reflected in the level of discussions and resulting presentations.

The Fort and world ICOMOS experts alike were impressed by the students’ high level of understanding of the issues facing the Fort and the full “Significance of Setting”.

The Historic Places Initiative for the Ontario Ministry of Culture provided the “Statements of Significance”, prepared using the City of Toronto’s Conservation District Designation and the National Historic Sites and Monuments Board Heritage Designation as criteria. These documents were invaluable to the students understanding of the “heritage values” for the site from a wide perspective and played a key role in protection of these values when making design decisions.

Benefits of participation in Workshop and Charrette for HPI:

- Created new partnerships between Historic Fort York, City of Toronto, ICOMOS Canada and the Historic Places Initiative of the Ontario Ministry of Culture

- HPI was able to showcase its approach to heritage conservation – through presentations and involvement in the Charrette – not only to international and local heritage conservationists, professionals and ICOMOS Canada but also to architectural students and academics from Ryerson University.
- HPI Ontario was able to bring together people from other HPI jurisdictions including Nova Scotia, Yukon Territory and Alberta as well as Parks Canada to participate in the workshop and showcase HPI’s efforts nationally.
- HPI was able to showcase its recent achievements including the development of the *Ontario Heritage Portal* to heritage conservationists and workshop attendees.
- Linked HPI approaches to Heritage conservation to a practical situation – the building of a visitor/ interpretation centre at Historic Fort York
- HPI Ontario was able to promote the initiative to over a hundred and fifty heritage conservationists and professionals, students and academics by holding the pre-ICOMOS congress workshop.

Perceived Benefits in Students participation in Charrette and Workshop:

- Ryerson Students gained a valuable perspective on HPI’s valuebased approach to heritage conservation through their participation in the charrette.
- Ryerson students also were able to present to and interact with heritage conservationists and professionals from around the world and locally - receiving feedback on their projects.
- Ryerson students gained a unique and intimate understanding and appreciation for Historic Fort York.
- Ryerson students contributed their skills and creativity to the future planning of Fort York.
- The student’s displays will go to the ICOMOS world Congress in China in 2005.

END Note: This document was prepared for information purposes only and do not necessarily reflect the attitudes and/or policies of the Ministry of Culture, the City of Toronto, ICOMOS Canada or Parks Canada.

Charrette Team Canada



Fort York

S. O. S.

The site of **Fort York** has within it a **dramatic contrast** between past and present: the historical **fabric** and the modern urban city are caught in **juxtaposition** to one another. This contrast creates a **lasting impression**. A unique setting creates a **bold phenomenon** that differs between individuals. How then do you take an individual experience and impose a **common goal**? The **meaning** of a heritage property changes over time and differs from person to person. The modern city has given new **value** to a piece of heritage. A **life cycle** becomes evident. The fort had once protected the city, but now has lost this function. Ironically, there is a **role reversal** and the fort is now in need of **protection**. Nonetheless, although its function has changed, the **challenge** is to make the heritage value evident. In such a **complex setting** how is this attainable? Along the same physical **path** in documented history, within the fort, a **phenomenological experience** is created by the strong visual presence of both **past and present**. Through making connections the fort has new **functions**. It is both a piece of heritage and a part of daily life. This **enhancement** attaches significance that differs among users. Thus a personal **interpretation** of value is determined. If we fail, the fort will die. If we succeed, it can be **immortal**.

ICOMOS/Person University Design Charrette: Significance of Setting, Conserving Monuments and Sites in Changing Canadian Cultural Landscapes, Historic Fort York, Toronto

Levels of Intervention - Preservation: The fort had once protected the city and is now in need of protection. Preservation includes the retention of the existing form, material and integrity of the fort within the rampart. **Rehabilitation:** Through making connections the fort has new functions. The modification of Garrison Rd., parking location, pedestrian pathways, and historical staircase on south east corner to adapt to new uses. **Redevelopment:** The challenge is to make the heritage value evident. The insertion of a new Visitors Centre, pedestrian walkway, land bridge, and architectural gesture that does not disrupt the existing landscape and is sympathetic to the setting. **Activities - Maintenance:** Accessibility and visibility through green belts connect north - south and east - west to residential areas of the city, pedestrian walkways along historical path within site, and an architectural gesture of a forgotten shoreline are sensitive to the fragility of the site and setting. **Removal:** Only a portion of Garrison Rd. was removed to retain historical significance yet accommodate new paths; an existing parking lot was removed and landscaped to maintain ecology throughout the site; the existing pedestrian connection with Bathurst bridge was moved to maintain the integrity of the historical original entrance; the fence under the Bathurst bridge was removed to allow accessibility through and around the site; Fleet St. removed between Fort York and Strachan St. allowing pedestrian flow southward yet maintaining TTC access. **Additions:** The Visitor Interpretation Centre is added to welcome and inform visitors into the site. It is along a proposed green discovery walk, sensitive to views out of preserved historical fort and addressing visibility from street; pathway under the Gardiner acts as an interactive walk informing visitors of historical significance; bridges over existing rail lands connect city to fort along pedestrian paths; staircase off Bathurst St. bridge connects north to Victoria Park; architectural gesture mimicking original shoreline allows visibility into the site; pedestrian pathway under Strachan Ave. addressing west portion of historical site; cobblestone entrance replacing the concrete of Garrison Rd.; landscaping along the north side of the Fort; pedestrian pathways strategically located throughout entire site; parking facilities underneath Gardiner Expressway utilize unused space; and a new road entrance connected by Fort York Blvd. allowing alternate accessibility. **Principles** -Respectfully existing fabric is fundamental to the activities of protection and enhancement. **Protection:** Protective efforts include the entire site of the Fort York within the ramparts, the military cemetery, and a substantial portion of Garrison Rd. to maintain historical significance. Due attention was paid to the significant setting of the historic position of Fort York. Special care was taken to preserve the Fort, yet much attention in the design process was devoted to re-establishing the original strategic position of the Fort when it was first built, including proximity to original shoreline, position on a promontory, and location near Garrison Creek. The existing sign on the north - east corner addressing Bathurst street is proposed to be relocated to a more visible and heavily-trafficked position. As well, parking facilities were relocated to enhance potential green areas and take advantage of existing "brownfields," (beneath Gardiner Expressway) **Enhancement:** Enhancement areas include: Garrison common, portion of site west of Strachan, east of Bathurst, and south of Gardiner Expressway. Garrison Blvd was made pedestrian friendly by use of historically sympathetic materials (cobblestone). Beneath the Gardiner was completely redesigned in order to take advantage of the unique urban/potentially pedestrian-friendly space. Enhancement was extended off of site boundaries to influence design to the north of Garrison commons, the south of Fleet St. and connection to Victoria Park. Great attention was paid to a minimal impact of built form on the already dense urban landscape to attract a pedestrian-friendly environment invoking interest to the historical Fort York.

SECTION A
1: 200

The site plan depicts preservation of the vertical separation between vehicle and pedestrian traffic. The proposed parking beneath the Gardiner Expressway makes effective use of the current unused space. Garrison Blvd has been closed off to vehicular traffic to create pedestrian walkways.

SECTION C
1: 200

The South Eastern point of the base of the rampart is a great place for visitors to see the historical journey into the Fort. The use of the land under the separation of buildings which the fort once provided visitors was able to connect and walk along the site through the Lake Ontario parking lot back into the historic complex.

SECTION B
1: 200

Under the Gardiner Expressway is the original Fort York. A walk along the waterfront and back to the shore is now possible.

SECTION D
1: 1000

The site plan depicts preservation of the vertical separation between vehicle and pedestrian traffic. The proposed parking beneath the Gardiner Expressway makes effective use of the current unused space. Garrison Blvd has been closed off to vehicular traffic to create pedestrian walkways.

1

urban fabric a fort york community

200 years ago the Town of York, and Fort York lived in an equal relationship. A symbiosis of people; an interrelationship that established each others importance: one was the protector, the guardian of a new town. The other was a vital culture, growing at its seams. But now in the present, the relationship has turned parasitic.

In such a relationship, the parasite lynchies to the host to provide it with the necessary elements of life. Fort York, in 2005, is that parasite.

Toronto can gladly move on without it, live and prosper without its presence. But life is more than just necessity. Life is rich and textured.

The current state of Fort York needs a shift in its paradigm to remain vital. No longer is it the guardian of the Town of York. No longer does it protect the shores; no longer is that shore even there.

This charrette proposes a responsible refocusing of the Fort's identity. To redevelop the symbiotic relationship it has with the city, by integrating the primary principles of the Australian preservation act, The Burra Charter. Those principles are:

1. Article 2- To preserve places of cultural significance.
2. Article 3- To make minimal changes, when there is site intervention.
3. Article 7- To make a place of compatible use.
4. Article 12- To integrate the community during the process and aftermath of the preservation.
5. Article 22- To reinvigorate the historical presence of the original site.

The City of Toronto has grown several times its number in the past 20 years. This growth has indications to continue: Toronto and the GTA is said to double its population in 30 years and development surrounding the Fort York site is believed to migrate 20,000 new residents within half that time. Perhaps, reinvigorating the Fort York site into the city of Toronto is an impossible task, because the City of Toronto is now impossibly large. However, the Fort is presented a unique opportunity to once again anchor a community: the 20,000 new residents and to act as a catalyst to what can ultimately become the emergence of a new community within the quilt of the Toronto landscape.

The Fort

Buffer + Nodes

I ♥ FY

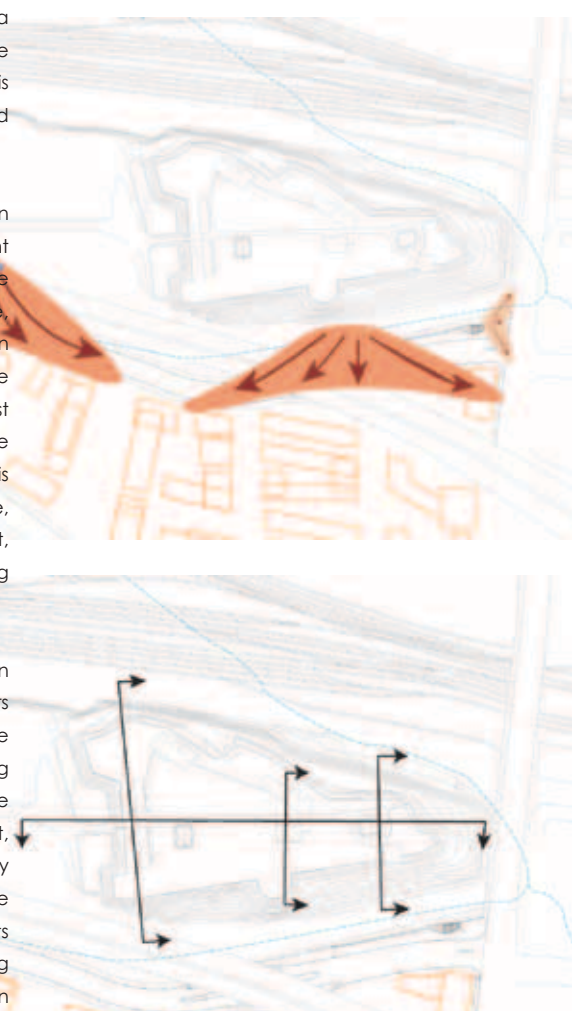


Isn't this what the citizens of Canada feel patriotic about? The essence of the multiculturalism in Canada displaces national patriotism and instead, invigorates the smaller community (Little Italy, Cabbagetown, etc.). It is this quality that generates pride for public spaces and cultures and can ultimately, produce a Fort York District.

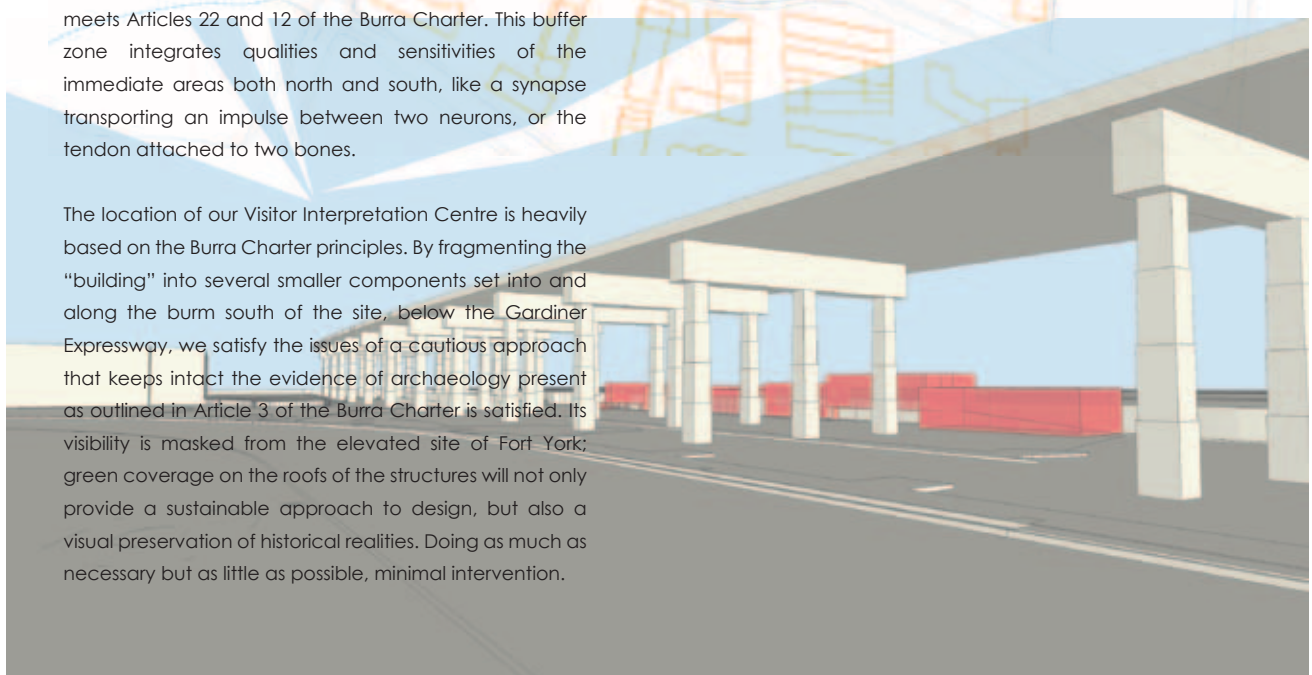
Currently at the Fort York site, at the intersection between Bathurst and Fort York Boulevard, lies a steel monument detailing the significant dates of Fort York. The staircase the monument nurtures leads us down this timeline, eventually culminating in...nothing. It is an underdeveloped area that can act as the catalyst to the site's resurgence. Our parking will be placed on the east side of Bathurst, on a site well below the bridge, yet at the same grade as the foot of the stair, west of the street. This site, though within the boundaries of the protected zone, is not historically and archaeologically significant, according to David Spittle, Toronto's leading archaeologist.

Upon leaving their vehicles behind, the visitors shall begin their journey in a newly developed parkette that ushers movement towards the Visitor Interpretation Centre. The processional boardwalk not only takes the visitors along the historically significant coastline to present the tremendous scale from the elevated height of the Fort, but also acts as a physical interface between the history and future of Toronto. It does not distort or obscure the cultural significance of the place, instead enhancing its interpretation and appreciation. By re-establishing historical dominance held on the site the new design meets Articles 22 and 12 of the Burra Charter. This buffer zone integrates qualities and sensitivities of the immediate areas both north and south, like a synapse transporting an impulse between two neurons, or the tendon attached to two bones.

The location of our Visitor Interpretation Centre is heavily based on the Burra Charter principles. By fragmenting the "building" into several smaller components set into and along the berm south of the site, below the Gardiner Expressway, we satisfy the issues of a cautious approach that keeps intact the evidence of archaeology present as outlined in Article 3 of the Burra Charter is satisfied. Its visibility is masked from the elevated site of Fort York; green coverage on the roofs of the structures will not only provide a sustainable approach to design, but also a visual preservation of historical realities. Doing as much as necessary but as little as possible, minimal intervention.



Section Plan Contextual Relationships





3

The buildings are also located to loosely follow the grid structure of the Gardiner Expressway to produce views into the urban parkette south of the Fort. Ironically, these buildings produce an inverted fortress; here, the facing and opening of the buildings do not guard but expose the site for invitation to the community. Furthermore, the facing of these buildings provide a "store-front" axis that invite visitors to participate and explore the underside realm of the Gardiner. It is this interaction between the Fort and the southern development that cultivates a healthy community underneath the Gardiner. It also compliments the urban fabric of this zone by conditioning a dialogue with podium levels of the condo developments across the street.

Although seemingly random in setting and nature, each building is strategically placed within this fragmentation to maximize views both from within the site and out. The administrative building, located furthest west is slightly turned to maximize views coming out from the south. The café, souvenir shop and staff office help bring the Visitor Interpretation Centre together by creating a gentle and inviting curve welcoming people into the site, and creating a dramatic frame for direct entry to the fort. The multi-media centre and auditorium are designed with the intention of drawing new visitors to the site from the boardwalk.

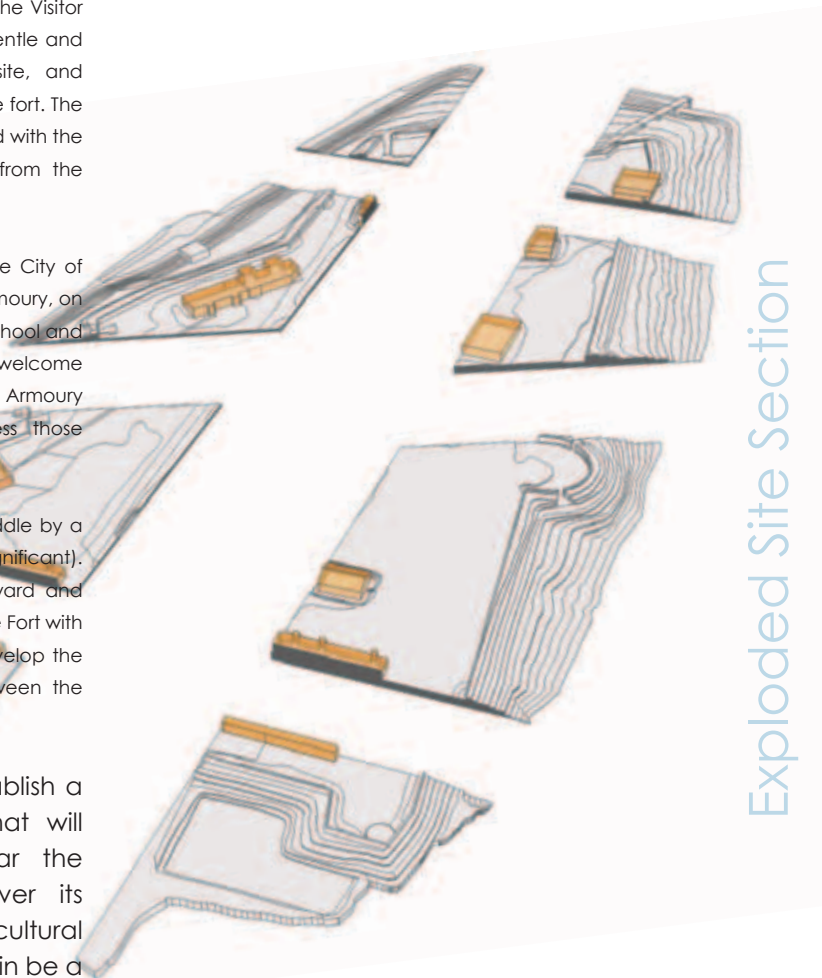
In anticipation of growth in the community, the City of Toronto, has shown interest in converting the Armoury, on the south-west corner of the site, into a library, school and community centre. We believe Fort York should welcome this venture, and propose that the lot next to the Armoury be converted as an urban park to address those programmatic needs.

Currently, the Fort York site is split down the middle by a parking lot and nursery (neither are historically significant). Our proposal, after moving the parking eastward and relocating the nursery off-site, is to reconnect the Fort with the Burial Grounds, by investing efforts to redevelop the Garrison Commons and bridge the gap between the east-west axis.

With this proposal, we hope to establish a symbiotic Fort York Community that will emerge as a major district near the waterfront. The Fort will rediscover its importance not by novelty, but by cultural significance. Fort York will once again be a part of the *urban fabric*, one it established long ago.



Plan Conception



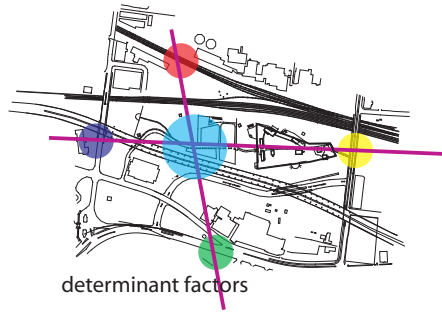
Exploded Site Section

can bui. nicholas disenza. paul dolick. brad gascoigne. robin mckenna. sam moshaver. yusra niaz. ryan trinidad. karl van Es. and rachel winkler.

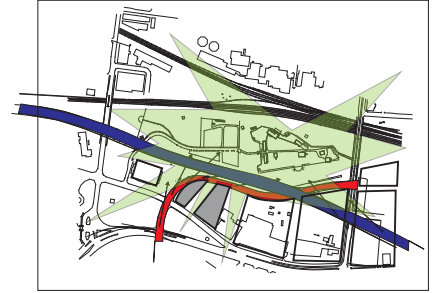




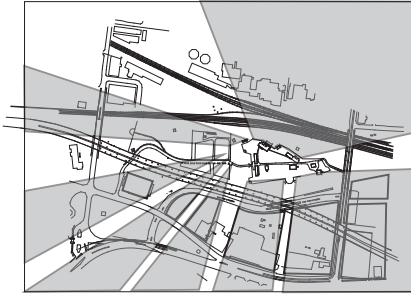
boundaries



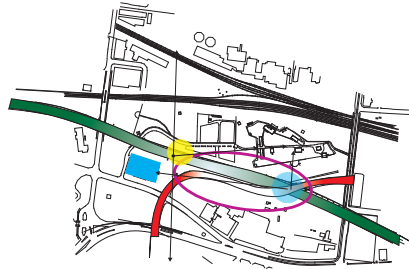
determinant factors



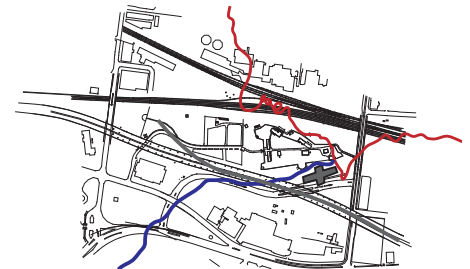
views into site



views from site



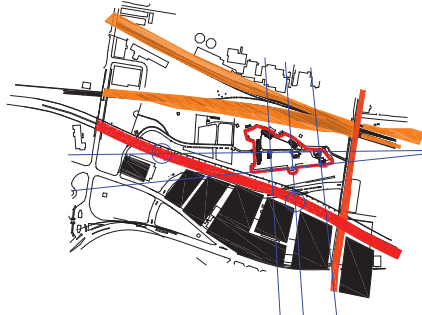
barriers



historical fabric



circulation



geometric structure

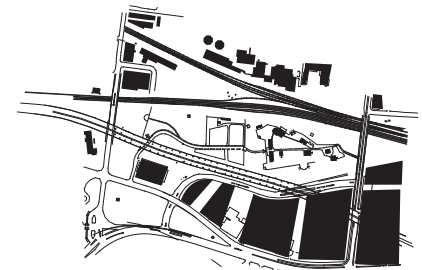
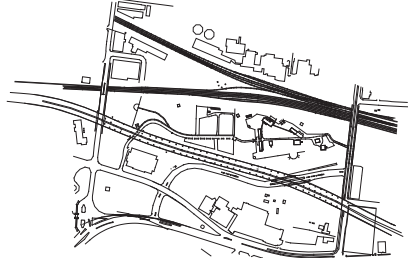


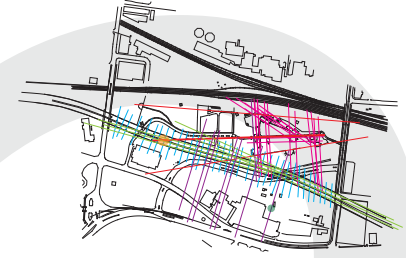
figure ground



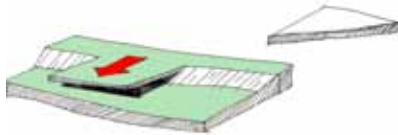
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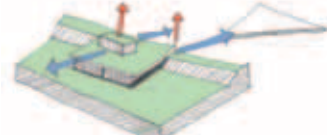
internal site circulation



site geometry



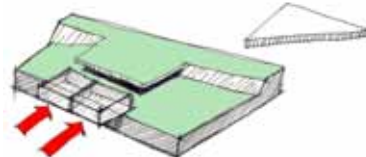
ground plane extension



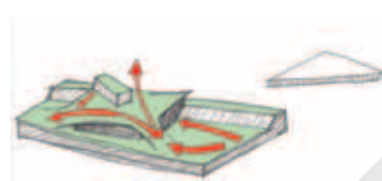
establishing visual connection



edge interface circulation



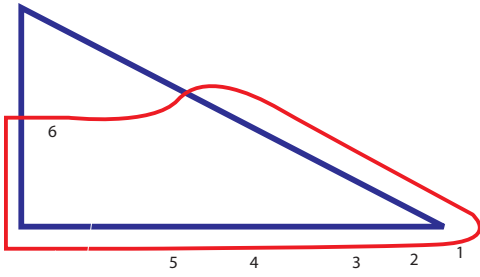
program insertion



establishing physical connection

process

ICOMOS/RYERSON UNIVERSITY DESIGN CHARRETTE
 SIGNIFICANCE OF SETTING: CONSERVING MONUMENTS AND SITES IN CHANGING CANADIAN CULTURAL LANDSCAPES.
 HISTORIC FORT YORK, TORONTO
 TEAM USA: ELMIRA YOUSEFI, HAMED ZARKESH, ENTHIA POON, CARMEN SZETO, ANDY WONG, ANDY GUIRY, JAMES TENYENHUIS, SCOTT CAIRNS, KEVIN HUTCHINSON, PRIYANKA BISTA



circulation parti

- 1) Essence of Fort York begins as users see the fort as it was during its era.
- 2) From this vantage point, users can understand scale of the fort.
- 3) Views toward South of Toronto framed by the collonade of the Gardiner.
- 4) A delicate intervention as one does not touch the Fort but walks around it.
- 5) The users become aware of the presence of Gardnier and the Fort side by side, experiencing the dichotomy between the structures of two different eras and personal historic significances
- 6) Interior path narrows, approaching the view outside the rampart. The point at which the fort fulfills its essence as a mechanism of viewing.

Proposed site



site plan

- proposed building
- proposed parking
- historic view displays

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visitors interpretive centre



- 1) VIC is to play a role of interface between urban setting, which is a quickly developing contemporary city, and the sensitive, pristine character of the preserved Heritage site.
Response: Mediating the active edges of both the Fort and City realm, the interface occurs at their overlap. This captured volume of dichotomy is innervated by the Visitor Interpretation Centre (VIC) as a transitional mechanism, occupying the literal volume of overlap. Drawing the visitor in through this dynamic and transitional space creates an interaction with the edge condition.
- 2) VIC is to act as a buffer between the encroaching downtown development and the fragile historic artifact. It is to absorb the impact of forces of the urban setting on the static condition of the preserved History of the site.
Response: Controlling access to the Fort through the manipulation of the ground plane separates the Fort from the street condition. The VIC becomes the street condition and a funnel of intense activity.
- 3) VIC is to emphasize the significance of the Fort's presence and history in Toronto, thus increasing public awareness of national history.
Response: Creating a prominent and important street facade pulls civic life towards the heritage property, which is dominated by the Fort. Landscaping and building form engage would-be visitors in an exploration of the higher plane of the Fort.
- 4) VIC is to help attract a greater number of tourists and visitors to the site and while playing a role of educational facility, design a circulation pattern to and from the site relating to the archeology of the site.
Response: Creating a vibrant street presence on an identifiable road creates a strong sense of place. Programming on this street attracts neighbours, Torontonians and tourists alike. Approach to the Fort proper aligns with the historical road axis and maintains a sensitive egress and viewing corridor towards the Toronto skyline. A re-installed relationship between the Fort and the ground plane allows the Fort to possess its former significant character.
- 5) VIC planning is to accommodate the needs of contemporary educational and tourist facilities while creating minimal impact on the sensitive historic site.
Response: Placing the new built form under a grass shelf allows the VIC to be invisible from the Fort. Choosing a site on profane and public land means we will have little to no archeological damage done during construction and inhabitation.
- 6) Planning and architectural articulation of the proposed VIC should be consistent with the needs of visitors while respecting and protecting the heritage value and authenticity of National Historic Sites.
Response: Keeping the VIC off of the Historic Site creates the least degree of impact on the artifact.

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The Impacts of Climate Change on Historic Landscapes

Mark Laird

In late September 1997 I gave a talk at an ICOMOS conference in Bamberg, Germany. It happened to be the 10th anniversary of the hurricane that devastated southern England the night of 15-16 October 1987. And so it made sense for the talk — nominally about climate, weather and planting in English gardens of the eighteenth century — to address the impact of extreme weather on landscape conservation today. Since the talk was published in the *Journals of the German National Committee* of ICOMOS, I was able to flip through it once more in preparation for this ICOMOS conference. My conclusion back then, referencing past extreme events in England in 1703, 1762 and 1814, and more recent extremes in 1987 and 1995 ran as follows:

In summary, 'global warming' may make apple-blossom in June a more frequent occurrence, like 'hurricanes' in October and drought in August, but clearly wide fluctuations in climate and weather have always been part of gardening over 300 years. Whether, however, we are able to reflect those variables of the past by a more sensitive approach to planting reconstruction, while at the same time contending with a possible increase in very extreme weather patterns, remains an open, and rather unsettling, question for the future.ⁱ

Hurricanes are more than ever on our mind at the moment. Hurricane Katrina's 'fearsome lash' was already reported in *The Globe and Mail* on Tuesday, 30 August (the day after), as possibly 'the most expensive hurricane ever to hit the United States'.ⁱⁱ We will know much more a month or two later. There is no precise link here to climate change. Yet Professor Barry Smit of the University of Guelph, writing in *The Globe* less than a month before Katrina, correctly established a broad connection between climate change and 'twisted weather',ⁱⁱⁱ as the headline put it. Citing the unprecedented thunderstorms of Nunavut and extreme fog of Halifax in 2005, he commented: 'This summer Toronto has had 39 days hotter than 30° C., far exceeding the normal 12 days'. In short, he added: 'Whether these conditions are a joy or a curse for you, you'd better get used to them. These are exactly the weather conditions climate scientists have been predicting'.

He goes on to argue that there are two appropriate responses. The first is to incorporate adaptation to climate change into management strategies. The second is to push the international community further in mitigating greenhouse emissions. In December this year, Canada has the chance to pick up the leadership it abandoned in the 1990s. Montreal hosts the Conference of the Parties to the UN Framework Convention on Climate Change. Perhaps, in the aftermath of Katrina (irrespective of the precise links to climate change), the least-step measures of Kyoto might almost seem a lesser evil to the United States administration.

The point of my talk tonight is not to address politics any more than science. It is simply an airing of a number of critical concerns in the field of landscape conservation, and specifically planting conservation. Our response to those concerns should follow Professor's Smit template: adaptation on the one hand, legislation on the other. This is relevant to the two projects that have taken me to Halifax, Nova Scotia, in the past two years: the Halifax Public Gardens and Point Pleasant Park. Our gathering today coincides with the second anniversary of Hurricane Juan's landfall in Nova Scotia, when the eastern eye-wall destroyed more than 75, 000 trees in Point Pleasant Park alone. It seems especially pertinent to return to that story after I take you on a tour of other devastating events the other side of the Atlantic, beginning more than 300 years ago.

I was interested to note how, in the Bamberg talk, I had already suggested that our perception of the static quality of Baroque formal gardens needed rethinking in terms of the vagaries of weather. Early-twentieth-century historicism — and the historicist reconstructions of Vaux-le-Vicomte and Herrenhausen — helped shape an architectonic vision, the 'garden in aspic' as it were. Yet even the recent, scientifically-based reconstruction of the Privy Garden at Hampton Court still assumes a degree of stasis that bears no relationship to the historical realities of planting as improvisation, or gardening as experimentation and alteration. I was able to illustrate my point a few years after Bamberg, when I presented new research on John Evelyn's garden at Sayes Court.^{iv} The formal parterre at Sayes Court, which I had reconstructed in 1993 as a watercolour drawing from Evelyn's garden plan of the 1650s, is the key feature. Two survey plans of the garden some forty years later show a large hemispherical layout had replaced the elliptical parterre. In other words, we knew that by the 1690s the parterre had completely disappeared, but just why, we had no idea. It was the discovery in the late 1990s in the British Library of a lost plan of February 1685 in Evelyn's own hand that offered a link to understanding the disappearance.

It turns out it was the winter of 1683–4 that provided the immediate impulse for Evelyn's change of layout. The prolonged frosts created an environmental breakdown in the organic architectural order that Evelyn had tried to establish in his c. 1653 plan. We know from contemporary accounts and from the paintings of Abraham Hondius that the River Thames froze over in January 1684. Evelyn himself described the scene:

The Frost still continuing more & more severe, the Thames before London was planted with bothes in formal streetes, as in a Citty, or Continual faire, all sorts of Trades & shops furnished, & full of Commodities, even to a Printing presse . . . There was likewise Bull-baiting, Horse & Coach races,

Puppet-plays & interludes, Cookes & Tipling, & lewder places; so as it seem'd to be a bacchanalia, Triumph or Carnival on the Water, whilst it was a severe Judgement upon the Land . . .^v

By 'Judgement' he meant the destruction of husbandry. Fish and fowl perished, and even his pet tortoise died. All the Mediterranean plants that made his parterre rival French and Italian gardens were obliterated – the rosemary hedge and the cypress shorn into pyramids. Even the succulents housed indoors succumbed to the cold. By the following winter he had resolved to give up the parterre in favour of a bowling-green surrounded by orchards. It was a sensible, pragmatic adaptation to a contingency that was little understood at the time, despite the inventions of rain gauge, thermometer and barometer.

What Evelyn would never know was that he was trying to garden at the end of the Little Ice Age. This did not mean that it was universally cold, simply that with cooler temperatures there also came an enhanced variability of the temperature level. In other words, this was — in an analogy to now — a period of extremes, ranging between hot and cold. 1666 and 1676 were among the hottest summers on record. For all that, cold was clearly the most dominant extreme. For example, snow lay on the ground for 102 days in 1657–8. The great winter of 1683–4 was especially remarkable for the recorded fact that the ground in Somerset was frozen to a depth of nearly four feet where snow free.^{vi}

Although a warming trend set in some time soon after 1700, as the Little Ice Age waned, the wide variability that had characterized the sixteenth and seventeenth centuries still recurred periodically. The Great Storm of 7–8 December 1703 — the closest equivalent to the hurricane of October 1987 — may be seen in that light. So too, the bitter winter of 1739–40, which ranks as the second coldest ever after Evelyn's winter of 1683–4. It can be measured as almost equivalent to the third coldest, one that I lived through in London in 1962–3. Prior to that winter of 1739–40, which killed off most of the *Magnolia grandiflora* (then newly introduced from North America), there was a run of exceptionally good harvest years. I am currently researching the implications of all these variables as part of a study of the visual culture of English gardening and natural history, 1650–1800.^{vii} Perhaps the most interesting variable as a parallel for conservation today is drought. It turns out that the 1750s and 1760s, though witnessing generally warm and wet summers beneficial to exotic plants, also saw some spells of extreme dryness. Take 1765, for example, which is especially well documented in the annals.

My favourite account comes in a letter that naturalist-entrepreneur Peter Collinson wrote to the great botanist, Linnaeus, in Sweden. The date is 17 September 1765. He begins:

You, my Dear Friend, Surprise Mee with telling Mee of your Cool & Wet summer, whereas our Summer has been so much on the Extrems the Other Way.

For all May, June & July was excessive Hot & Dry, but 6 or 7 Rainey Days in 3 Months, so that all our Grass fields Looks like the Sunburnt Countrys of Spain & Africa. Our Fahrenheits Thermometer frequently 84 and 85 in the Shade in the Open Air, but in my Parlor frequently at 95.^{viii}

Richard Wilson painted Moor Park in Hertfordshire that summer of 1765. It appears to show the moment, on a blistering day of heat inversion, when parkland grass was turning into the sunburned pastures of Spain. Sir Lawrence Dundas, seated in his sulky, is taking companions on a tour of the estate. They are wisely in a shaded zone. The middle ground is yellow and the sky bleached. Only the birds rising on the thermals break the heaviness of the stiflingly air. Compare the palette of this painting with Richard Wilson's iconic view of Croome Court, completed in the wet autumn of 1758. Perhaps we are entitled to regard the difference as more than an artistic ploy. Wilson's progression from the light of the Italian campagna to the atmospheric of the English landscape is well documented, but the art historian and climate historian should consider the meteorological clues that suggest the precise representation of extreme drought.

In the summer of 1995, we experienced a sustained drought. Like 1765, it followed on a lovely spring. Photographs taken at Painshill in Surrey document the change from an average summer condition in June to the extremes of August. My flowerbeds, reconstructed according to the evidence of *The Flowering of the Landscape Garden*,^{ix} happen to lie at the top of a hill near the site of the now-disappeared Temple of Bacchus. The soil is thin and sandy, overlying gravel deposits. It drains fast. Watering is by bowser. Our watering truck is not dissimilar to a 'foist', which John Evelyn recorded back in the seventeenth century. Because it could mimic rain, he called it 'the most elegant, usefull, and Philosophicall' of the gardener's instruments.

This is indeed a philosophical matter in landscape conservation. Even if we could afford to install pop-up sprinklers, would this be desirable? The answer is surely no. Sprinklers can be useful to make up for the unsustainable labour-intensive practices of the past. A good example is the Belvedere in Vienna. But even there we found that automated watering affected the planting palette, which must have been based on individualized water allocations. In the landscape garden, by contrast, it would lead to a more fundamental distortion of the reality that pleasure grounds and parks often looked parched 250 years ago. Water is a resource that has to be harvested as part of husbandry. Technology will not save us from that fact.

To get a sense of relationships, it is helpful to compare the anecdotal record with statistical data, then and now. Until the recent sequence of very hot, dry summers, 1976 stands out in living memory as a benchmark for drought — the 2nd hottest summer in central England (for the years 1659 to 1979). An average of 17.5° C was registered

(as the combined day and night temperatures for June, July and August). On that occasion, as I well recall from driving through a savannah-like Wiltshire, the countryside resembled the plains of Africa. 1995 later entered the records as the 3rd hottest summer — just behind 1826 and 1976. August 1995 was the hottest ever recorded. But 1995 proved to be only a warm-up for 2003, which must rank as the hottest summer since records began in the seventeenth century. Now, two years later, an exceptionally dry, as well as warm, summer (in south-east England at least) has raised the possibility that insufficient breathing space will exist between the extreme variables. Will the ancient yew or graceful beech remain viable as part of the English landscape? Rank weeds were doing rather better in the countryside — or so it seemed to me this summer.

Some of you might have seen episodes of the BBC programme 'A Year at Kew'. It was filmed in 2003, the year that Kew became a World Heritage Site. The efforts that went into nursing trees through the 2003 drought were prodigious. I had the chance to see that work first-hand this summer: the soil-and-mulch treatments around an old oak, the lightening rods attached to venerable specimens. These pragmatic adaptations to climate change are part of a wider initiative in the UK. Turn to The Royal Horticultural Society website,^x for example, and one finds information on a recent conference and a recently published report: *Gardening in the Global Greenhouse: The Impacts of Climate Change on Gardens in the UK*. This was commissioned by the National Trust and the RHS in conjunction with many other horticultural, heritage and environmental agencies including The Royal Botanic Gardens, Kew.

In the summary in the website, five different tendencies are highlighted. The impact of climate change is likely to lead to more:

- Reduced frosts
- Earlier spring
- Higher average temperatures all year round
- Increased winter rainfall, leading to risk from flooding
- Hotter, drier summers, increasing risk of drought^{xi}

Whilst the authors, Richard Bisgrove and Paul Hadley, see the exploitation of new opportunities as exciting, though challenging, for the domestic gardener, they are less optimistic when it comes to historic landscapes. They comment: 'For the heritage sector, the greatest challenge will be the long-term care of historic layouts, plant collections and planting effects, originally developed in climatic conditions that no longer exist'. Mike Calnan, Head of Gardens at the National Trust, emphasizing the need to identify gardens most at risk, is quoted as saying; 'Ultimately, we may have to consider how far we are prepared to invest in mitigating environmental changes that may significantly threaten entire gardens'.

The practical tips for the ordinary gardener are sensible enough: for example, planting long-term shelter to protect the garden from stormier weather. Equally interesting and informative are the lists of plants that might do well in

drought: olives and loquat, for example. And just as well covered is the need to monitor the spread of new pests and diseases that come with milder winters — Berberis sawfly, Lily beetle, the vine weevil and Camellia petal blight. All in all, it is a model study of its kind.

However, this methodology is predicated on generalized trends that may hold true for a number of years until thrown off by one variable in the opposite direction. After all, the coldest winter temperature ever recorded at RHS Garden Wisley over a one-hundred-year period was January 1981, when it dipped to -15° C. I recall that spell in London. But at the time we had no idea it fell within the general trend towards milder winters. So my best guess, and worse fear, is that another extreme freeze is around the corner. A prevailing easterly high-pressure system is all it takes. There are no mountains to stop the flow of air from Russia. Some say the course of the Gulf Stream is in jeopardy, which is worrying for a land on the latitude of Newfoundland and Labrador. And then there is the 'Mount Pinatubo effect', which might be enough to precipitate a long freeze.

You might recall that after the volcano erupted in the Philippines in June 1991, we experienced the long and very cold spring of 1992. This was equivalent to what happened when volcanic dust occluded the atmosphere of the Northern Hemisphere in the early nineteenth century, as J. W. M. Turner's sunsets vividly appear to record.^{xii} Most remarkable was 1816, which became known as 'the year without a summer'. As a result of Mount Tamboro's eruption in 1815, apple trees blossomed in England in June 1816. Snow fell in eastern North America that month as far south as latitude 42° N; and Quebec City had some days near or below the freezing point. Connecticut experienced a frost in every single month of 1816. It was the third coldest summer ever recorded in England.

Two things emerge from placing climate change within historical contexts. The first is that, while extremes of cold, wind and drought have recurred in the past 300-odd years in England as elsewhere — and each has had an impact on gardening — the frequency and severity of occurrence of these variables appears to have increased over the past few decades. If the particular phenomenon is not necessarily linked to climate change, the trends in phenomena certainly are. That means a narrowing gap between extreme variables leaves little room for recovery. Furthermore, as we may have only seen the tip of the iceberg, a concatenation of events and consequences is predictable enough.

The second thing is that any attempt to make horticultural adaptations to climate change, while sensible, is limited by the level of scientific knowledge and by the pitfalls in computer modelling. We may have come a long way since John Evelyn's day, but predicting future climate patterns remains a highly contingent science — prognostications more tricky than forecasting weather. All we can be sure of is that, while the 'bacchanalia' of Western consumption continues, now emulated by the East, a 'severe Judgement' will surely follow.

For that reason, it seems to me precautionary in considering the long-term fate of the Halifax Public Gardens and Point Pleasant Park in Nova Scotia to think along the lines of legislation as much as adaptation. The efficiency with which the former was brought back into active life — along with the technological solutions to drainage and water supply — is an encouraging sign of how we may just about live with the immediate perils of climate change. But it would be hubris to think that this is enough. Following the model of *Gardening in the Global Greenhouse*, a good initiative would be an equivalent study for Canada, doubtless defined by regional climate zones. Next time around, it may not be a hurricane, or the sustained snow and lingering moisture of Spring 2004. The 1998 Ice Storm should be an indicator of what else can go wrong.^{xiii}

The utter devastation of Point Pleasant Park means that the five finalists in the International Design Competition face a tall order.^{xiv} There are the challenges of making the old and familiar park come back to life for the citizens of Halifax and for future generations. In addition, the Technical Review Team Summary asks for much closer attention to a clutch of issues — for example, soil health within forest ecosystems that include exotic species; or shorelines as dynamic environments (in which the current sea-level rise of 30 to 40 cm per century could well increase to 50 to 70 cm per century by 2100) — and, so equally, for a respect for cultural resources that range from the associational landscape of the Mi'kmaq to the various layers of military occupation. Above all, the Jury Report includes in section 3 on Park Use the following counsel:

Issues of global warming, climate change, pollution control, ecological capacity of the park, extreme weather as well as the variety of cultural uses that have occurred on the site provide ample material for rich curricula at all age levels. The learning from the impact of the recent hurricane and the natural and human responses to it may provide invaluable management guidance for future unforeseen or unanticipated events.^{xv}

However, unless that learning process is accompanied by appropriate governmental action, the best thought-through interventions at Point Pleasant Park will be just as insufficient as elsewhere. The recognition of the Florence Charter by ICOMOS/IFLA in the early 1980s was a first step towards legal and administrative protections. Much has been done since to extend those protections, notably to the settings around monuments and sites. Hence this entire conference is dedicated to the 'significance of setting'. Yet, as I argued at a conference in Vienna in April 2000,^{xvi} the concept of a 'setting' will be meaningless if we fail to understand the interdependencies of fragile environments under climate change. December 2005 in Montreal is the moment for historic action. As professionals, we should let our government know that our entire future is now at stake in conserving monuments and sites in changing Canadian cultural landscapes.

- i See Mark Laird, 'Climate, Weather and Planting Design in English Formal Gardens of the Early Eighteenth Century', in *Die Gartenkunst des Barock*, eds. Florian Fiedler and Michael Petzet (ICOMOS — Hefte des Deutschen Nationalkomitees XXVIII, München, 1999), pp. 14–19.
- ii See front-page article by Alan Freeman, *The Globe and Mail*, Tuesday, 30 August, 2005. See also *The Globe and Mail*, Wednesday, 7 September, 2005, B12, for the insurance estimates that make Katrina the 'costliest disaster in U.S. history'.
- iii Barry Smit and Robert McLeman, 'Twisted weather is on the way' in *The Globe and Mail*, Friday, 12 August, 2005, A13. A report in *The Globe and Mail*, Wednesday, 7 September, 2005, B4, suggests that the Ontario storm of 19 August, 2005, may proved the highest insurance loss in the province's history.
- iv Mark Laird, 'Sayes Court Revisited', in *John Evelyn and his Milieu*, eds. Frances Harris and Michael Hunter (London: British Library, 2003), pp. 115–144.
- v Ibid, p. 118.
- vi The data are taken from H. H. Lamb, *Climate, History and the Modern World* (London & New York: Routledge, 1995), especially pp. 229–231.
- vii The forthcoming work is provisionally entitled 'The English Gardening Milieu: Flora, Fauna and Families in the Pleasure Ground, 1650-1800'.
- viii Quoted from Alan W. Armstrong, ed., *"Forget not Mee & My Garden . . .": Selected Letters 1725–1768 of Peter Collinson, F.R.S.* (Philadelphia: American Philosophical Society, 2002), p. 265.
- ix Mark Laird, *The Flowering of the Landscape Garden: English Pleasure Grounds, 1720-1800* (Philadelphia: University of Pennsylvania Press, 1999).
- x http://www.rhs.org.uk/learning/research/climate_change/climatechange.asp.
- xi See again the RHS website. The quotes from Bisgrove and Hadley and from Mike Calnan are taken from the website.
- xii See again Lamb, *Climate*, p. 247, and p. 260 for speculations in the mid-1990s that a fall in temperature world-wide after the exceptional warmth of 1989-91 was due to the effects of Mount Pinatubo.
- xiii The problems of restoring ecosystems after extreme weather events are discussed by Peter Del Tredici, 'Neocreationism and the Illusion of Ecological Restoration', *Harvard Design Magazine*, spring/summer 2004, pp. 87–89.
- xiv See here <http://www.pointpleasantpark.ca>.
- xv Ibid. Jury Report after Stage I of the Competition.
- xvi Mark Laird, 'Enlarging the Frame: Der Schutz von historischen Gärten aus angloamerikanischer Sicht', in *Historische Gärten: Schutz und Pflege als Rechtsfrage*, ed. Gerte Reichelt (Vienna: Manzsche Verlags- und Universitätsbuchhandlung, 2000), pp. 49–58.

Setting the Setting

George Thomas Kapelos, OAA MRAIC MCIP RPP
 Chair and Associate Professor
 Department of Architectural Science, Ryerson University

29 September 2005

Welcome delegates of ICOMOS Canada and other ICOMOS countries, including representatives from Australia, Belarus, China, Hong Kong, Israel and the USA to Ryerson University and this the opening session of the ICOMOS 2005 Congress. As the Chair of the Department of Architectural Science, and on behalf of my colleagues in architecture, and the Dean of the Faculty of Engineering and Applied Science, I wish to extend my welcome to you as leaders of this distinguished body charged with the preservation of monuments worldwide.

The title of this very ambitious conference is “The Significance of Setting” with the subtitle being, “Conserving Monuments and Sites in Changing Canadian Cultural Landscapes.” For me, this conference has special meaning, as I started my career in architecture and urbanism in 1975 in the field of heritage conservation, working to implement the newly-enacted Ontario Heritage Act, particularly that section that sought the creation of Heritage Conservation Districts, where context and setting were critical to the long-term viability of these districts.

I’d therefore like to take this opportunity to unpack some of the issues on context and setting, seen from my perspective as an architect, urbanist and educator who has been actively involved in the exploration of issues of culture, place and built work for thirty years. In fact, I would like to charge your deliberations with some questions about the meaning of ‘context,’ and the role played by ‘context’ in assisting your work in monument preservation. Moreover, I will suggest that ‘context’ is integral to the preservation of these monuments and therefore the examination of this subject may significantly impact the future of your work, as international experts in monument preservation.

Further, as this theme will be brought forward to your forthcoming meeting in China, I believe that ICOMOS finds itself at a critical juncture. The forces of population growth, economic globalization, shrinking resources and climate change — to mention a few — all impact precious heritage resources. At this juncture it is incumbent upon you to re-examine ways that history, and particularly the artefacts of culture (as depicted in objects of architecture and remnants of culture in archaeology), are to be viewed in the context of the contemporary world. More specifically, I would suggest that it is through the valorization of context and a reformulation of what ‘context’ means, that ICOMOS could reframe the ways it can champion monument protection in the coming century.

II

I teach third year undergraduates contemporary architectural theory. In this course, a great deal of time is spent discussing and understanding the question of ‘context,’ both conceptually and physically. In these discussions ‘context’ certainly includes the site — defined by the OED as the “ground on which a building / city sits ... place in where activity is considered” (derived from the Latin *situs* for local position), which is the physical setting / geographic locale of a monument. Context also has meanings applicable to language (again from the OED) being the “parts that precede or follow a passage or word and fix its meaning” as well as the more generic “... ambient conditions.” Drawn from the Latin *contextus*, context implies a weaving together, or an interlocking condition. Meaning is therefore inextricably linked to setting, and relies upon the placement of the object under study, be it physically or metaphysically, for the meaning to be fully understood.

The deliberations on ‘context,’ the relationship of ‘context’ to history, and the interpretation of historical monuments and sites, goes to the heart of the stated mandate of ICOMOS. This mandate is “the continued preservation of monuments and sites of historic importance,”¹ with an equal emphasis being placed on *sites* as well as *monuments*.

This has been reinforced by the ICOMOS *Venice Charter* (1964), which stated that “a historic monument embraces not only the single architectural work but also the urban or rural setting in which is found the evidence of a particular civilization, a significant development, or a historic event.”

But is there a universally held idea as to what that setting or ‘context’ might be? I don’t think so; and this is based on my observations of the charge given recently to a group of Ryerson University students.

Last weekend, thirty third-year students from my Theory III class participated in a charrette at Toronto’s Fort York. The charrette’s stated purpose was to explore the schematic design of a Visitor Interpretation Centre to be located outside the ramparts of the historic fort, whose history dates to the 18C, with fragments from that time forward still in place. On the surface this exercise appeared to be relatively straightforward, with site analysis and models of interpretation being the key pedagogical tools, and the schematic design of a Visitor Interpretation Centre, the desired outcome.

To guide the students in their work, ICOMOS Conservation Charters were utilized as frameworks for the student teams.² In the Charrette, the participants were charged with using three different models of conservation, drawn from the ICOMOS charters of Australia, the USA and Canada to help frame their decisions. An examination of these charters reflects how very different jurisdictions (and hence cultures) view the interaction between history, the monument, and the concomitant conditions of 'context.' The philosophical differences between these charters reflects a divergence of attitudes to monument and site held by the respective nations where the charters are operating, and may serve as touchstones within the debate of the role that 'context' plays in the valorization and interpretation of a monument

Let me elaborate, and please accept my apologies for any over-simplifications.

In the USA, the documents of the US Secretary of the Interior reflect a position rooted in the history of the preservation movement in the USA.³ There, early preservation efforts focused on the protection of buildings key to the early history of the republic. Projects such as the restoration of Williamsburg, which began in the 1930s, placed the preservation of the artefact in a recreated context as the pre-eminent position for monument preservation. Standards for monuments are well developed, codifying approaches to rehabilitation, preservation, reconstruction and restoration.

With regard to the restoration of the 'monument,' which may be most relevant to the work of ICOMOS, the emphasis is on establishing the linkages between the artefact and the period of its significance, rather than the object and its current cultural conditions. 'Context' is not ignored, but appears to take a secondary place to the object and is validated through local norms. The USA standards are object driven, with an emphasis on the iconic value of the object, which may lend support to over-arching American myths such as those of progress and the melting pot. The USA standard reinforces the centrality of the monument to the telling of the American story. The assumption, of course is that there is one immutable story to be told, and that the monument serves to support the single narrative.

By contrast, the Australian approach sees the monument and its site as the platform for the telling of a broader story. Australia's Burra Charter of 1999 has as its guiding principle "... do as much as necessary to care for the place and make it useable, but otherwise change it as little as possible so that its cultural significance is retained."⁴ Meredith Walker, ICOMOS Australia, a co-author of the Illustrated Guide to the Burra Charter, will give a fuller discussion on this Charter tomorrow.

On my reading of the Burra Charter, the keys to conservation in Australia are an emphasis on the continuum of the cultural fabric, the cultural significant of the place, and the relationship of the place to the use, associations and meanings, both past and present of the place. Thus, a strong emphasis is given to the haptic

condition and the phenomenological dimension of the place under consideration. This approach recognizes the mutability of perceptions of history and monument over time.

English-speaking Canada's Appleton Charter of 1983, which recognizes as precedents the Venice and an earlier version of the Burra Charters (the 1981 version) as well as the Quebec Deschambault Charter of 1982, stands in a very Canadian place: comfortably in the middle. Its emphasis is on 'sound management of the built environment' done through interventions at a variety of scales and intentions.⁵ Unlike the Australians, it is relatively mute with respect to the question of change and use over time, and the impact that contemporary culture may have on our readings of history and artefacts of the past. Unlike the Americans, it is less instrumental in its drive to preserve the object and support a sub-text of homogeneity and assimilation. Rather, it strives to provide a framework for interpretation of the monument that is achieved through a number of activities and interventions, at a variety of scales and levels, reflective of the growing heterogeneity of the Canadian experience.

Faced with these three very different approaches, the students were, in my view, exploring in a microcosm, the problems that each of you as a professional in preservation must face every day. Their dilemma was how to balance the problems of the object and its conservation, with the issues of 'context,' when this 'context' is in a state of change and flux, both physically and notionally, and the idea of 'context' is itself a mutable term.

Some of the questions that the students had to address included the following:

First, there was the question of 'history' and the 'city' including:

- The juxtaposition of past and present and the contrasts evident by the presence of historic fabric in the contemporary city;
- The simultaneous duality of the past and the present in a site such as Fort York;
- The utility of a historical artefact to serve as a community anchor, providing a linkage between locale and community group and the resulting positive value that the contemporary city will bestow on a heritage artefact;
- The changing meaning of history over time; and
- The ironies inherent in cycles of history and, in this case a reversal of roles, with the Fort, originally the protector of the Town of York, now in need of protection from the city it once guarded.

Then there were the questions posed by the site itself:

- How to mediate between the active edges of the city realm, such as a rail line and an expressway, and the historical presence of the Fort; and

- The essence of the artefact that is changing over time, as the setting changed; this is most evident by the juxtaposition of the Fort and the elevated expressway.

The students also had to address varying philosophies of interpretation, including:

- How to inform visitors about aspects of the original context that no longer exist, such as the original shoreline, the presence of the river and the location of the walls of the original Fort;
- Perceived failures at interpretation, through lack of connectedness between the past and the present; and
- The challenge of presenting documented history (artefact) by means of a physical route, which may not follow a historical timeline.

Students addressed the relevance of their own value system:

- The fact that each student's perception of history is very individual, rooted in cultural differences and born from individual experiences.

For them, the design challenge included:

- The responsibilities brought on by conservation, whose success could lead to the continued life of the artefact, or whose lack of success could see the eventual disappearance of the artefact;
- The opportunity to use the Fort as a mechanism of viewing: both the past and the city, and experiencing the city from the context of the past and from the vantage point of the Fort;
- The responsibility of the architect to design structures that may accommodate site visitors without overwhelming and overshadowing the very site these visitors came to experience;
- Given the very great value of the Fort, the responsibility and duty of care of the architect in addressing the multiplicity of issues;
- Balancing issues such as the iconic value of the fort, symbolic of a certain view of the past ('patriotism' inherent in the artefact as *'patrimoine'*), against current condition of the multicultural world and all the hypersensitivities that this current condition may entail; and
- The use of elements of the site itself to control access and manage the experience, such as manipulations of the physical plane.

These are some of the issues faced by the students. The results of the Fort York Charrette are on display in the atrium of the Architecture Building. I would encourage you to examine this work and formulate your own synopsis of the lessons to be learned from such an exercise. Further, I do hope that these are questions you will continue to consider in your deliberations at this congress.

III

This leads me to the third and final part of this talk: the charge I would like the delegates to this Congress to consider. It's about the interplay of monument and 'context' in the 21C, and the suggestion that we have to create new models to assist us understand the relationship of monument and site. For this, I would like to draw upon analogies taken from contemporary debates on the role of theory to the production of architecture today and an aspect of my own research. These analogies and my work are themselves based on a reexamination of 'modernity.'

In 1903 the Austrian critic Alois Riegl published an essay entitled 'The Modern Cult of Monuments' in which he argued that "the very idea of the monument proved to be at once historically determined and relative to the values of every time."⁶ According to critic Kurt Forster, "... contemporary concerns, the *Kunstwollen* of our epoch, profoundly determine our perceptions of the past; there is no objective past, constant over time, but only a continual refraction of the absent in the memory of the present."⁷

Riegl's work was groundbreaking in that "the relativity of historical relationships was not simply one of shifting values, but also of the varying circumstances of the beholder, whose perceptions were themselves contingent within history."⁸ I would contend that these conditions are still at work today.

More recent work refutes the prescriptive approach to monument preservation, an approach that I will call 'functionalist' that places the emphasis of preservation on a set of rules or prescriptions, focusing on issues such as economy or materiality, and explanations of the material world through this set of rules. While this can help us with the protection of historical, extant fabric, when it comes to 'context' it does not seem to work. This approach is failing us, in that those intangible elements of the built world, considered important to the essence of conservation, are not being considered, because they cannot be quantified. Is it possible to introduce into this debate other values, perhaps based not on instruments but perceptions and knowledge gained through our perceptions? In the words of Alberto Perez-Gomez, "perception is our primary form of knowing and does not exist apart from the *a priori* of the body's structure and its engagement in the world."⁹ Not that a perception-based approach should replace the current values and systems, but perceptions could add value and help us reconsider the ways we see a monument and its context.

The second consideration has to do with how we may view the monument itself and place it in the 'modern' world. And here I turn to recent debates about the meaning of 'modern' and 'modernity.'

Thankfully we are over the period of the 'post modern' which sought to resurrect historical forms of architecture as an antidote to the perceived wrongs of modern architecture. This approach viewed modernism as a 'style,' not as a way of thinking. Perhaps it's put most

succinctly stated by architect and critic, Peter Eisenman, writing in 1975 (?), who identified that ‘modernism’ was not a dialectic of form versus function but rather the potential for any form (i.e. work of architecture) to possess within it what he called two ‘non-corroborating and non-sequential tendencies.’¹⁰ For Eisenman, two tendencies exist in contemporary architectural production: one that looked at architecture as the inheritor of humanist values, and the other that saw architectural production as atemporal (definition?) and detached from pre-existent meanings and interpretations. Eisenman called this ‘post-functionalism’ as an express reaction to the very powerful ‘-ism’ of the time, ‘post modernism.’

I extend this idea to the subject of this congress, the interpretation of the monument and site in changing ‘contexts.’ I suggest that a monument and its site can exist independent of preconceived values and meanings, whose interpretations are themselves subject to continual interpretation and change, through processes of deconstruction and reconstruction. Layers of history and changing modes of interpretation continue to reinforce atemporality and the detachment of meaning. If I may, and for lack of a better term, I suggest that we are entering a period of ‘post-monumentism,’ in which the interpretation of the monument and its setting can be detached from its historical associations.

Just as Riegl, writing over a century ago, suggested a shift in the ways that monuments could be considered, it may be appropriate for us to consider the possibility of a paradigm shift today. And here I’d like to draw upon my own research to provide a suggestion of one way in which that shift may be considered / take place.

In my own research — on an exploration of Thames River Valley in southwestern Ontario — it became clear to me that a simple and singular elaboration of the importance of this watershed was elusive.¹¹ This work, undertaken in conjunction with Dr. Lynne DiStefano of the University of Hong Kong School of Architecture, examined the river not simply as a place in geography or history, but as a place of human experience and memory. Thus the story of the river and its landscape was not one of historic battles or of buildings of significance, it was more a collection of narratives and cultural artefacts depicting how the river had been viewed and understood in past and present time.

Through the paintings of Jack Chambers or Greg Curnoe, through newspaper accounts of river tragedies, through the experiences of simple pleasures like boating or fishing, the idea of the river had permeated the minds and hearts of people who had become associated with it over time.

This, according to landscape theoretician James Corner, could be called the ‘eidetic reduction’ of the place.¹² The meaning of this place was not drawn from the physical setting or the historical events that characterized the river’s recent past, but the meaning was drawn from the associations and relationships that individuals had

to the place. These memories fold back into the collective memory of the place, establishing a significance that is palpable, but cannot be quantified. These associations were, as Eisenman would say, atemporal and free of predetermined meaning.

In my research, one photographic image came to represent the ‘eidetic reduction.’ To conclude, I would like to share it with you. Taken almost 130 years ago, this view of two boys fishing, seen through the device of the stereo photograph, represents the atemporal qualities of this significant cultural landscape. The place is simultaneously distant in time but immanent in our experience. Through the vehicle of the stereo photograph, we are drawn into the time and place of this image, on a summer day, the river’s flow lapping at our feet. Time is suspended, meaning is not found in an interpretation of object or site, but in the immediate association with personal experience.

In the coming days I will therefore look forward to attending a variety of presentations that may assist you frame discussions of ‘context’ and setting. Based on the abstracts I’ve seen, the papers to be presented will challenge us all as we explore the problem of conserving monuments and sites in the context of changing cultural landscapes.

My best wishes to you as you deliberate on this most interesting subject.

Thank you.

IV

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 - 6 Forster, p. 22
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 - 11 Kapelos p. x
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The setting tells the story: the Burra Charter approach to understanding the setting of heritage places

Meredith Walker, Heritage Futures, Sydney

This presentation comprises examples of heritage places and their settings and illustrates the commentary to Article 8 of the Burra Charter in M Walker and P Marquis-Kyle, *The Illustrated Burra Charter: Good practice for heritage places*, Australia ICOMOS, 2004

Small pieces of new information can transform our view of a place: Recherche Bay, Tasmania

The diary of the naturaliste Jacques-Julien Labillardiere provides the account of a Voyage in Search of La Perouse 1791–1794. La Perouse was a famous explorer whose expedition had not returned. The expedition to find La Perouse was led by Rear Admiral Bruni d'Entrecasteaux; two ships sailed from Brest, in France, around the Cape, across the Indian and southern oceans. "On 21st April 1792, battered by storms in the Indian and southern oceans they sighted the coast of Tasmania. Rounding its southern tip, they put into a large harbour"¹. This harbour is now known as Recherche Bay or Research Bay.

The *Esperance* and the *Recherche*, carried a total of 219 men (including one woman in disguise). They stayed at Recherche Bay for five weeks, undertaking repairs and exploring the area. On 10th May, the gardener, Felix Lahaie, with two men, was ordered to prepare the soil so that some trees and other European plants could be put in the ground. 'The place they select will be shown on the chart of the bay'².

The French so enjoyed the bay that after circumnavigating Australia, they visited again on the return voyage in 1793. They stayed three weeks, on the other side of the bay. They established another garden, and explored more of the district. This time the local Aboriginal people, the Lyluequonny people, made themselves known to the visitors — who on the previous visit has seen considerable evidence of habitation — paths, small sapling and bark huts, and small fences — but had not seen any people. In the second visit there were several meetings, conducted with respect, good will, admiration and interest in one another.

In 2003, the remains of the first garden were discovered among the thick bushland that had existed continuously from that time. The remains are a stone edge, measuring exactly 7 m x 9m, as recorded the diary. Some logging had occurred but not clearing, and there is little evidence of use over the past 200 years. This discovery led to a major campaign to save the place, which was not listed in heritage registers, although the area had been included in a survey undertaken prior to finalising forest management agreements. It posed a major problem for the state

government, as the timber industry, is the largest industry in the state, and the potential clearers of the site the largest company.

The discovery in 2003 of the remains of a garden made by the French in 1793 changed our thinking about the landscape of Recherche Bay. Many historians knew that the d'Entrecasteaux expedition had stayed in the bay. Lady Franklin, the wife of the Governor of Tasmania, made a visit in 1840 and attempted to find the garden. The finding of tangible evidence has prompted re-examination of the records of the d'Entrecasteaux expedition and the encounters between the local Aborigines and the French visitors. Recherche Bay is surrounded by forests, as it was in the late 18th Century. It is a place where the mind's eye can imagine the events, and think about them in relation to the present.

How does the *Burra Charter* apply in this circumstance? How can it help the people involved?

The contents of the Burra Charter

The charter comprises:

- Preamble
- Definitions
- Conservation principles
- Conservation processes
- Conservation practice
- Burra charter process (diagram)

The *preamble* reminds us about the importance of heritage to Australians. The *definitions* provide a common language for discussion and reports, and helps providing clarity in thought and avoid misunderstandings. The *Conservation principles* provide the basis for caring for places of cultural significance, and are the heart of the charter.

The section headed *Conservation processes* sets out the approaches to change at the place and some direction about retaining significant uses, retaining the associations and meanings that the place has for people; and about interpretation of the place.

And the section on conservation practice provides advice about the application of the principles, and about records.

This diagram shows the sequence of investigations, decisions and actions relating to a heritage place. So, it is directly applicable to Recherche Bay:

- the first step is to identify the *place* and its *associations*, then

- Understand significance (and prepare a statement of significance)
- Identify the obligations arising from significance
- Gather information about other factors affecting the future of the place (such as owners needs and resources, government requirements, surrounding development and proposals for development, etc)
- Develop a policy to conserve significance — identify options, consider options and test their impact on significance
- Prepare a statement of policy and manage in accordance with policy
- Monitor and review.

I am sure this sequence is familiar to Canadians involved in heritage conservation.

Following this process is central to good practice. It means that there is no ad-hoc decision for heritage places, a policy is prepared and a specific plan or proposal to implement it. The policy sets the parameters for new development — if any. If a new issue arises then further investigation may be needed and the potential solutions are evaluated for their impact on significance. Preparing a conservation management plan prior to the design of major changes is accepted practice throughout Australia for most places on state registers.

What is the place and what is the setting?

Returning to the circumstances of Recherche Bay. What is the place and what is the setting?

The charter defines both *place* and *setting*:

Place means site, area, land, landscape, building or other work, group of buildings or other works, and may include components, contents, spaces and views.

Setting means the area around a *place*, which may include the visual catchment.

When applying the charter, the outcome to these questions sometimes depends upon people's attitudes and their experience with heritage matters. [The Charter is a standard for practice, not a book of rules. It does not provide answers, but it does provide a method for asking questions and finding answers.]

So, what is the *place* and what is the *setting* around the place?

For the discoverers of the garden remains, and for the archaeologists who provided advice to the discoverers, and many others, Recherche Bay is a cultural landscape; its *setting* is south east Tasmania; and the *related places* are along the route of the d'Entrecasteaux voyage. Some people might regard the route of the d'Entrecasteaux voyage as a cultural route. The advocates for recognition of Recherche Bay as a cultural landscape believe that it

'could and should become a globally significant place' — for its scenic beauty and wildness and as a place where Aboriginal people met with visiting Europeans during three eventful weeks in 1793, in a climate of mutually careful respect and joy. The Greens also value the forests for their natural qualities. Whilst some selective logging has occurred in the past the forests remain with many old trees.

However, the Tasmanian Heritage Council has a different opinion about the place. In response to the discovery of the garden, the forests department archaeologist visited Recherche bay to look at the remains.

The heritage Council has formally identified the *place* as the garden (7m x 9m), with a buffer of 100 metres of forest around it. Beyond that 100 metres (i.e. the setting) will be available for clear felling for wood chips. For the government there is no obvious or easy solution. Wood chipping is a major industry.

[Some of these terms can be helpful for thinking about places and their meanings, but they can also be confusing. The focus should be on recognising and retaining the characteristics and values that contribute to significance. For a place where change is minimal, it might not matter how the place is defined, nor how the setting is defined provided the characteristics that contribute to significance are recognised and protected.]

The definition of *cultural significance* in the Burra Charter recognises the all the things that contribute to the significance of a places:

Cultural significance means aesthetic, historic, scientific, social or spiritual value for past, present or future generations.

Cultural significance is embodied in the *place* itself, its fabric, setting, use, associations, meanings, records, related places and related objects.

Places may have a range of values for different individuals or groups.

The Parks Canada *Standards and Guidelines* and the Burra Charter have some similar definitions (and The Burra Charter and the Illustrated Burra Charter are included in the long list of acknowledgements and references); but the term *setting* is not included in the *Standards and Guidelines*.

Of course, at many places, such as Recherche Bay, the place is inseparable from its setting. For most places, aspects of the setting contribute to the significance of the place, and the place may contribute to the setting and other places within it.

The setting always explains aspects of the place — its siting, design, construction, or use — to a greater or lesser extent. The setting is essential to the interpretation of the place to visitors, and contributes to the amenity of the place.

The setting often explains why a place came to be where it is – for example, its' siting in relation to other places or the landscape.

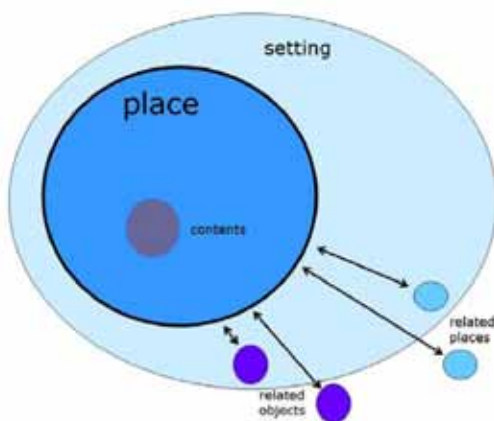


A place is seldom separable from its setting. Oondooroo station, western Queensland, the train stop for Oondooroo homestead.

Here is an example. This is a railway shed in Western Queensland. A grand name for it might be the Oondooroo railway station; but it's just a small shed. It's the place where the train stopped for freight and people for the Oondooroo homestead. The line no longer operates, but the shed remains. The homestead came first and the railway and station followed much later. Most other sheds have been removed (tidied-up) by the Queensland railways; but this one remains. It has become a marker for the road to the homestead. People like it as a reminder of the past in the present. In Burra Charter terms, the *place* includes the shed, the tracks and immediate surrounds, and the *setting* is the visual catchment. I like to refer to these landscapes as 'the view to infinity'. Many Australians appreciate these open landscapes, and I am equally sure that some don't.

The Oondooroo homestead is a *related place* within the *setting* of the Oondooroo homestead and vice versa. This place is not listed for its heritage values, but there is a case for it.

Here's a diagram that illustrates the definitions.



The setting may also reveal former characteristics of the place, such as remnant vegetation or rock outcrops. A place that has been reduced by subdivision is likely to have former components in its setting – for example, an entrance driveway may be a former street.



Elizabeth Bay House 1834-36 designed by architect John Verge for Alexander Macleay, Colonial Secretary for New South Wales. The public park in front of the house was once part of the grounds.



- Elizabeth Bay House was sited with a view of Sydney harbour, oriented to face the heads.

The setting of Elizabeth Bay House in Sydney is an example. The house was built in 1834-8, and the grounds developed at the same time and later. Its owner was the Chief Secretary for the Colony of New South Wales, Alexander Macleay, an amateur naturalist and collector of plants and insect specimens. Overtime, the estate was subdivided and the grounds around the house are now minimal. The setting contains many former components of the place. One of the approach roads is along the line of the former driveway, and in among the 20th century apartments and houses, are remnants of garden walls, steps grottoes and some plants.

These features are protected in the Sydney City Council's local environmental plan. The height and character of development between the house and the harbour is also protected; but the vigilance of the owners of Elizabeth Bay house (The Historic Houses Trust) is needed to ensure that the controls are properly applied.

Examination of the setting of Elizabeth Bay House reveals that the house is sited so that it directly faces the heads — the opening of the harbour to the ocean — and as a consequence, the house has a splendid view of ships entering and leaving the harbour.

The appreciation of the setting of Elizabeth Bay House today is also influenced by the 19th century historical images, such as the painting by Conrad Martens in 1838, reproduced on the cover of the guidebook. There are several paintings and sketches showing similar views. Applying the terms of the Burra Charter, the Conrad Martens painting is a *related object* — i.e. an object that contributes to the cultural significance of the place but is not at the place.

People familiar with the painting remember it in their minds' eye when visiting the house. Interestingly, the painting shows the portico as designed by the architect, but it was never completed, due to the owners' lack of funds.

The remnants of Mr Macleay's garden are described in the guidebook, including an overlay showing the location in relation to current roads and buildings. At the rear of the house, alongside the road is the rock face, excavated to form a site for the house in 1833.



Remnants of the estate garden remain among the 1930s and 40s apartments

The setting explains the function of the place

Often, within the setting of a place there are places which have a long association with the place, for example as resources — such as water — or functions such as jetties which provided access. Uses which are neighbours of long-standing, have often developed a meaningful relationship between one another. Such as adjacent schools, or government offices.

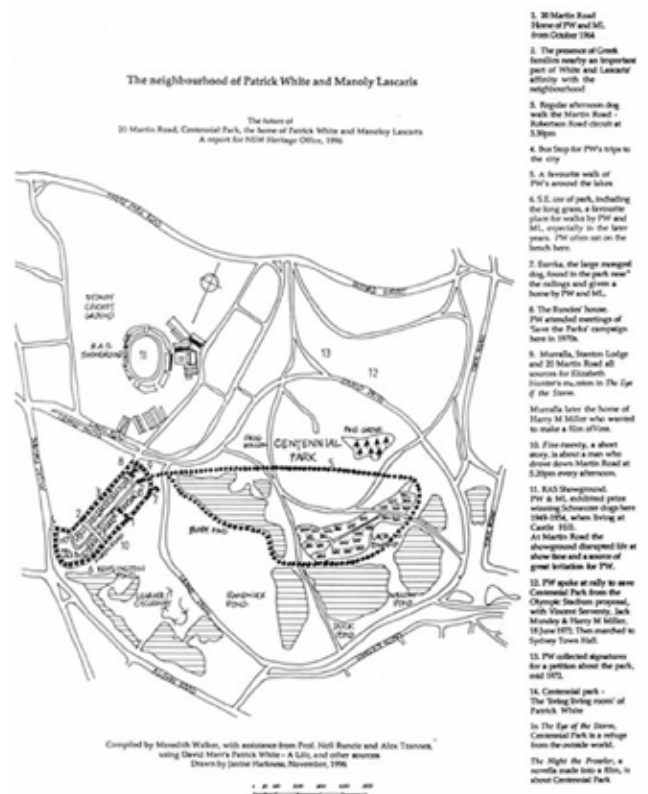
A place may contribute to the setting and other places within it

The conservation study for the home of the writer and Nobel Laureate Patrick White and his partner Manoly Lascaris, included investigations about its setting. White and Lascaris moved to 20 Martin Road in 1960. They renovated the house to remove some of its 1912 details and to create a more modernist interior. White and Lascaris knew all their neighbours at Centennial Park. A creature of habit, White regularly walked around the block of Martin and Robertson Roads, especially in the early years of living at 20 Martin Road, in the 1960s. The house looked out on Centennial Park, where White and Lascaris walked

regularly and which Patrick White referred to as his 'living living room'. The importance of the park is captured in this portrait by Brett Whitely, which shows White in his study, with the front garden and Centennial Park in the background. Both # 20 Martin Road and Centennial Park are on the state heritage register.

Essays commissioned for the conservation study included 'The house and neighbourhood as a source of inspiration', and 'White as a friend and neighbour and his connections with Centennial Park'. The character of Martin and Robertson roads was also examined, including the construction date and architect of each house. The Centennial Park residential subdivisions and Centennial Park itself were created from the old Sydney water reserve, which had become redundant due to the rapid growth of the city. It was required the houses to be designed by architects, and as a result the estate has a wonderful collection of houses from the early decades of the 20th Century. The house and grounds at 20 Martin Road contribute to the neighbourhood and vice versa.

A plan of the setting of the house — 'The neighbourhood of Patrick White and Manoly Lascaris' was prepared. It includes Centennial Park, walking routes, features used as sources in White's novels and short stories, and sites of events — such as demonstrations against the development of Olympic facilities at Centennial Park in the 1970s, in which White took a leading role. The campaign to save Centennial Park was successful, and Patrick White began to take a role in public affairs. He took part in a march against nuclear weapons, and gave lectures and spoke at the Sydney Town Hall. Throughout his adult life in Australia he donated to public causes (always privately without fanfare) and left his estate to be divided between four public beneficiaries.



The setting includes the approach to the place and views to the place

The setting includes the access or approach to the place and usually includes views of the place, along the approach roads and from other positions.

Retaining the historical access routes and protecting views are both important aspects of good heritage practice. For regular users as well as visitors, the approach to a place through its setting is a preparation for arrival, and a key part of the experience of visiting the place and understanding its meaning. This is especially true for places of spiritual value, such as Uluru in Central Australia. I haven't been to Recherche Bay, but if I do visit, I would like to arrive by water so that I experience the smell and movement of the bay and the views of the shore from a distance.

Of course, today's meanings are not yesterday's meanings, and the same applies to our attitudes to the aesthetic values of sounds, smell and taste. We no doubt respond differently from the French in 1793. But the undeveloped, tree-covered setting provides a strong visual connection to the past, in a way that clear-felled land never can.

Recognising the setting of landmarks

For landmark structures — such as bridges, town halls, cathedrals and war memorials — identifying the setting and protecting views of the structures is very important. So many buildings were designed to be visible in the landscape, for practical reasons or to 'furnish' the landscape.

Fortunately, the views of some structures are well recognised as part of the promoted image of towns and cities, as are the views of Brisbane's Story Bridge. P C Bradfield, also the engineer for the Sydney Harbour Bridge, designed the bridge. Less well-known structures and views are very vulnerable in Australia.

New buildings and development in the setting

The Burra Charter provides brief guidance about new development in the setting

'New construction, demolition, intrusions or other changes which would adversely affect the setting or relationships are not appropriate.'

This clause is dependent upon the values of the setting having been identified. Apart from the acknowledged landmarks, when an issue comes to the courts, it appears that heritage practitioners have different opinions about what is valuable. Sometimes the court appoints a third party to provide an opinion.

The setting and sky

My visit to Fort York reminded me of the importance of the sky at a place. Many parks and gardens are protected from overshadowing so that their health and amenity are maintained. The forecourt to the Museum of Sydney, on the site of the first government house, is protected from overshadowing, so that sunlight is retained for at least two hours around midday on mid-winter days. [Of course Sydney does not have serious winter, as you do. 13 degrees is a day for complaining. Nevertheless, to us it's an amenity worth retaining.] A couple of years ago, a developer approached the owners, the Historic Houses Trust, with a detailed explanation about the benefits of reducing midday sunlight, in order to create a new building that would overshadow the site, but provide an elegant, imaginative design solution. Among other things, the Trust pointed out that that piece of sky was also the only gap in the skyline in the direction of the harbour, and whilst it didn't provide a view of the harbour, people still knew the harbour was in that direction and the sky- or openness was important — irrespective of whether or not the sun was shining. The proposed development was in early stages, but the developer, and their architects, apparently thought it was 'fair game' to challenge the legitimately adopted and gazetted planning requirements for buildings around the First Government House site.

The setting as the immediate surrounds of a building

In other countries, the term setting may have a broad meaning, including the immediate surrounds of a building, such as the forecourt [and in Australia, too, there is sometimes confusion]. The surrounds of a building are very vulnerable to the taste of the occupants. Here is the stage door to the Sydney Opera House — as it was two weeks ago.

The Opera house management are looking to integrate the policies within the conservation management plan for the Opera house within day-today management, and to provide training about heritage matters for all staff and contractors. It is vital for management and everyone working at a place to understand the heritage values.

Three years ago, the opera house management applied for permission to use the public forecourt for events — concerts and the like. They sought permission for use 111 days a year — not including installation and removal — that could be every weekend and public holidays. People had complained about the appearance of the equipment, a problem that could be solved, in part, by good design. The major issue was the alienation of a major public space, used by thousands of people everyday. This open urban space has a similar role to many in Europe and other countries, but is rare in Australia. This became an editorial issue for the Sydney Morning Herald, who solidly rebuked the Opera House Trust and the City Council.

Protecting the values of the setting

Protecting the setting of a heritage place is difficult in a climate where developers and their advisors (architects, planners, lawyers and others) apparently think that it's okay to regularly challenge adopted design and planning rules. The contribution which the setting makes to the significance and amenity of heritage places is recognised in planning controls throughout Australia. All development near a heritage place has to take into account the impact on the heritage place and its significance. This is a very general control. For most heritage places it would be helpful to devise more specific requirements, such as height and floor-space (plot ratio) limitations, and view corridors as well as identifying related places, such as features that were once part of the place.

From a Burra Charter perspective, protection of the setting is based on a thorough understanding of the place, and its' setting. Unfortunately, protecting the setting is often overlooked until a threat arises, and by then it is often too late to achieve changes to the design beyond minor adjustments. In Australia there is a certain amount of selective blindness — as in 'I didn't know, I didn't realise'. The notion of a designed urban environment has not caught on, even though generations of architects and planners have been trained in this ideal.

The principles in the Burra Charter

I have mentioned today some of the values of the setting of heritage places, and I am sure that there are many more aspects that will be covered in this congress. The principle about setting in the charter is only one of 13 principles. The others are about: management; the cautious approach; knowledge and techniques; respecting all values; use; location; contents; related places and objects; participation; and coexistence of cultural values.

In the *Illustrated Burra Charter* [which I prepared with my colleague Peter Marquis-Kyle], each of the articles of the charter has a commentary illustrated with several real-life examples showing how the article is applied in practice. Today I have used a couple of examples from the 190 included in the book, as well as others.

You may be wondering what *Burra* means! Burra is a small historic town, of 5,000 people with a history of mining. The choice of Burra as the place to adopt the charter is an example of Australian love of mining towns, and of the ordinary (compared with the grand) and of our sense of humour. [Roma, a pastoral town in western Queensland was mentioned in discussions.]

Australia ICOMOS is similar to ICOMOS Canada, a volunteer organization that stays afloat with considerable success and hard work. Here we are celebrating our 10th birthday with a cake decorated with fridge magnets of historic buildings. This year we are celebrating the 25th anniversary of the Burra Charter. Australia ICOMOS is honoured to be invited to this important congress and to speak about the Burra Charter.

Thank you.

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Section II: Vulnerabilities within the settings of monuments and sites:
understanding the threats and defining appropriate responses

Section II : Identifier la vulnérabilité du cadre des monuments et des sites – Menaces et outils de prévention

L'ÎLE-D'ORLÉANS, UN PAYSAGE EN MUTATION

Lahoud Pierre / Canada

Les îles forment un monde à part. L'île n'est-elle pas le territoire mythique par excellence, le lieu où commence l'utopie! Dans sa définition aussi bien que dans sa signification, l'île diffère souvent du continent. L'île représente un repère, un lieu de bonheur, un havre de paix, le rêve de l'île serait une composante dialectique de la vie terne. Les îles sont reliées à notre enfance évoquant les romans d'aventure de Jules Verne et les péripéties de Robinson Crusoé. Pour la nation québécoise, un de ces îles mythiques est celle de l'Île-d'Orléans.

Reconnu comme arrondissement historique par la province de Québec, CANADA, l'Île-d'Orléans couvre l'ensemble d'un territoire insulaire d'une longueur de 34 km et d'une largeur maximum de 8 km. Les pointes formant ses extrémités relient une dorsale surélevée en forme de dôme et couverte de forêt. Sur les flancs de l'Île, des bâtiments de ferme parsèment les lotissements de terres cultivées qui descendent jusqu'à la bande riveraine où maisons anciennes, résidences de villégiature, noyaux villageois, anses, boisés et falaises animent un paysage marqué par plus de trois siècles d'histoire. L'Île-d'Orléans est située à 20 km à l'est de la ville de Québec (classée au patrimoine mondial).

L'Île commence à vivre les problèmes que connaissent les municipalités de banlieue. Comme le caractère de cet arrondissement est à la fois rural et semi-urbain, on entretient de la part de la population résidente un attachement pour un patrimoine historique et rural en même temps qu'un intérêt très marqué pour tout ce qui est moderne et adapté au mieux-être individuel.

Face à ce contexte à la fois riche et troublant, quelle attitude et surtout quelle approche doit-on développer?

L'Île-d'Orléans est ceinturée par le chemin Royal qui relie les municipalités. Un pont constitue l'unique lien terrestre avec la région de Québec. La majeure partie du territoire orléanais est consacrée à l'agriculture. Les escarpements en terrasse irrigués de ruisseaux sont notamment dédiés à la culture de fruits. L'Île-d'Orléans abrite plusieurs biens culturels classés ou reconnus ainsi que de nombreux sites

archéologiques amérindiens et européens. On y compte quelque 3500 bâtiments dont plus de 1,000 bâtiments patrimoniaux, des maisons contemporaines et des résidences de villégiature.

Dans l'imaginaire collectif québécois, l'Île-d'Orléans revêt une valeur symbolique. Le mythe entourant l'Île-d'Orléans, berceau du fait français en Amérique, s'appuie sur une représentation idéalisée du passé. On identifie facilement l'Île-d'Orléans à des traditions québécoises bien ancrées, aux paysages ruraux authentiques, à des terres agricoles fertiles. Grâce aux poètes et aux chansonniers comme Félix Leclerc, une légende québécoise reconnue dans le monde francophone, aux conteurs de légendes, aux écrits de nombreux intellectuels ou aux histoires et anecdotes de voyageurs, l'Île-d'Orléans a toujours été entourée de mystère et de poésie.

De tout temps, on a présenté ce territoire comme un paradis perdu qui évoque l'art de vivre d'autrefois. Le mythe persiste toujours, surtout pour les gens de l'extérieur car, pour les habitants de l'Île, leur territoire est avant tout un lieu de vie qui doit évoluer, s'adapter et se moderniser. Les deux visions semblent s'éloigner l'une de l'autre. Doit-on alimenter le mythe ou révéler une réalité plus pragmatique.

La construction du pont en 1935 a mis un terme aux contraintes reliées à la vie insulaire mais aussi à la protection naturelle de l'Île contre la pression urbaine et les effets néfastes de la modernité sur un territoire si sensible. Si les décennies suivant la construction du lien avec la côte ont surtout été témoins d'un flux continu sur l'Île d'estivants et de touristes venus admirer ce lieu enchanteur et cet havre de paix, les années 1960 et 1970 ont vu apparaître le phénomène de l'étalement urbain causé par l'expansion de la capitale, qu'est la Ville de Québec. L'Île est de plus en plus investie par une population qui travaille en dehors de son territoire mais qui le choisit pour son cadre de vie exceptionnel. Les développements qui ont été réalisés à cette époque tenaient compte d'un schéma trop souvent commun à l'ensemble des banlieues sans étudier les caractéristiques de l'implantation et de l'architecture de l'Île.

Afin de contrer les effets néfastes des nouvelles

constructions et la banalisation des paysages construits, l'Île-d'Orléans devenait en 1970 le plus important arrondissement historique de la province de Québec par sa superficie. Le classement implique de fait, l'obligation d'assurer le maintien du caractère de l'Île.

La valeur patrimoniale de ce territoire tient non seulement à la richesse de son architecture ancienne, mais à une organisation physique et spatiale des éléments qui composent le paysage que nous connaissons aujourd'hui.

Le territoire

L'Île est le point de départ de 300 familles souches qui ont essaimé partout en Amérique et qui ont donné plus de 4 millions de descendants. Le paysage seigneurial hérité de la France a laissé son empreinte indélébile et est à l'origine du cadastre actuel. Les terres sont découpées comme des lanières, elles sont toutes perpendiculaires au fleuve et donnent à chaque propriétaire un accès au fleuve, qui constitue la seule voie de communication de l'époque. Ces terres aboutissent toutes en un point nommé mitan ou trécaré. Vue du ciel, on a l'impression de voir une immense courtepointe.

Les immigrants français qui arrivent en cette Nouvelle-France apportent avec eux une façon de faire et des techniques de constructions propres à leur pays d'origine. À cause des ressources naturelles nombreuses, on construira des maisons en bois ayant une faible surface avec des caractéristiques adaptées au climat rigoureux du Québec. La maison sera orientée pour faire face au sud et présentera son mur pignon aux vents les plus froids. Cette société traditionnelle de type autarcique va obliger l'habitant à avoir des espaces nécessaires pour la production de biens courants liés à sa survie.

L'identité du territoire

1. L'insularité et le maritime

Par définition, une île est une terre entourée d'eau. À l'Île-d'Orléans c'est aussi une terre entourée de mystères et de mémoires. Constituant une limite naturelle, la présence du fleuve Saint-Laurent a aussi déterminé la façon d'occuper le territoire en étant à l'origine du découpage et de la répartition des terres. Du fait de son insularité, l'Île-d'Orléans possède aussi un caractère maritime de par ses activités et ses infrastructures reliées à l'utilisation du fleuve qui la ceinture. Le transport maritime, la construction navale, la villégiature et l'architecture ont laissé leurs marques dans les paysages côtiers de l'Île.

Les liens avec le fleuve sont importants, les vues et les panoramas sur le fleuve ont été un facteur déterminant dans l'implantation du bâti traditionnel.

2. Le rural et l'agricole

L'Île-d'Orléans a toujours été considérée comme une terre qui détient des propriétés particulières et elle a longtemps été perçue comme le grenier de la Ville de Québec.

Il y a 50 ans, la majorité des insulaires vivaient de l'agriculture. Aujourd'hui, à peine 10% des insulaires la pratique. La nature de cette activité agricole a déterminé l'esthétique des paysages de l'Île. Les terres cultivées sont le fruit d'un long processus d'interaction entre l'humain et son milieu. Elles forment des espaces naturels humanisés, une nature domestiquée dont l'aspect, la couleur, les textures, les perspectives, les contrastes varient suivant les saisons.

Les villages qui parsèment le territoire, véritables reflets du caractère rural de l'Île sont fortement organisés autour du patrimoine religieux composé des églises, presbytères, cimetières, chapelles de procession, croix de chemin, etc, etc... Chacun de ces éléments constitue un point de repère qui ponctue le paysage et qui forme une heureuse synthèse entre le sacré et le profane.

L'Île-d'Orléans est un espace construit à caractère rural. Même si les nouvelles constructions ne sont pas reliées à l'exploitation agricole, elle s'inscrit dans un espace issu d'un passé agricole. En effet, le cadastre original en bande étroite et bien ancré dans le paysage avec l'orientation dominante des constructions selon la direction des terres. La délimitation des lots par la végétation ou des éléments construits comme des clôtures. À vol d'oiseau, le damier que forment les terres cultivées démontre bien le système de partition du sol en fonction des activités agricoles.

Au niveau de l'implantation, les nouveaux développements de type banlieusard se retrouvent dans des espaces initialement non destinés à l'urbanisation du fait de la logique même du territoire. Des lotissements entiers ont donc été implantés hors contexte et en rupture totale avec les paysages ruraux de l'Île.

Les constats

Malgré le contexte légal, le développement résidentiel chaotique, la banalisation de l'architecture et le grignotage des espaces naturels n'ont pas été freinés.

Pendant plusieurs siècles, l'Île-d'Orléans s'est développée

et modelée en fonction des contraintes et des potentialités des richesses de l'Île. Aujourd'hui on a oublié qu'il s'agissait avant tout d'une île, c'est-à-dire d'un espace limité et non urbanisable à l'infini. L'Île est donc un espace fragile.

Reprenons les éléments qui caractérisent ce territoire et voyons les menaces qui pèsent sur eux.

1. L'insularité et le maritime

Les caractères qui définissent l'insularité sont avant tout le contact visuel et l'accessibilité au fleuve. Pour ce qui est du contact visuel, les panoramas les plus importants sont protégés. Cependant, toute la bande riveraine de l'Île est en pleine mutation. Les secteurs du bord du fleuve ont toujours été réservés à la villégiature, l'agriculture se réservant l'intérieur des terres. Or, la pratique de villégiature est en plein changement, les endroits où se retrouvaient des petites résidences secondaires sont achetés par les gens de la ville qui les démolissent et les remplacent par des résidences permanentes occupant tout l'espace du terrain. Où il n'y avait qu'un traitement paysager naturel, nous retrouvons maintenant des traitements paysagers artificiels et non intégrés bref, des aménagements de type banlieue sans aucune relation avec l'environnement insulaire. Où il y avait autrefois des percées visuelles, on retrouve maintenant des clôtures bloquant complètement la vue sur le fleuve.

À contrario, si cette tendance se maintenait, nous pourrions faire le tour de l'Île sans voir le fleuve.

2. Le territoire agricole et l'architecture

La pratique agricole elle aussi est en pleine mutation. Même si seulement 10% des insulaires pratiquent l'agriculture, il n'en reste pas moins qu'ils sont propriétaires de 90% du territoire foncier. Or, les nouvelles façons de faire en agriculture bouleversent de façon considérable le paysage rural.

À titre d'exemple, on retrouvait autrefois des clôtures traditionnelles qui délimitaient les espaces et mettaient en valeur de façon très claire la trace du système seigneurial. À cause des nouvelles façons de garder le bétail, on enlève ces clôtures et on perd donc la trace du cadastre original. Les nouveaux bâtiments agricoles sont pratiques, immenses et constituent des ruptures très marquées dans les façons de faire. Avant, les bâtiments agricoles se situaient toujours de la même façon, en parallèle de la maison. Maintenant, on assiste à des nouvelles implantations déconnectées des façons de faire traditionnelle.

L'Avenir

L'exacerbation des fragilités de l'Île et la rupture de son équilibre risquent d'avoir des conséquences sur le cadre de vie des résidents. L'introduction d'un développement urbain dans le cadre rural et la banalisation des paysages et du cadre bâti risque d'altérer de façon majeure, voire irréversible, la perception du territoire. Plusieurs questions se posent; les résidents de l'Île souhaitent-ils une mutation de la population, inévitable dans le cadre de l'accroissement du développement urbain?

L'Île-d'Orléans, une fois banalisée et péri-urbanisée attirera-t-elle encore des touristes? Peut-on se permettre de perdre cette activité touristique qui amène plus de 600,000 visiteurs par année et qui est un moteur économique remarquable.

Finalement, la prise en compte de toutes les dimensions patrimoniales de l'Île insulaire, maritime, agricole et rurale n'est-elle par la condition de survie de l'Île? Il est essentiel de trouver un équilibre entre les mécanismes de transformation de l'espace par l'urbanisation et les exigences de la conservation des paysages et du cadre rural.

La démarche que nous avons effectuée au ministère de la Culture et des Communications l'a été au niveau de la sensibilisation. Elle nous guide encore aujourd'hui.

Nous sommes d'avis que la protection du patrimoine doit se faire par l'engagement de toutes les parties concernées, notamment les élus des municipalités et la population. Ce sont en définitive les gens sur place qui sont et seront les véritables garants de la protection puisque ce sont eux qui font évoluer leur cadre de vie. L'UNESCO et ICOMOS n'ont d'ailleurs cessé de montrer qu'une opération patrimoniale n'est véritablement une réussite que si la population s'est appropriée son patrimoine et si elle se sent concernée par sa sauvegarde.

Nous avons donc lancé une opération pour amorcer une sensibilisation de la population pour faire émerger une prise de conscience des fragilités et des potentialités de l'Île.

En partenariat avec les municipalités et la Commission des biens culturels, nous avons produit des fiches techniques de sensibilisation qui ont été distribuées gratuitement à toute la population orléanaise.

L'objectif était d'informer, concrétiser et sensibiliser tous les citoyens. Le projet répond aux besoins maintes fois

exprimé des résidents actuels et futurs de comprendre leurs responsabilités dans la préservation des caractéristiques patrimoniales de l'Île. Plusieurs guides savants avaient été publiés sans que la population ne se sente concernée. Les trois organismes qui ont chapeauté ce projet ont donc conçu un guide d'intervention facile d'accès, convivial qui informe et sensibilise les résidents aux qualités du territoire où ils ont choisi de vivre.

La série l'ABC de l'arrondissement historique de l'Île-d'Orléans est composée de douze fiches individuelles, largement illustrées et décrivant les caractéristiques patrimoniales de l'Île-d'Orléans à tous les niveaux : parcours et lotissements, cœurs et abords de villages, parcelles et implantation, architecture traditionnelle et contemporaine, volumétrie et toiture, ouvertures, revêtements extérieurs, ornementation, bâtiments secondaires, aménagements paysagers et affichage.

Les textes sont précis, succints, et les photographies soignées et le graphisme met en valeur le message.

Plutôt que d'imposer de nouveau des règles et critères, l'ABC invite la population à faire une pause avant d'entreprendre des travaux. Faire une pause pour mieux comprendre comment protéger un lieu sensible. L'idée sous-jacente était de mettre en vedette les beautés du lieu plutôt que les erreurs commises et enrichir le vocabulaire architectural des citoyens afin d'exercer son œil à mieux identifier les éléments du décor.

Cette approche résolument optimiste a contribué sans aucun doute à changer les attitudes des propriétaires et des administrations en un temps record. Quelques mois après leurs distributions, nous percevions déjà une manière différente de faire les choses chez les demandeurs qui s'intéressaient davantage à ce qui donne son cachet à l'Île et à ce qui lui nuit.

Chaque municipalité s'est appropriée le projet et le distribue gratuitement à tous nouveaux citoyens. Les fiches ont aussi été incorporées au site Internet de la MRC de l'Île-d'Orléans et sont donc accessibles encore plus facilement.

À cette approche de sensibilisation se greffent des ententes de partenariat entre les six municipalités de l'Île et le ministère de la Culture et des Communications. Les ententes de développement culturel et de gestion des biens culturels permettent de travailler à l'amélioration de la qualité de l'aménagement, à la conservation et à la mise en

valeur du patrimoine orléanais et à encourager la recherche de solutions réalistes et adaptées à la vie actuelle afin de préserver à la fois la valeur patrimoniale et la promotion économique.

Au lieu d'imposer notre approche, le ministère, par ses ententes, travaille avec le milieu à la recherche d'actions novatrices afin de trouver des solutions adaptées au contexte si particulier de cette île.

Évidemment, il reste encore beaucoup à faire, mais déjà nous travaillons avec tous les intervenants pour favoriser une protection dynamique de l'Île et trouver un équilibre, une harmonie entre les mécanismes de transformation de l'espace par l'urbanisation et les exigences des écosystèmes, des paysages et du cadre bâti.

N'est-ce pas là, la seule façon d'assurer un développement durable, et ainsi préserver cette île mythique pour les générations futures.

Un des plus grands poètes du Québec, Félix Leclerc, a grandement contribué à faire connaître l'Île-d'Orléans en y faisant sa retraite et en la chantant. D'ailleurs sa chanson l'Île-d'Orléans constitue une des œuvres maîtresses de sa production. Poète, chansonnier, philosophe, il commençait sa chanson.

Abstract

L'Île d'Orléans est un arrondissement historique classé par le gouvernement du Québec (CANADA). Située près de Québec (ville classée au patrimoine mondial), cette île est longue de 34 kilomètres et large de 8 kilomètres. Elle est reliée par un pont depuis 1935.

Avec ses quelques 300 familles souches qui ont essaimé à travers toute l'Amérique du Nord pour donner plus de 4 millions de descendants, avec ses caractéristiques propres aux îles que sont le maintien des traditions, exploitation maritime, implantation humaine et architecture spécifique (rurale et villégiature), l'Île d'Orléans demeure un milieu extrêmement fragile.

Même si le territoire est protégé par une loi, il n'en reste pas moins que depuis quelques années, une pression nouvelle se fait sentir et risque de déstabiliser cet équilibre : le développement de banlieue.

Ce développement se retrouve un peu partout sur le territoire et est en totale rupture avec le développement traditionnel et séculaire de l'Île au niveau de l'implantation et il se retrouve dans des espaces initialement non destinés à

l'urbanisation. Ce développement de type banlieue est aussi en rupture au niveau de la relation maison, parcelle et paysage. On y retrouve une implantation indépendante de la parcelle, une absence de boisés et une architecture sans lien avec le fleuve. Nous nous retrouvons donc devant une bande riveraine en mutation; les maisons qui y étaient installées auparavant sont démolies pour faire place à des maisons plus spacieuses qui occupent tout l'espace et bloquent les percées visuelles vers le fleuve.

À contrario, nous pourrions dans un avenir pas trop lointain, faire le tour de l'Île sans voir le fleuve qui l'entoure.

Comment peut-on assurer le développement durable de l'Île d'Orléans, comment conserver et mettre en valeur le caractère insulaire, l'équilibre fragile entre le milieu naturel et l'espace humanisé est-il en péril? A-t-on atteint un seuil critique de développement?

Les amorces de solution que nous présenterons permettront d'élaborer une réflexion sur ce phénomène que l'on retrouve mondialement.



Île-d'Orléans

Section II: Vulnerabilities within the settings of monuments and sites:
understanding the threats and defining appropriate responses

Section II : Identifier la vulnérabilité du cadre des monuments et des sites – Menaces et outils de prévention

DYNAMIC LANDSCAPE SETTING : RIVERBANK EROSION AND EFFECT OF GLOBAL WARMING ON PERMAFROST THREATEN YORK FACTORY NATIONAL HISTORIC SITE OF CANADA

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Introduction

York Factory, or Kihci-wâskâhikan (“the Great House” in the Cree language), is a place of great importance to all of Canada. But, it is a far-away and largely inaccessible place for most people. And it is threatened by a changing landscape and environment. A new site management plan is being updated to guide future protection and telling of York Factory’s history.

This paper presents a brief historical background of the site and its historical significance, a description of current conservation activities, and some strategies being considered to understand and respond to threats and a dynamic, changing landscape.

Three Centuries of History on the Shore of Hudson Bay

The Hudson’s Bay Company (HBC) first established York Factory in 1684 on the Hayes River, several kilometres upriver from Hudson Bay in northern Canada (Figure 1). As one of the oldest and longest operated HBC posts in North America (1684-1957), York Factory played a significant role in Canada’s fur trade history. It was the scene of French – English struggle on the Hudson Bay for control of the fur trade and northern North America. It was an important trading post and entrepôt for more than 2 ½ centuries (supplying European and country-made trade goods to inland trading posts within a 3.9 square kilometre region), and was the principal base for the expansion of the fur trade into the interior of Canada (Figure 2). For most of the 19th century, York Factory was the political, economic and social hub of western Canadian fur trade society. At the same time York Factory was a vibrant community, home to many Cree

people of western Hudson Bay, and Orkneymen and others from Europe.

To give you an idea as to the magnitude of York Factory, by the mid 19th century there were more than fifty buildings comprising the main complex, including the 32 metre by 30 metre 3-storey Depot with its 1672 square meters of floor space. Surrounding these were cabins of servants and Home Guard Cree. The permanent workforce included 51 officers of the HBC, artisans, clerks and labourers and a resident population of Aboriginal (Cree) servants and hunters and their families. Letitia Hargrave, wife of Chief Factor James Hargrave proclaimed York Factory “The most respectable place in the territory”.

York Factory was named a Canadian national historic site in 1936. The Hudson’s Bay Company closed the post in 1957. Families moved from York Factory to York Landing, Shammattawa, Fox Lake and elsewhere. Parks Canada acquired York Factory (250 hectares) from the HBC in 1968 and since then has operated it as a national historic site. The site includes the Depot, archaeological remains of more than 70 buildings and large features, more than 300,000 artifacts, and the cemetery of possibly 600 graves. York Factory can be difficult and expensive to get to and to work at. It is accessible by boat or aircraft in the summer and over snow vehicle in the winter. About 100 people visit York Factory every year. Unpredictable weather, polar bears, black flies and mosquitoes make up part of the site experience.

York Factory is Threatened: The Need for a Management Plan

The Parks Canada Agency Act sets out the principal objective for Parks Canada National Historic Sites – to ensure their commemorative integrity for the benefit,

education and enjoyment of this and future generations. Commemorative Integrity means:

- York Factory NHSC and the resources representative of its national significance are protected from damage and threat;
- The reasons for York Factory's national significance are effectively told to the public; and
- Decisions and actions affecting the site are respectful of its heritage values.

The Parks Canada Agency Act also requires that national historic sites operated by Parks Canada must have a management plan approved by the Minister of Environment and tabled in Parliament. The plan must give direction for ensuring commemorative integrity and appropriate visitor use of the site. The current management plan for York Factory, approved in 1988, no longer provides adequate direction for site protection and presentation. Among the goals established from that plan were to stabilize and secure the surviving historic structures, and address the very serious stabilization problems associated with the Hayes riverbank and the associated site drainage. While work was done on one of the buildings – the Depot, York Factory continues to be threatened and impaired.

Parks Canada is in the initial stages of analysis and planning. Staff have reviewed the current conditions and issues affecting York Factory commemorative integrity and visitor experience. Discussions have begun with members of First Nation communities associated with York Factory to learn more of their values and concerns for York Factory. Tour operators, lodges and outfitters have been interviewed regarding visitor services. Professional expertise in areas of geotechnical engineering, permafrost and cold climate heritage management has and is being sought to assist research and planning.

The main issue for management planning is vulnerability and ultimate loss of commemorative integrity of York Factory National Historic Site of Canada (NHSC). York Factory faces a situation where:

- Unyielding riverbank erosion along the Hayes River is destroying archaeological resources and, in an estimated 100 years, the Depot, cemetery and the entire historic place.
- More immediate threats to the Depot, cemetery, and archaeological features may be coming from other environmental conditions including permafrost sensitive to climate warming, ground and surface water, and willow growth. These complex conditions and their effect on the site's cultural resources are not adequately understood.

- Funding necessary to adequately mitigate these threats and impacts cannot be secured in the short term.

The current conservation activities and some of the strategies being considered in the course of planning to address these cultural resource threats follow.

Riverbank Erosion

Understanding the Threat

Riverbank erosion along the Hayes River has been happening at York Factory since its beginnings. York Factory I (1684 to 1715) and York Factory II (1715 to 1788) were lost as long ago as 1900. Today, we estimate that York Factory III that dates from 1788 to 1957 may be lost within 100 years (Figure 3).

A comprehensive study of solutions to riverbank erosion was done in 1983. It reported that:

- Hydrology studies indicated that wave action is mainly responsible for riverbank erosion. Wave action washes away the toe of the slope, exposes permafrost to the sun and warm air, eventually promoting fresh slope failures. Channel migration, surface and groundwater drainage, ice scour and seasonal flooding can also contribute to the erosion.
- Any engineering works designed to stabilize the riverbank, including extensive use of riprap or rock mounds are best regarded as "holding actions" only and, with proper maintenance, would extend the life of the site by 25 to 100 years.

Responses to Date

No stabilization of the bank has been attempted largely because of uncertainties, costs and logistical challenges of working in a remote northern location. (For example, more than 10,000 cubic metres of rock would need to be barged from the closest source more than 100km away, to riprap the bank). Instead, archaeologists have conducted test excavations, recorded and salvaged archaeological features near the riverbank, and have been monitoring the encroachment of the riverbank. Some features have been lost in the last 25 years and numerous artifacts can be found along the tidal flats at the toe of the bank. The erosion is now approaching unexamined features and the question again is can erosion be stopped or is salvage archaeology the only recourse?

Defining Future Responses

This year three geotechnical engineers interested in the erosion issues facing York Factory, volunteered to review past riverbank erosion studies and current conditions at the site. Their overall observation is that the riverbank continues to have extreme slope failure. Permafrost thaw is a factor, but ice scouring appears to be a significant event trigger for major slope failure (and damage or loss to bank armouring). Wave and tidal actions on the toe of the slope and the predominantly marine clays and silts exasperate the situation. While intrusive measures have been considered, including a combination of armouring and regrading slope to remove slip load and pressure on the bank, less intrusive treatments are being looked at, such as those once done by the HBC. Historic photographs show some armouring of the bank toe and possibly placement of rocks that could be like jetties (groining). Former residents of York Factory have recounted memories of cutting back the willows at York Factory, bundling them and packing them along the riverbank, along with stones, to slow down erosion. This was done every year. While the approach had some success, as demonstrated by the historic photographs, it was labour intensive and had to be repaired each year, otherwise the erosion processes would take over.

Engineering alternatives to stopping or drastically slowing down erosion are being looked into, but may not be possible because of the remoteness of the site and limited means of access. Documenting the site before it is lost may be the only viable choice to site protection.

Permafrost and Drainage

Understanding the Threat

Permafrost and drainage are interrelated issues. Managing both has been a challenge throughout York Factory's history. The following quote, from Colin Robertson's Diary September 9th, 1816, serves as an example:

“York Fort is built in the Hay's River, about six miles from the entrance [to Hudson Bay], altho the land is nearly twenty feet above the level of the River, the land round the Fort is in general covered water, drains have been tried to take away the water, but have proved ineffectual, on account of the ground being froze within three feet of the surface.” (Hudson's Bay Company Archives, E. 10/1, vol IV, Colin Robertson's Diary J. 260d, 9 Sept 1817 [1816])

As cultural resource managers, we need to better understand the permafrost and hydrology at York Factory. York Factory is near the southernmost extent of the continuous / discontinuous permafrost zone limit in Canada. This area is predicted to experience significant changes to permafrost with climate warming. Approximately 50% of the Canadian landmass is underlain by permafrost and a significant portion has an average temperature above -2° C. Under climate warming scenarios this warmer permafrost, within the discontinuous zone, may ultimately disappear. Thawing of ice-rich permafrost may result in ground thawing and displacement. At York Factory the soil profile is generally 0.6metre of peat over 2.74 to 3.65 metre of silt, clay and sand with marine clays underneath. Permafrost is generally encountered at a depth ranging from 0.3 to 0.9 metre below the surface. Once thawed the soil loses considerable mechanical strength and bearing capacity. While our past concern with site threats have focused on riverbank erosion, York Factory may be facing permafrost instability from warming surface air, effects of surface and ground water drainage at the site, and the unconsolidated nature of the marine clay and silts of the site. This instability could accelerate instability and erosion along the river as well as elsewhere on the site.

The Depot is a case in point. The Depot was built in 1832-38 as the center of supply operations at York Factory. It is both architecturally and historically significant and is designated a Classified Federal Heritage Building. The original construction used shallow wooden foundations. It had a complex drainage system. It featured adjustable beam/column connections that permitted adjustment to deal with seasonal frost heaving or permafrost active layer movement, an important building engineering innovation for the time. However, by the 1980s the heavy wood frame resting on a sleeper foundation had decayed considerably, particularly in the lower level in contact with the soil, and to a lesser extent the superstructure. The building suffered significant differential movements over the years. Some of the columns had punched through the ground floor. The lack of connection between the sills, and the wall structure resulted in the exterior walls moving outward, off the sills.

Responses to Date

In the early 1990's a major stabilization project was undertaken to reduce movement in the foundation, improve strength of the wall structure, create a new insulated floor, and protect the numerous artefacts and an earlier building located under building. Insulation was used around the building as well to reduce the active layer in the permafrost, i.e., stabilize the year-round permafrost layer (Figure 4). A

temperature monitoring program was set up to evaluate the rate at where the active layer stabilized above and below the insulation. Additional work was carried out on the building envelope, windows and roof, and on the drainage in the courtyard and around the building. A system of sump pits and drains were incorporated into the work on the foundation and landscaping. Within the last two years a sinkhole has appeared in the courtyard of the Depot that may be signalling a problem in the drain system (Figure 5). Water is filling the hole, warming it and accelerating soil loss around the hole.

Elsewhere at York Factory a drain, modelled after historic drains used at the site, was installed north and east of the cemetery to redirect groundwater away from the cemetery, to dry the area and to decrease the potential for erosion along the bank of nearby Sloop Creek. Another building, the Library now faces collapse from ice upheaval, which will need to be addressed.

Defining Future Responses

Readings from monitoring equipment and inspections of the Depot indicate that while there is some significant heaving in the building's main level floors and there are drainage problems, notably evident by the start of the large sink hole in the courtyard, overall indications are that the superstructure is in good condition. Monitoring air temperature beneath the Depot and the water table will continue along with routine maintenance and repair of sump pits, drainage and eaves troughs.

A permafrost monitoring program is being explored for York Factory. Combining permafrost readings with archaeological survey using Ground Penetrating Radar (GPR) is one possibility. Preliminary discussion has begun to consider York Factory as part of a nation-wide permafrost monitoring system (under the direction of the Geological Survey of Canada). It is a suitable candidate for such a network because of its unique location on the edge of discontinuous permafrost along western Hudson Bay, its status as a protected and managed area, and the historical information available about the site that is relevant to environmental studies (including, for example, daily temperature readings as far back as 1772).

Ultimately, as permafrost conditions change, we will not be able to stabilize ground thawing across the site. However, we should have in hand baseline data and measurements of any change to ground conditions that may signal warnings of erosion from permafrost thaw and ground instability. This

will then contribute to planning and prioritizing the mitigation and documenting needs for the site.

Vegetation Encroachment

Understanding the Threat

One of the long-standing concerns regarding willow growth has been the effect of the encroaching willows on the cultural landscape. In areas where the willows have been allowed to grow, they can reach heights of 12 feet and get very dense in a short time. The vegetation pushes major root systems into the archaeological features, disrupts the stratigraphy, impacts larger artifacts, and destroys the impression of the overall scale of the site. Willows can be a threat to York Factory as a fuel load for natural fires. Until 1957, the HBC maintained York Factory as an open landscape, kept clear of willows and trees, which were no doubt used for fuel, but also helped keep the site dry.

Responses to Date

Since the 1970s staff and people from nearby communities have resumed the practice of keeping the site clear. The purposes of vegetation management at York Factory are:

- to make the surface evidence of archaeological and landscape features visible to the visitor;
- to improve the protection and presentation of the cemetery;
- to protect the cultural resources from fires and root damage; and
- to enable sighting of polar bears for public safety.

Annual clearing is necessary, time consuming and costly as it must be done with hand tools. Historically and today, willow cuttings were dumped over the edge of the riverbank and in small ravines in an effort to maintain permafrost and retard erosion.

Defining Future Responses

Interestingly, we do not know if or how vegetation management may relate to permafrost conditions and drainage. This question needs to be explored. Because York Factory practices vegetation management that is not done elsewhere in this region, there is an opportunity here to study changing vegetation patterns and their affect on permafrost as part of a broader framework of permafrost studies in the western Hudson Bay region. The results of these studies would be considered in modifying the

objectives and practices for managing vegetation at York Factory.

Conclusions

York Factory may not be unique as a site vulnerable from a changing landscape; it is for example one of a number of sites in Canada reported in the ICOMOS World Report 2001-2002 Heritage at Risk because of shoreline erosion. However, it does stand out as a site under threat not only because of the array and degree of interrelated environmental concerns affecting its cultural resources, including riverbank erosion, surface and groundwater drainage, permafrost, and vegetation encroachment, but because of the dramatic consequences of the potential total loss of these important cultural resources and the site overall. Compounding the challenges facing York Factory is the remoteness of the site, which makes working at the site costly and can limit the mitigation responses that are appropriate, yet practical.

The 1988 management plan focused attention on erosion along the Hayes River, the cultural resources immediately along the riverbank and stabilization of the Depot. Parks Canada has completed the long-term stabilization of the Depot and maintains a program to monitor the riverbank erosion and impacts on cultural resources, and to record and salvage them where and when possible. Increasingly, more of the site will be under this threat and it is time to revisit what might be done to slow erosion, perhaps using softer, less intrusive methods similar to those used by the HBC and the Cree people of York Factory, instead of larger, more intrusive engineering feats. However, attention must be also turned to the site as a whole to gain a better understanding of other complex environmental conditions that make York Factory vulnerable – permafrost, drainage and vegetation. Each of their structure and process affects the other, the riverbank erosion, and the cultural resources of the site. Because these environmental dynamics are not adequately understood at York Factory, management planning envisions a program of research, monitoring and evaluation that will help guide appropriate and adaptive responses to threats and the managing of cultural resources. To do so we see numerous opportunities to incorporate site-specific research needs into broader programs of study of environmental change in Canada's North. Likewise, we welcome international interest and advise in cold climate heritage management, such as through the International Polar Heritage Committee of ICOMOS.

Abstract

Listed in the 2001-2002 Heritage at Risk ICOMOS World Report, York Factory is one of the oldest and longest operated fur trade posts in North America. Located at the confluence of Hudson Bay and the Hayes River, and in operation between 1684 and 1957, York Factory played a pivotal role in history as the political, economic and social hub of western Canadian fur trade society. This cultural setting, once the repeated scene of conflict between England and France in the 17th and 18th century, is now facing the loss of its commemorative integrity. The first two York Factories, I and II, were lost to shore erosion in previous centuries. York Factory III is losing in some locations up to one meter a year. Archaeological resources and built heritage have been lost or are at threat. Moreover, York Factory is in a permafrost region extremely sensitive to climate warming. Although we do not have a good understanding of permafrost condition at York Factory, there is growing concern that the unconsolidated and ice-rich soil could lose its strength and undermine the foundation of an historic three-storey building. This paper outlines the strategies set in place to understand the threats and to define the appropriate responses to address change and possibly loss of this cultural heritage in the face of a dynamic landscape setting.

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Section II: Vulnerabilities within the settings of monuments and sites:
 understanding the threats and defining appropriate responses

Section II : Identifier la vulnérabilité du cadre des monuments et des sites – Menaces et outils de prévention



Figure 1. York Factory National Historic Site of Canada, Manitoba, Canada. York Factory was at the heart of Rupert's Land—lands that drained to Hudson Bay, which the Hudson's Bay Company held title.



Figure 2. York Factory in 1923 (top) and in 2005. The Depot (centre of bottom photograph) and library (to right) are the only historic buildings left. Only part of the historic site, with more than seventy archaeological features, is kept clear of willows (Photos from National Archives of Canada, K.Skafffeld)



Figure 3. Bank slump, Hayes River at high tide.(photo from K.Skafffeld)



Figure 4. Conservation work on the Depot in the 1990s.Elements of the foundation were repaired and replaced, insulation was placed beneath the floor to stabilize the permafrost, and drainage was improved.(photo from Parks Canada)



Figure 5. Sinkhole that has formed in the last couple of years within the courtyard of the Depot. The hole fills with groundwater that is warmed by exposure to surface air and then warms surrounding frozen ground. Drainage appears to be the issue. (Photos from Parks Canada and K.Skafffeld)

Heritage Setting: Out of Focus or in the Frame?

Paper prepared by Gordon Bennett
for the 2005 ICOMOS Canada Congress on Heritage Setting

Setting the Stage:

The theme for this congress — heritage setting — is timely, if not to say long over-due. While one can find many references to the importance of setting or to heritage setting in the literature of heritage conservation, the topic has not received very much serious study or consideration. To my knowledge, only two ICOMOS instruments deal in more than a cursory way with setting: the *Burra Charter* and its associated documentation¹, and China ICOMOS' *Principles for the Conservation of Heritage Sites in China*.²

The content of ICOMOS charters, resolutions and declarations dealing with setting or with surrounding landscape can be summarized relatively quickly:

- Setting can be part of a monument or associated therewith
- It is (generally) inseparable from the monument or site and hence important
- It is an attribute of cultural significance and of authenticity, and has socio-economic benefits
- Setting should be addressed in conservation policy and planning for the site
- Some cursory guidance on treatment, such as respect, maintenance, preservation, conservation, new construction and other modifications is provided in some of the instruments.

Some statements are virtual exhortations, as for example, the following excerpt from the *Charter on the Conservation of Historic Towns and Urban Areas*: “qualities [of historic towns and urban areas] to be preserved include the historic character of the town or urban area, and all those material and spiritual elements that express this character, especially ...

the relationship between the town or urban area and its surrounding setting, both natural and man-made.”³

The most comprehensive treatment of setting is to be found in the sections on setting in the *Secretary of the Interior's Standards for the Treatment of Historic Properties with Guidelines for Preserving, Rehabilitating, Restoring and Reconstructing Historic Buildings*.⁴ On the other hand, the Standards and Guidelines for the Conservation of Historic Places in Canada contain just two references to setting, one under “rehabilitation” in the section Applying the Standards, the other under “new addition to historic places” in the Other Considerations section.⁵ What might explain this apparent discrepancy? Truth to tell, I don't know. But it is interesting to note that in North

America designation processes and doctrinal statements dealing with buildings tend to address setting more explicitly than those that deal with place.⁶

I have subtitled my presentation “out of focus or in the frame.” In some respects this is a fallacy in question framing, since I would suggest that in the main the subject of heritage setting is out of focus regardless of whether it is in or outside the frame.

To many of you, the ideas that will be expressed in this paper may seem simple, perhaps even simplistic, and obvious. I agree with this assessment. However, after being in the heritage sites' business for many years, I would point out that what seems obvious or simple in theory does not necessarily translate into simple and obvious in practice. While we might all agree on a general definition of setting or heritage setting, we would probably have considerable difficulty agreeing on the specifics of particular cases, given the state of current thinking and current doctrine on the subject. As is the case with many other fields of endeavour, the devil is in the details. Or to put it another way, perhaps what heritage people or conservation people need to do is to start the process of making the intuitive and the implicit *explicit*. My hope is that the following questions, examples and observations will contribute to the development of useful guidance on the subject of heritage setting.

Setting: it's all a matter of perspective

Figure 1, a drawing done in 1772 by a French artist named Hubert Robert, seems to be a reasonable place to begin our exploration of this topic. Interestingly, the drawing is titled “Landscape with Ruins,” not “Ruins in a landscape,” as people engaged in heritage conservation might describe it today. The J. Paul Getty Trust, which owns the drawing, states on its website that Robert was “the first artist to make ancient ruins the main focus of his landscapes rather than placing them in the background as picturesque accessories,” and goes on to say that the ruined Roman temple “serves as the focus and setting of this drawing.”⁷ What interests me about this is the reference to the ruins being both focus and setting, whereas we commonly tend to think of setting as something subordinate to the central subject. It also reminds us that the challenge we face when considering setting arises not when setting is the focus, but rather when setting is subordinate or ancillary to the monument or site. That is much more problematic.



Figure 1. Hubert Robert, *Landscape with Ruins*, 1772 (©. 2004. The J. Paul Getty Trust. All rights reserved).

What do we mean by setting or by heritage setting?

On the surface, the answer seems simple. In the case of setting, we are generally talking about the spatial or physical context in which a heritage site is found. That setting can be non-heritage in character, which does not necessarily mean that the setting is or will be unsympathetic, insensitive or incompatible with the heritage site, or it can be a heritage setting, regardless of whether it shares the same heritage attributes as the heritage site itself.

The *Burra Charter* defines *setting* as “the area around a place, which may include the visual catchment.” This is usefully elaborated as follows: “aspects of the visual setting may include use, siting, bulk, form, scale, character, colour, texture and materials.”⁸

This is good stuff, but it leaves the following questions unanswered, questions that I think we have to address if it is our goal to enhance understanding of setting, as well as to have setting taken more seriously:

- Is heritage setting part of the historic place (as historic place is defined and used in the *Standards and Guidelines for the Conservation of Historic Places in Canada*) or is it physically separate from it. In the interests of clarity, there needs to be some consistency in our approach or, alternatively, we simply need to specify consistently when setting is part or is not part of historic place.⁹
- Is heritage setting ancillary to or subordinate to the heritage site, or does it have value in its own right? Of course, it could be both. Here again, there is a need to be clear.
- When heritage setting has value in its own right (for example, Great George Street NHS in Charlottetown, which could be described as the heritage setting for Province House NHS), does it have its own setting? How do we deal with this?

What’s the setting? The case of Rideau Hall

Rideau Hall, the principal official residence of the Governor General, nicely illustrates some of the complexity of determining setting. If one defines Rideau Hall the *historic place* as the residence of the Governor General (see Figure 2), then the setting could refer to the visual catchment of the residence or it could refer to the estate (i.e. the property) on which the grand residence sits (see figures 3 and 4). In the case of “Rideau Hall the residence,” the visual catchment is smaller than the property.



Figure 2. Governor General's residence, Rideau Hall. (Photograph by author)



Figure 3. Aerial view of Rideau Hall showing residence and immediate surroundings.



Figure 4. Aerial view of Rideau Hall estate. (ICOMOS photograph)

But if one defines the historic place as the entire property (see figure 4), as is the case with Rideau Hall National Historic Site, then setting is something quite different, and much larger than the property. How much larger than the whole property is the question. James Semple Kerr defines setting as “an area surrounding a place whose limits may be determined by sensory criteria: for example,

visual (enclosing ridgelines, roofscapes or plantations), auditory (adjacent waterfalls or gravel quarries) and olfactory (tannery district)."¹⁰ The setting for Rideau Hall might include a combination of factors including sitelines and the neighbourhood(s) in which the Vice Regal estate is located. Indeed, it could be argued using language from the Federal Heritage Building Evaluation Criteria that Rideau Hall "establishes the present character of the area with which is associated," situated as it is on the boundary of Rockcliffe Park Village, which is the most exclusive residential area in the national capital. On the other hand, as the "people's house," Rideau Hall has a different meaning, suggesting that heritage setting and historical context may mean very different things. Whatever the case, if the setting is important to the historic place, it should be defined at the time of designation, rather than being neglected — as is often the case — until a problem arises in the surrounding area.¹¹

Equally important, expectations concerning what is permissible in the setting in terms of impact on the historic place should be articulated in doctrinal statements. (It should not be necessary to consider impacts in the setting that would have no effect on Rideau Hall. We need to distinguish between what is permissible in terms of setting, and what would be permissible if the setting were a historic place in its own right).

Figure 5 depicts some potential spatial components of the setting for a feature.

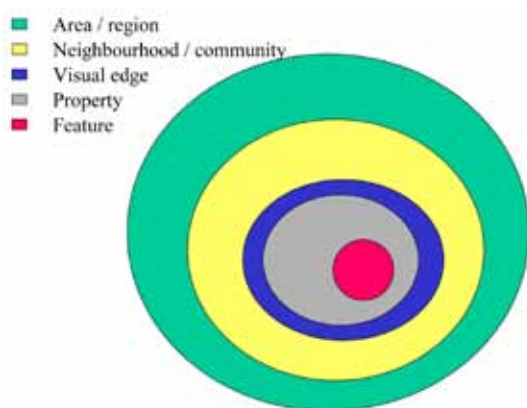


Figure 5. Potential spatial components of heritage setting.

A number of points should be noted about this illustration:

- The sequence from centre to periphery is not fixed, most particularly in the case of visual edge. Visual edge could be the outside oval, depending on one's line of sight (whether looking from a height, such as the Peace Tower, or up a valley such as the Banff Corridor), or it could be smaller than the property. Visual edge is similar to the notion of horizon-to-horizon views, although such views usually contain much that is not heritage, and that would not be part of heritage setting.

- The relative sizes of the ovals are highly variable. For example, if one is talking about a cultural landscape (urban or rural) as the feature, it may be considerably larger than the property.
- The ovals are not impermeable, as might be suggested in the diagram. In reality, there may be a high degree of permeability, with a feature extending beyond a property line in one segment, etc
- Visual factors as seen from the vantage point of the historic place may tell only part of the story, as is demonstrated in the case of the setting for Ryan Premises (see below), which includes much of the townscape.

Setting and the Designation of National Historic Sites, Federal Heritage Buildings and Heritage Railway Stations

The federal government has processes that provide for the designation of national historic sites, federal heritage buildings and heritage railway stations. Interestingly, the processes that deal with federal heritage *buildings* and heritage railway stations (which are also *buildings*) accord tremendous significance to setting in their evaluation systems, as will be seen below. Setting plays less of a role, certainly in terms of determining significance, in the designation of national historic sites.

National Historic Sites

The written guidelines for filling out submission reports for national historic site nominations, which have been in effect since the late 1990s, require that the setting of the historic place be described briefly. The following direction is provided in respect of determining the boundaries of the place proposed for designation: "the boundaries of the submitted property should be drawn to encompass, but not exceed, the full extent of the historic resources that contribute to the potential national historic significance of the property. The areas should be large enough to include all historic features of the property, but should exclude "buffer zones" not directly contributing to the historic significance of the property. Peripheral areas of the property that no longer retain their historic integrity owing to subdivision, development, or other changes, should be excluded."¹² It is not clear to what extent setting will or should be included within the boundaries of the site.

The guideline for preparing the submission report defines setting as follows:

Setting: Is the physical environment of a property, and it refers to the character of the place in which the property played its historic role. Integrity may reside in the degree to which significant relationships between the historic property and its environment

remain evident and can be defined. These may include visible patterns of use that have characterized the surroundings over time, and/or the sense (spirit) of place residing in the property within its larger environment.¹³

In my experience, setting rarely played a significant role in national historic site designations. One of those rare examples is contained in the November 1987 designation information for Ryan Premises National Historic Site, which is located in Bonavista, Newfoundland.



Figure 6. Ryan Premises National Historic Site, Bonavista, Newfoundland. (Parks Canada photograph).

Ryan Premises was designated a national historic site for three reasons:

1. as the place in Newfoundland that “best combines thematic associations with the [fishing] industry with extant resources, which speak directly of the fisheries to the viewer;”
2. because even though “not all the aspects of the Atlantic fishery were equally represented here, the Ryans, whose headquarters it was, were deeply involved in the whole range of the fisheries over a long period,” and
3. because of the “richness of fisheries-related resources in the community of Bonavista, which contributed to the overwhelming sense of history which the Board has indicated should be conveyed.”

The third reason for designation clearly focuses on the importance of setting, and makes Ryan Premises stand out as a rare exception to the customary designation. It also leads to the perfectly legitimate conclusion that if something untoward were to happen to the “richness of [the] fisheries-related resources in the community of Bonavista,” i.e. the setting, the commemorative integrity of Ryan Premises National Historic Site would be severely compromised.¹⁴



Figure 7. Town of Bonavista, Newfoundland. (Town of Bonavista OnLine Photo/Media Gallery).

It might be argued that some recent designations of Aboriginal sites as national historic sites take setting into account, but they generally do so obliquely, by emphasizing the representative qualities of a place. Trochëk, in the Yukon Territory, is a good example of this. It is described in the designation document as being “representative of the Hän cultural landscape of the middle Yukon River valley (November 2001 HSMBC minute).” It is not altogether clear that this is really a reference to setting, but one could argue that there is certainly a dimension of setting involved. Another tendency that has been evident in recent years, particularly in the case of specific *building* — (as opposed to property —) designations has been to increase the size of designated place to encompass the whole property and hence at least part of the setting.

Federal Heritage Buildings and Heritage Railway Stations

If there is very little that deals with setting in so far as the designation process for national historic sites is concerned, the opposite is true for federal heritage buildings and for heritage railway stations. Since the evaluation system for heritage railway stations is largely based on the one developed for the federal government’s heritage buildings policy, I will focus on the one dealing with heritage buildings.

In the 1980s the federal government introduced a heritage buildings policy. An important component of the policy was the development of an evaluation scheme for assessing which federal buildings merited designation as heritage buildings. Given the scale of the undertaking — at the time there were over 60,000 federal buildings — a standardized, systematic approach to evaluation was developed that included a scoring system.

The evaluation system¹⁵ addresses three major criteria:

1. historical associations
2. architecture, and
3. environment.

Figure 8 shows the three major criteria, the subdivisions within each criterion and the relative weightings attached to each (expressed as maximum scores). A minimum of 50 points is required for designation as a “recognized” heritage building. Buildings that receive 75 points or more are given a “classified” designation. The evaluation results/scores provide a basis for Heritage Character Statements (i.e. statements of significance) for designated buildings and for the identification of the building’s character-defining elements.

FEDERAL HERITAGE BUILDING EVALUATION CRITERIA	Range of Scores	Maximum Total for Category
Historical Associations		35
Thematic	15-8-5-0	
Person/Event	10-6-4-0	
Local Development	10-6-4-0	
Architecture		55
Aesthetic Design	25-13-9-0	
Functional Design	15- 8-5-0	
Craftsmanship and Materials	10- 6-4-0	
Designer	5- 3-2-0	
Environment		45
Site	10-6-4-0	
Setting	20-11-8-0	
Landmark	15-8-5-0	
Total Score		135

Figure 8. Federal Heritage Building Evaluation Criteria

Although “setting” is treated as a sub-set of the “environment” criterion, one could make the case that all three sub-sets of the environment criterion fall under what for this congress would be considered setting. For example, “site”, which is defined as “the landscape that is normally contained within the property lines,” is weighted according to “the degree to which the immediate environment enhances and strengthens the building.” The term “setting” has a broader connotation and is intended to capture the “present character of the area... in an urban design sense.” Significantly, this factor measures the influence of the building on its streetscape or surroundings, rather than vice versa. So, in the case of *site* what is being considered is the impact of the site on the building, whereas in the case of *setting* what is being measured is the impact of the building on the larger area. The “landmark” subset evaluates the importance of the building to the community in terms of physical landmark as well as the building’s symbolic value. While it is possible to imagine that a building could be a landmark regardless of setting — Quebec City, and the SS Keno in Dawson would be landmarks in any setting — setting in a generic sense is often part of the character of a landmark.

Although setting plays an important role in the *designation* of federal heritage buildings and heritage railway stations — just how important will become evident below — the legislation governing railway stations and the policy governing heritage buildings do not provide a mechanism for *protecting* the setting of these historic places. If an intervention to the setting produces a consequential physical intervention to the building or station, then that can be dealt with, but only in respect of the intervention to the building or station. This does not preclude custodians or others from taking appropriate actions regarding setting, but such actions are driven by the spirit — not the letter — of the law or the policy.

Does this really matter? Over the years, the federal government has had to deal with requests to move railway stations that had been designated as Heritage Railway Stations under the Heritage Railway Stations Protection Act. These proposals were often made by heritage organizations in response to announcements by railway companies that they needed the land on which the railway stations were built for other uses. Railway companies were willing to donate the station and often to cover the cost of removal. This raised issues not only related to moving of a monument, which ICOMOS doctrine addresses in the *Venice Charter* as well as national ICOMOS charters such as the *Burra Charter*, but also relating to the integrity of the designation. To the extent that “setting” played an important role in the designation of a particular station, loss of setting could mean presumably that the station could potentially lose its designation as a heritage railway station. And to push this a little further, how extensive was the potential problem?

Well, as it turns out, “pretty extensive” only suggests the scale involved. Of the 165 extant heritage railway stations, 104 would lose their designation if the scores they received under environment (setting and community identity) were removed as a result of the station being relocated. Even if the scores they received under these two criteria were dropped by one level, 96 currently designated stations would drop below the minimum score required for designation. Setting thus plays a decisive role in 58% to 63% of the designations, depending on the scenario.

A similar picture emerges for federal heritage buildings. Of the 1065 “recognized” federal heritage buildings, 730 or 68% would lose their designation if the scores for site and setting were “lost.” Of the 270 “classified” heritage buildings, 222 or 82% would lose their designation without the points for site and setting. Another way of expressing the significance of setting in the evaluation process is that although site and setting account for only 30 points out of a possible total of 135 points, or 22%, these two factors are critical to over 70 per cent of the heritage building designations.¹⁶

Of course one might validly argue that many of these buildings or stations could have been designated under a different evaluation system — one that did not take site and setting into account. The point I want to make here is that these two national designation processes explicitly and systematically (and, one might say, commendably) address the subject of setting. But in the absence of effective conservation mechanisms for setting, the integrity of the designation process itself could be called into question. After all, if the setting can be negatively affected without the designation itself being put at risk, one is left with the impression that setting may not really be that important.

Monument(s) as Setting

The *Venice Charter* states that a “monument is inseparable ... from the setting in which it occurs.”¹⁷ Typically, I think, we conceive of *setting* as something ancillary or subordinate to the monument. But there are instances when this is not so — or perhaps I should say when it is only part of the story — and I would like to discuss two of them.

The first case deals with the National War Memorial (Figure 9) in Ottawa.



Figure 9. National War Memorial, Ottawa (Photograph by author).

This is one of the nation’s most treasured monuments. Its immediate surroundings include seven national historic sites, which are monuments in themselves:

- Confederation Square, with the National War Memorial at its centre¹⁸
- Parliament Hill
- The Rideau Canal
- The Chateau Laurier Hotel
- The Former Ottawa Teachers College
- The Central Chambers, and
- The Langevin Block

“Some setting” one is prompted to say. But this is the heritage setting, or what we generally tend to think of the heritage setting. What about the other highly visible components of the surrounding landscape? What doctrine or good guidance do we have to deal with these?

There is a second dimension to the idea of “monument as setting” that I became quite familiar with in my capacity as head of policy for national historic sites. There are over 900 national historic sites in Canada. Many of them are located in residential surroundings in



Figure 10. Confederation Square National Historic Site, which rings the War Memorial. Clockwise from top left: East Block, Parliament Hill; Chateau Laurier Hotel; Union Station; National Arts Centre; Central Chambers, Bell Block and Scottish-Ontario Chambers; Central Post Office and Langevin Block. (Photographs by author)

large cities and small villages. On a number of occasions I received phone calls from people who lived in the neighbourhood of a national historic site (generally, but not invariably, a historic house) who wanted to know what could be done to prevent the construction of a new building or facility in their neighbourhood. In many cases the proposed development had no visual impact on the national historic site, but to people in the neighbourhood the national historic site was not only *part of their setting*, but it also established the character of the setting and, in their minds, any unsympathetic change to the rest of the setting had a damaging impact on the national historic site. I must say that I almost always felt that whatever I told these people was inadequate — and it was. There simply wasn't enough real-world, systematic, rigorous doctrine on setting to deal adequately with these issues, and there still isn't. Of course, not having very good doctrine on the subject of setting permits lots of flexibility which, depending on the circumstances, some conservationists rather like. One need only refer to how the same person may deal with a conservation issue depending upon whether her or she is the author or the evaluator of a proposal.

Setting as Threat, Setting under Threat and Setting as Threat Mitigation

It is wise to remind ourselves as we attempt to come to grips with the notion of setting — a concept that this Congress both values and validates — that there may be some contrary views. Figure 11 provides a case in point.



Figure 11. A view of Riding Mountain National Park with its setting in the foreground. (Parks Canada photograph)

This appears to be a rather nice pastoral view of a field, set against a pleasing backdrop of trees in their autumn splendour on the rise of a hill. It is a picture taken on the boundary of Riding Mountain National Park. Depending upon one's perspective, i.e. whether one is looking into or out from the park, the foreground of this picture is either focus or setting. In this case, we are looking in and it is the park, i.e. the hill, that is the setting. But if one were looking out, the setting would be the field in the foreground. And what for people involved in cultural heritage might be regarded as a cultural landscape worth respecting is, from the perspective of many environmentalists, a real threat — a cultural landscape that is a menace.

Why they might think that way is evident from the infrared satellite image of vegetation shown in Figure 12.

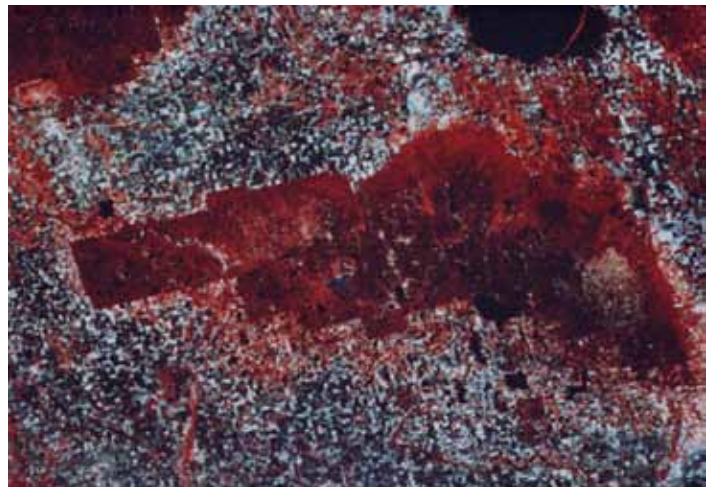


Figure 12. An infrared satellite image of Riding Mountain National Park. (Parks Canada photograph)

On this image, the park, which is at the centre (the focus) in red, appears almost as an island. Indeed, the park boundary, which is not "drawn" on the map, is nonetheless "virtually" evident from the borderline change in vegetation types, including the hard edges on the left side of the image. Riding Mountain national park is an excellent example of island ecology.

While the circumstances vary from place to place, there are numerous examples where setting is regarded as a threat. The Gardiner Expressway in the context of Fort York provides a good example.



Figure 13. An aerial view showing a part of Prince Edward Island National Park. Areas in red depict lands that are legally part of the park as well other federal crown lands acquired by Parks Canada. The latter show a cultural landscape of farms. (Parks Canada photograph)

An interesting variation on the Riding Mountain example is provided by Prince Edward Island National Park. Over the course of many years, Parks Canada acquired lands adjacent to the park proper. During the early 1990s, when consultations took place on new policies for Parks Canada, a group of PEI environmentalists argued against formally including these lands in the legal description of the park. They argued that these lands, which continued to be used as working farms and for other traditional activities (see figure 13), provided an essential transition zone — a buffer or a filter — between the fragile ecology of the park and development that could potentially take place on the outer edge of these lands. To this group of environmentalists the cultural landscape that had evolved over many decades was vital to the protection of the ecological integrity of the park, and members of the group expressed the fear that including these lands in the legal description of the park could lead to ecological restoration that would result in the destruction of the cultural landscape — and the eventual if inadvertent creation of an “island” situation analogous to Riding Mountain. So in one case the setting is regarded as a threat, in another it is a key instrument to achieving the desired objective. The desired “objective” in the case of both national park examples is ecological integrity.

As the previous cases demonstrate, heritage setting as expressed in a cultural landscape is not always valued. This raises two questions about setting in general:

1. what do we value?, and
2. what *should* we value?

The former is often subjective. Too often, the latter is too. Some critical thinking about setting is necessary if we are properly to address the issue of what should be valued.

Setting a Table for Tea? A Heritage Controversy

Some years ago there was a proposal to build a tea-room on the grounds of Rideau Hall. Much to the consternation of my wife and my mother, and not withstanding my own taste for tea, I found myself along with many of my colleagues arguing against the proposed location — which in the nature of these things was considered by the proponent to be the only possible location for a tea-room on the grounds of Rideau Hall, even though Rideau Hall is a 32 hectare estate, and was purposely designed so that services and facilities could be accommodated in one sector (the tea-room was proposed for another sector).¹⁹ The matter was complicated by the fact that a few years before the wife of a previous Governor General had created a large rose garden on the property. So added to the issue of the tea-room itself were issues associated with cumulative impacts and anxiety that if every Governor General were to leave a monument during his or her tenure on the grounds of Rideau Hall, the national historic site was clearly under threat. (It should be noted that Her Excellency, Madam Clarkson, was an exemplary defender of the estate’s integrity.)

For those of you who are not familiar with the landscape at the Rideau Hall estate, I am not going to keep you in

suspense. The proposed tearoom project was cancelled. I do not know if this was the result of a couple of well-placed communications from specific individuals sympathetic to heritage, or to the heritage analysis that was done on the proposal. I rather suspect the former, but the analysis and the process are quite interesting given the theme of this Congress.

In some respects the controversy brought out the best and the worst among heritage advocates. There were heritage conservationists for whom the very idea of a tea-room aroused apoplexy and insurmountable opposition. These folks can be found anytime there is a proposal for change. While they are well-meaning and often full of knowledge, the intensity of their opposition, which often seems more akin to a spasm than to considered judgment, simply reinforces a widely-held view that some heritage advocates are unreasonable and, hence, lack credibility. Simply stated, the “no, not under any circumstances” approach does not generally help the cause.

As we developed our position, we were guided by the following considerations:

- the custodian of a property has operational needs and requirements. Generally speaking, it is not up to heritage conservationists to question the validity of those requirements. Heritage conservationists can offer advice on how to meet those requirements in a manner that protects the heritage values of a site.
- we should not assume that a proponent is anti-heritage or cares little or nothing about heritage. That only serves to reduce the issue to one of good versus evil, and to harden contradictory positions. And proponents have access to heritage expertise too, as was the case here.
- the issue was not whether there should be a tea-room open to the public, but rather where the tea-room should be located or, perhaps more accurately, not located.
- we wanted our position to be shaped by national and international heritage doctrine as expressed in charters and other standards-setting instruments. It should not be shaped by personal views, however expert the person expressing those views might be.

I would like to share with you some of what we discovered:

- the various ICOMOS charters were not very helpful in addressing this issue, since they operate at the level of general principle.
- although the grounds at Rideau Hall constitute a cultural landscape, one that has been explicitly recognized in the national historic site designation, the existing literature on cultural landscapes and the guidance contained therein was not particularly helpful. Indeed, it could be argued that the numerous references to the dynamic, evolving and changing

nature of cultural landscapes in the literature might validate the proponent's position. In some respects, this literature did not seem to anticipate how attributes prized in theory could be (mis)used in practice.

- of real value were the sections on "Setting" in the *Secretary of the Interior's Standards for the Treatment of Historic Properties with Guidelines for Preserving, Rehabilitating, Restoring & Reconstructing Historic Buildings*.²⁰ These cut to the nub of the matter and the sections of "recommended" and "not" recommended actions provided excellent guidance. Moreover, these Guidelines are intended to be used in developing proposals, not simply in evaluating them after the fact, making them doubly useful.

Putting heritage setting in the frame and in focus

I began this presentation by suggesting that heritage setting was neither in the frame nor in focus. I also implied that just as one should expect a professional photographer to get his or her subject in the frame and in focus, one should expect the community of heritage experts to do likewise for heritage setting. The time has come to shift the emphasis from invoking the importance of setting to providing adequate guidance on how to deal with setting in a sensible, systematic and rigorous manner.

So what might be done? I suggest the following actions as a starting point:

- there is a need to develop a good, practical definition of setting that identifies the multiple factors that should be taken into account in arriving at a definition of setting on a case-by-case basis. We might discover in the process of doing this that we are confronted with multiple settings for each site that need to be properly categorized.
- there is a need to codify existing knowledge on the subject and to establish a systematic framework for dealing with setting. This will enhance the credibility of the heritage community.
- there is a need to clarify in each instance whether setting has value in its own right, and hence be treated as a historic place in its own right, or whether the setting has value only as an adjunct to a historic place, in which case the extent of the setting and the nature of the conservation scheme appropriate thereto may vary.
- the values and the boundaries of the setting (or settings if it is determined that there are multiple settings) should be clearly described in a statement of values.²¹ Ideally, this should be addressed in the designation documents so that everyone has access to information on the importance of the setting.
- there should be an understanding (and, where possible, an assessment) of the criticality of the setting for the on-going integrity of the site designation. For example, could a change in setting significantly impair the integrity of the site? Could it result in delisting?

- while recognizing that the nature (meaning and value) of the setting may/will evolve over time and that there is a need for flexibility to accommodate changing values, this reality should not be used as an excuse for not addressing values of the setting with considerable specificity now. Doctrine that describes criteria that might be used to determine the limits of acceptable change would also be useful.
- it is important not to confuse mere data/description with values, and not to burden statements of value with the former, especially if the audience for such statements consists of decision-makers.
- two contradictory tendencies/weaknesses exist within the heritage community in respect of values elicitation. One is that values should be described in only the most general terms, so that they can be applied and interpreted later by heritage experts on a case-by-case basis. In a world that takes heritage seriously, this is no longer an acceptable approach. It is too subjective, too reactive and does not provide adequate, up-front information to facilitate effective project planning. (Heritage is not "owned" by heritage experts.) A second tendency is to describe the values in great detail but in a way that is detached from real-world considerations. As the Americans have discovered, heritage-sensitive rehabilitation (not preservation or restoration) holds the greatest promise for sustaining historic places into the future. Yet statements of values can preclude rehabilitation if they focus on preventing change or, conversely, they can encourage insensitive change (unintended effects) by inadvertently emphasizing certain attributes or values.
- approaches such as "cognitive mapping" as described in Dolores Hayden's *Power of Place* should be explored because they have great promise for eliciting values about setting.²²

I would like to conclude with the following thought: the issue is not about the worthiness of setting, but rather about how ICOMOS will respond to the challenge of providing good doctrine. I'm sure I speak for all of us in saying that I look forward to the results of this Congress and to the subsequent Xi'an Declaration on the Safeguarding of the *Traditional Settings of Monuments and Sites in the Context of Changing Urban and Rural Landscapes*.

1 Australia ICOMOS, *The Burra Charter*, 1999, articles 1.12 and 8. See also Burra Charter Guidelines on Cultural Significance and on Conservation Policy, as well as Peter Marquis-Kyle and Meredith Walker, *The Illustrated Burra Charter: Good Practice for Heritage Places* (Australia ICOMOS, 2004), pp.37-39.

2 China ICOMOS, *Principles for the Conservation of Heritage Sites in China*, English Language Translation, with Chinese Text, of the Document Issued by China ICOMOS, English-language translation edited by Neville Agnew and Martha Demas (Getty Conservation Institute, 2002). The document contains several references to "setting," which is considered synonymous with "landscape" and is defined as meaning "environment." Equally important, it articulates guidance on treating setting, especially in the Commentary.

- 3 ICOMOS, *Charter on the Conservation of Historic Towns and Urban Areas*, 1987.
- 4 Kay D. Weeks and Anne E. Grimmer, *The Secretary of the Interior's Standards for the Treatment of Historic Properties, with Guidelines for Preserving, Rehabilitating, Restoring & Reconstructing Historic Buildings* (Washington, U.S. Department of the Interior, National Park Service, 1995).
- 5 *Standards and Guidelines for the Conservation of Historic Places in Canada* (Parks Canada, 2003).
- 6 In terms of designation processes this will become apparent when we look at three federal designation processes below. As noted, the American *Standards and Guidelines* deal with historic buildings, whereas the Canadian ones deal with historic places. See also, ICOMOS Canada's *Appleton Charter*. In the section of the Charter dealing with Scales of intervention, setting is associated with buildings but not with Groups of Buildings or with Sites. The *Appleton Charter* deals with setting in the section entitled Principles (Setting: Any element of the built environment is inseparable from the history to which it bears witness, and from the setting in which it occurs. Consequently, all interventions must deal with the whole as well as with the parts").
- 7 The Getty website: <http://www.getty.edu/art/collections/objects/o16.html>
- 8 Australia ICOMOS, *The Burra Charter*, 1999, articles 1.12 and 8. The Charter and its associated documentation also introduce the concept of "other relationships," although it is a bit ambiguous as to whether these are to be considered as attributes of setting or a parallel concept.
- 9 The *Venice Charter* acknowledges that setting can be the historic place, i.e. the monument, when it states that the concept of historic monument can embrace "not only the single architectural work but also the urban or rural setting in which is found the evidence of a particular civilization, a significant development or an historic event" (ICOMOS, *The Venice Charter*, Article 1). Note that in this statement the drafters of the charter do not appear to have been referring to the setting of the architectural work, but rather to a setting that has value in its own right.
- 10 James Semple Kerr, *The Fifth Edition Conservation Plan: A Guide to the Preparation of Conservation Plans for Places of European Cultural Significance*, (Sydney: The National Trust of Australia (NSW), 2000), p. 48. I have not included Kerr's reference to curtilage here since the historic place includes the entire property.
- 11 This is seldom done in Canada with the possible exception of World Heritage Site nominations, where the *Operational Guidelines for the Implementation of the World Heritage Convention* require that the property description include a reference to setting of the proposed World Heritage Site. See Appendix 2.a. The *Operational Guidelines* also consider setting when evaluating authenticity, in considering effective protection for the nominated property, and in conducting periodic reporting.
- 12 Historic Sites and Monuments Board of Canada, "Explanatory Notes: Places of National Historic Significance," (no date, no pagination).
- 13 Ibid.
- 14 Commemorative integrity refers to the health and wholeness of a national historic site. A national historic site is said to possess commemorative integrity when:
 - The resources directly related to the reasons for designation as a national historic site are not impaired or under threat,
 - The reasons for designation as a national historic site are effectively communicated to the public, and
 - The site's heritage values (including those related to designation as a national historic site) are respected in all decisions and actions affecting the site.
- 15 The evaluation system was loosely based on the one developed by Hal Kalman (see Harold Kalman, *The Evaluation of Historic Buildings* [Ottawa, Environment Canada-Parks, 1980], pp 23-29). The Federal Heritage Building Evaluation Criteria are available at http://www.pc.gc.ca/progs/beefp-fhbro/criterescriteria/index_E.asp.
- 16 I am indebted to Steve Dale of the National Historic Sites Directorate for having prepared this data for me on the impact of site and setting on heritage railway station- and federal heritage building-designations.
- 17 *Venice Charter*, Article 7
- 18 Interestingly, it was the streetscape "framing" Confederation Square consisting of 10 buildings, not the square itself including the National War Memorial, that was designated. The ten buildings were: Central Chambers, Chateau Laurier, Connaught Restaurant/Bell Block, East Block (Parliament Buildings), Langevin Block, National Arts Centre, Central Post Office, Scottish-Ontario Chambers, Union Station and the Daly Building (since demolished).
- 19 Because the proposed location was on the grounds of the estate, it is arguable that we are not dealing with an issue of setting, but rather with an issue of historic place and cultural landscape within historic place. But as will be seen below, a single text on setting proved to be far more relevant than doctrine relating to cultural landscapes.
- 20 The *Standards and Guidelines for the Conservation of Historic Places in Canada* had not yet been developed, so were not be used in this analysis.
- 21 Some positive signs in this regard may be found in the Statements of Significance (which are statements of values) in the new *Canadian Register of Historic Places* (www.historicplaces.ca). See especially the entry for Emily Carr House in Victoria. I am indebted to Alastair Kerr for bringing this to my attention.
- 22 See Dolores Hayden, *The Power of Place: Urban Landscapes as Public History* (Cambridge: MIT Press, 1995), pp.28-9. A variation on this is to be found in example 55 (White/Lascaris house) in *The Illustrated Burra Charter*, p. 38.

Cultural Landscapes in the City

— outline September 6th 2005

Michael McClelland OAA RAIC CAPHC • ERA Architects Inc.

The new Official Plan for the City of Toronto identifies 75% of the land area of the city as mature stable neighbourhoods which should be conserved and protected. Heritage conservation districts are an effective tool for identifying the qualitative cultural values of those neighbourhoods — what is being protected and why? and how does one evaluate appropriate change within those neighbourhoods?

Michael McClelland is a registered architect and principal of ERA Architects Inc and has authored a series of heritage district studies in Toronto, including the East Annex, North Rosedale, South Rosedale, and Blythwood. He is currently working on a small-scale heritage district study — Lyall Avenue in East Toronto, and a largescale study of the Toronto Islands.

The details presented in the presentation will have a strong Toronto bias but it is intended to use those details to address some larger issues dealing with built form conservation and the structure of our cities. Certainly much of what is happening here is occurring or has occurred in many other jurisdictions across the country.

In this Toronto context there has been a significant shift in the last decade away from understanding built heritage resources as discrete free-standing structures and towards identifying them as having much more complex and interdependent relations with their environment and their neighbours.

In the mid-1990s we had thousands of municipally-identified individual heritage properties but there were very few heritage conservation districts. The first two were Wychwood Park and Fort York and they had been adopted in the early 1980s — both somewhat as test cases for the then relatively new 1970s Ontario Heritage Act.

While this new legislation was strongly welcomed there were concerns that it was cumbersome. Part V of the provincial Act, which deals with heritage conservation districts, had noticeable weaknesses, including its lack of any controls over things that were not structures, landscapes for example were not clearly protected by the Act.

In the early 1990s pressure by proactive heritage city councilors pushed the undertaking of additional heritage district studies. These were the University of Toronto and the portion of the Annex neighbourhood under most threat from adjacent development. While the East Annex District was successfully implemented, due in large part to a strong community group and to the very evident threats of encroaching development, the University of Toronto District stalled. The University, concerned about designation and municipal approvals, opposed completion of the study and proposed other methods to address

planning issues including a secondary plan, a landscape master plan and a plan which defined agreed-upon development parcels with site specific building envelopes.

With the costs to City Council of these two district studies totaling over \$200,000, heritage staff questioned the effectiveness of an extensive heritage district program. Heritage-minded residents in neighbourhoods like Rosedale, Parkdale, the Beaches, Cabbagetown, and the rest of the Annex were all lined up to argue that they were the next priority for a heritage district study and selecting a potential district became politically complex.

The East Annex study had proposed that each street within the study area could be conceived as potentially a small stand-alone heritage district much like many of the smaller street-scaled districts of New York City. There were several reasons for this:

- should there be objections to the designation they might be localized to one street and not compromise the implementation of this first large scale attempt at a residential heritage district;
- it established a user-friendly template so that additional streets within the Annex could be added over time, possibly with little expense to the city and possibly through the use of community volunteers; and
- analysis did confirm that each street, each streetscape, had a distinctive character different from its neighbours and could be read as a heritage district.

The one-street-at-a-time approach was picked up by a number of the neighbourhood groups elsewhere in the city who felt rebuffed by city hall's reluctance to establish priorities for heritage districts. Two districts — Draper Street, a small and somewhat isolated single block of 19th century workers houses and Metcalfe Street, a core intact street of Cabbagetown — came directly from community involvement and the dedication and commitment of individuals within the neighbourhood.

There was often strong community support for heritage districts but little ability to implement them. Some areas, like the Kingsway in the west end of the city, and the Beaches in the east, had very heated responses to the proposal for heritage districts. In both areas there remain neighbours holding deeply divided pro and con positions on the appropriateness of heritage conservation in their community. The Kingsway district died a bloody death and the Beaches district study is continuing, although the area has been greatly reduced.

But as these stories unfolded at the city level significant changes started to occur at the province. The Ontario Heritage Act was revised — changing the definition of

heritage value from 'architectural and/or historic value or interest' to a much broader terminology of 'cultural value or interest'. This revision allowed for distinct shifts in what could be considered for designation and in particular the designation of landscapes was now much more clearly a possibility. Secondly the recent Provincial Policy Statements have defined and strengthened policies related to cultural landscapes and confirmed that their protection was a provincial priority. Other municipalities, such as Mississauga, have undertaken Cultural Landscape Surveys, something that Toronto has not yet developed.

A major step forward by the municipality of Toronto has been its innovative, if somewhat embattled new Official Plan.

The Plan states: The Plan's land use designations covering about 75% of the City's geographic area will strengthen the existing character of our neighbourhoods, ravines, valleys and our open space system. These areas are not expected to accommodate much growth, but they will mature and evolve. Most of the new growth over the next 30 years will occur in the land use designations covering the remaining 25% of the City's geographic area. These are the areas of real opportunity where change can contribute to a better future and where we can realize the greatest social, environmental and economic benefits.

This Plan and the current proposals for heritage districts studies now being developed by local community groups around the city bring us to the current day. There is an

excellent opportunity for heritage districts to dovetail with the Plan, helping to identify how the growth in those existing maturing neighbourhoods might be accommodated.

I'll use the South Rosedale District as a demonstration of the process currently being used in the city. — Copies of that study can be downloaded from www.southrosedale.org where there is also an interactive heritage database.

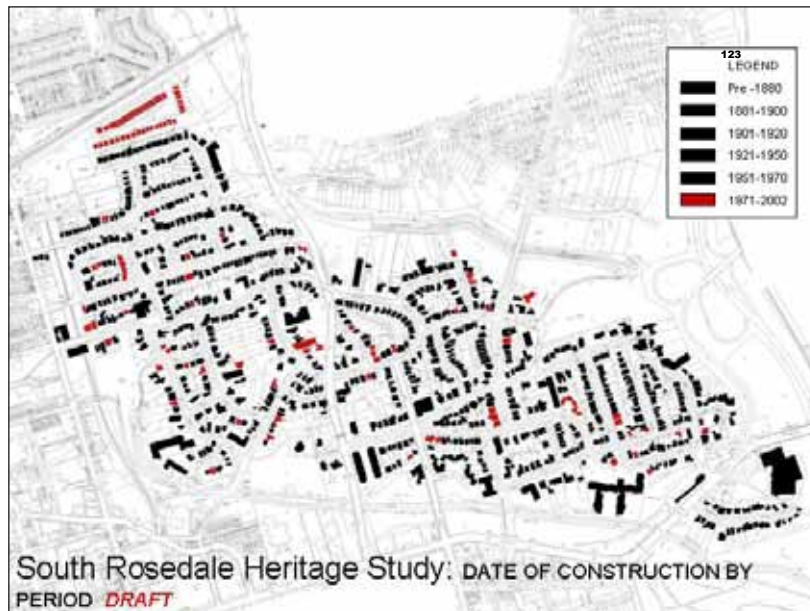
At this point the South Rosedale District and the other current studies raise significant questions about how this relationship between heritage and planning will occur. Specifically:

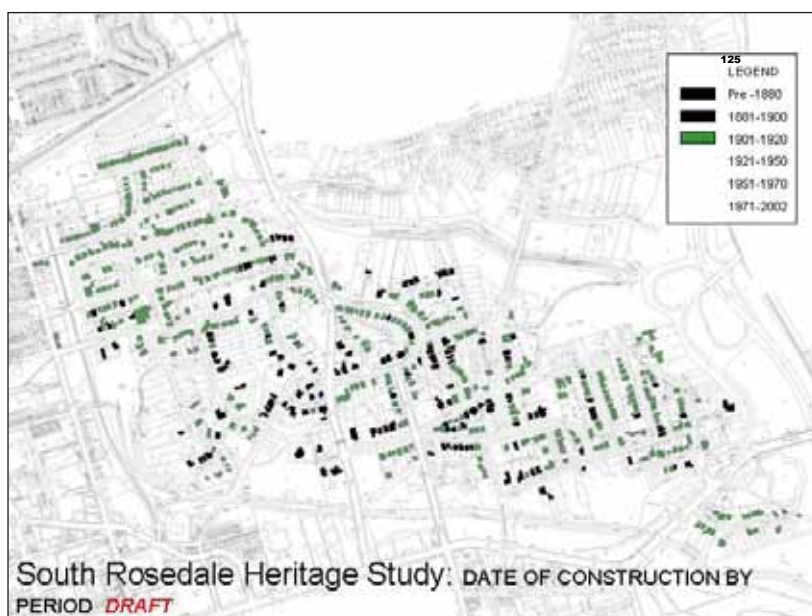
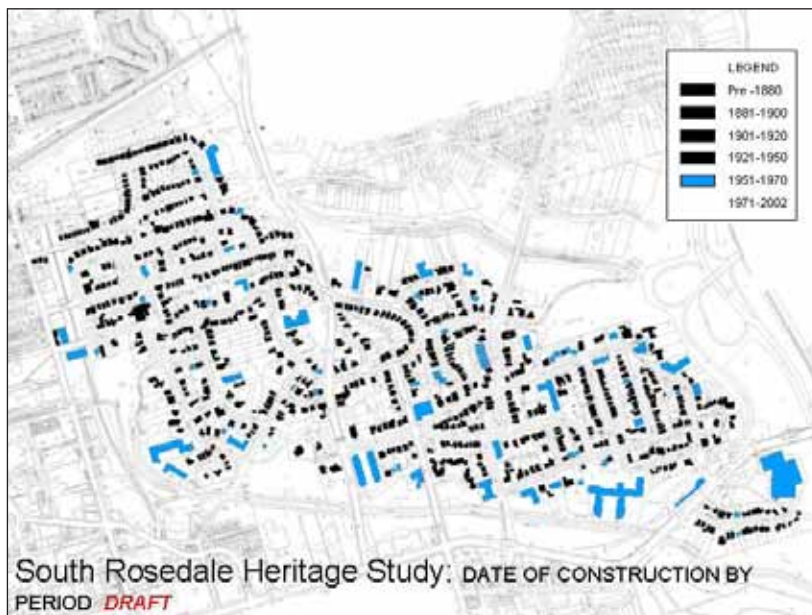
Will the City be able to encourage a systematic approach to guidelines or standards within the various districts as they develop?

Could we see a continuation of the evolution of heritage conservation and planning with even greater integration?

Will heritage districts only be developed in the more affluent neighbourhoods, neglecting other areas where they might potentially be of benefit?

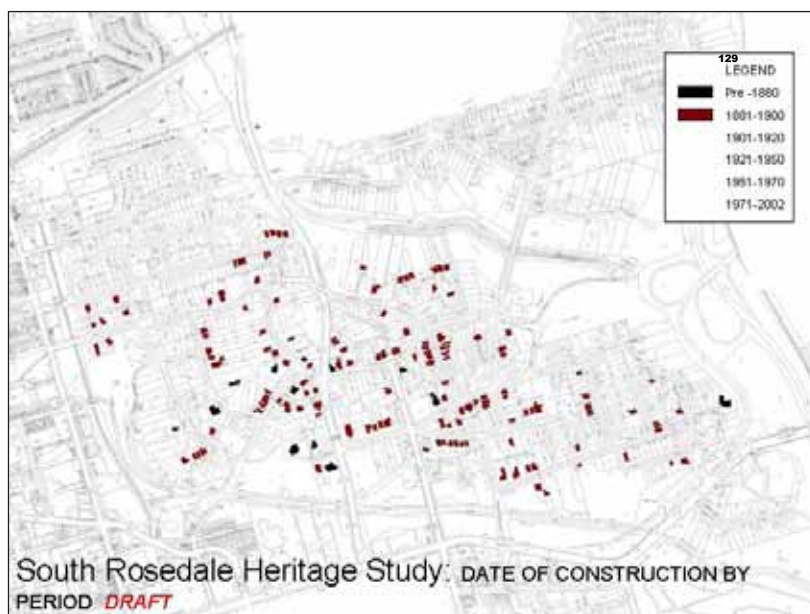
Will heritage advocates continue to see the heritage district approach as only applicable to the oldest of neighbourhoods or is it possible to conceive of a broader base for appreciating the cultural value of neighbourhoods? At what point could the word heritage be replaced by the word — cultural — and the heritage district be replaced by the words cultural landscape?

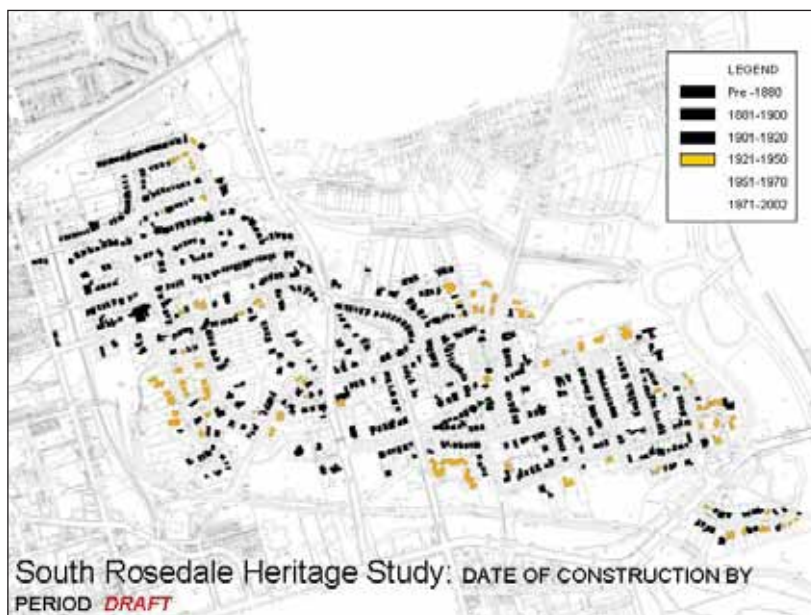
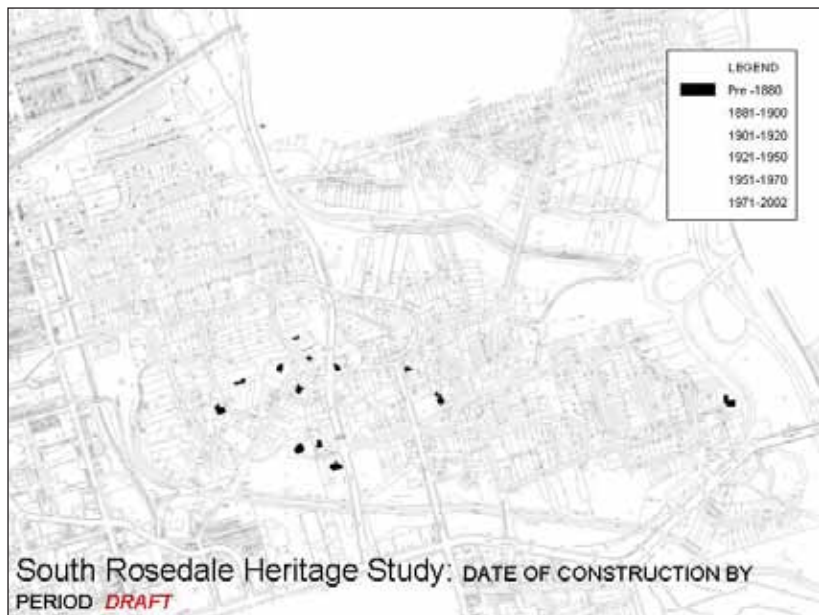




South Rosedale Heritage District

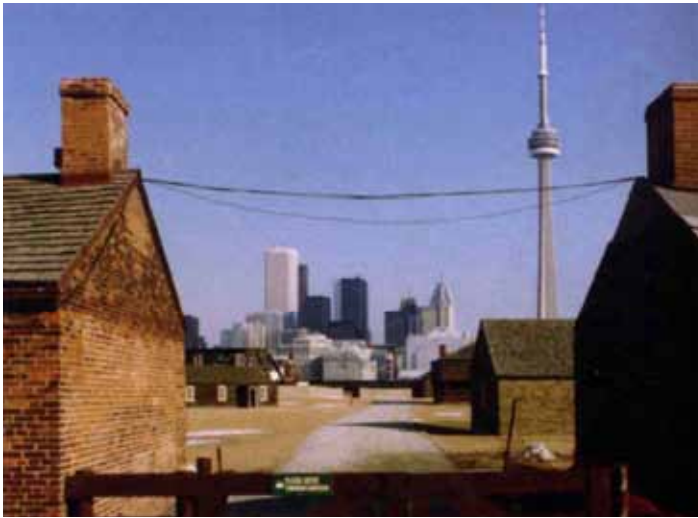
South Rosedale Ratepayers Association Heritage Committee
E.R.A. Architects Inc.





Developing Consensus on Appropriate Planning around Fort York

Catherine Nasmith Architect



View from the West Gates of Fort York



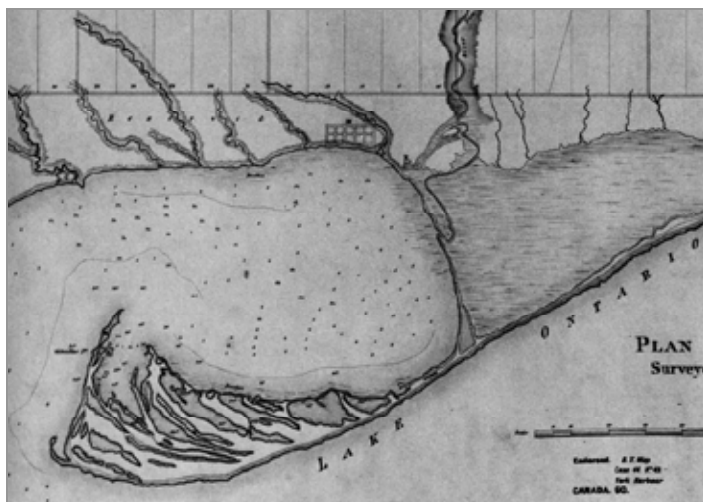
Marketing Rendering of H&R Tower South of Fort York



Aerial Photo



Modern map showing Founding Topography and Early Shoreline



Founding Topography, Fort and York



Military Use, circa 1900



View of Fort York, 1868



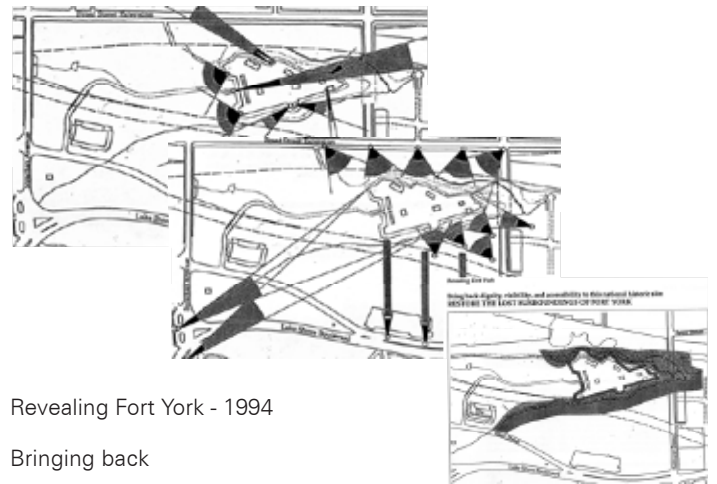
City of Toronto permits construction of Meat Packing Plant in 1909



War of 1812 Buildings at Fort York



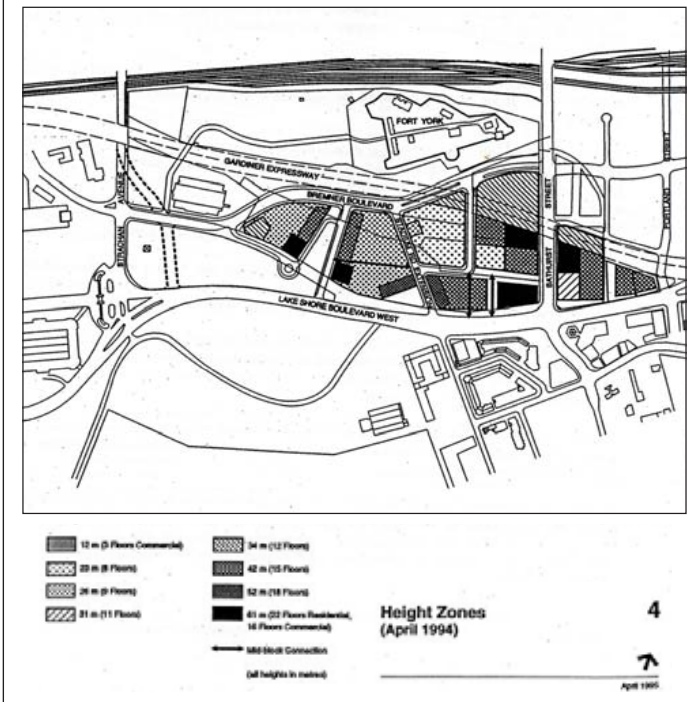
Streetcar lops off North Edge of Fort, 1914



Revealing Fort York - 1994

Bringing back

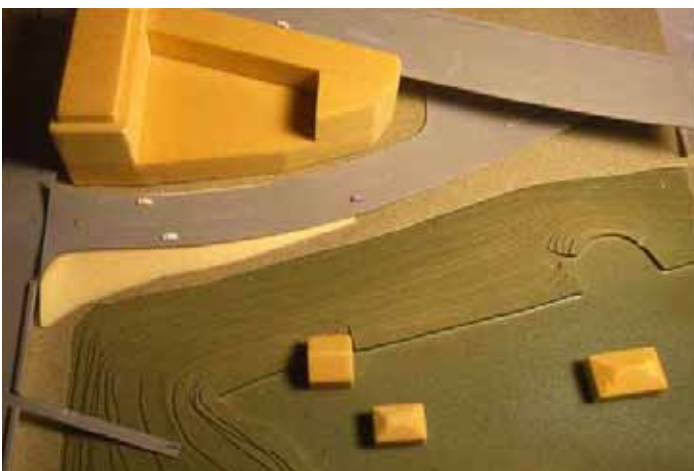
Dignity Visibility, and Accessibility



Isometric of proposed plan 1994



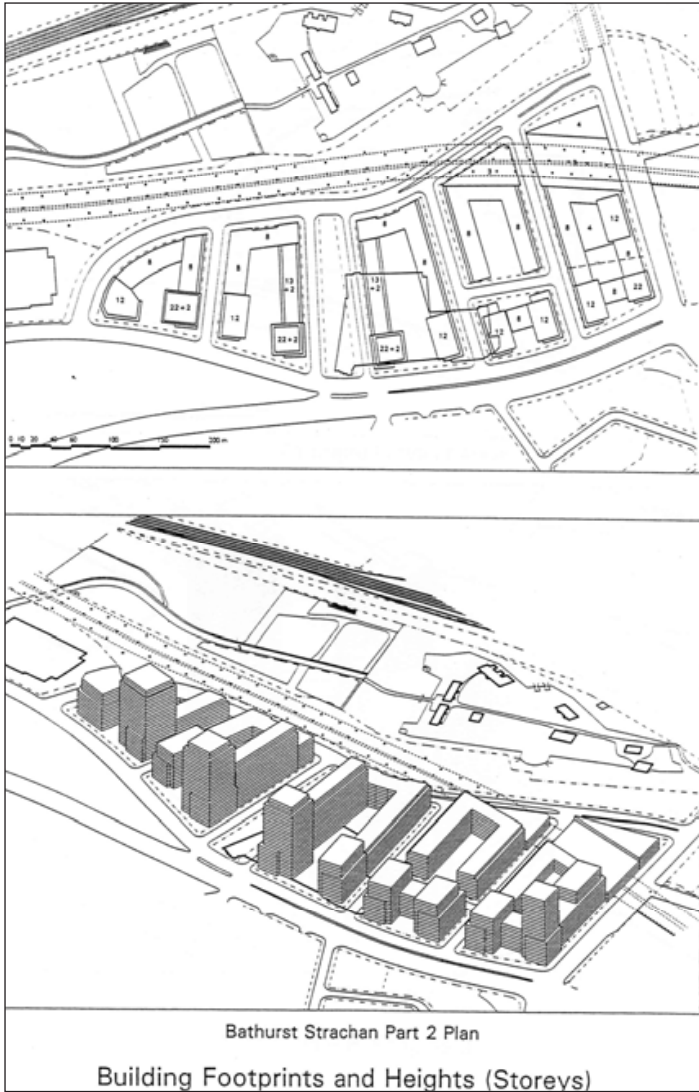
View from below



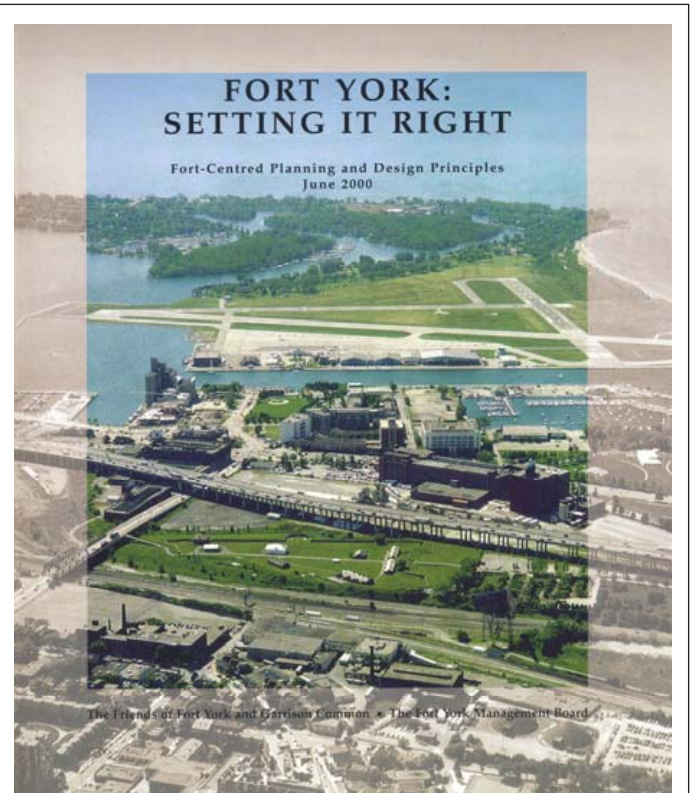
Friends of Fort York build Model for Councillors



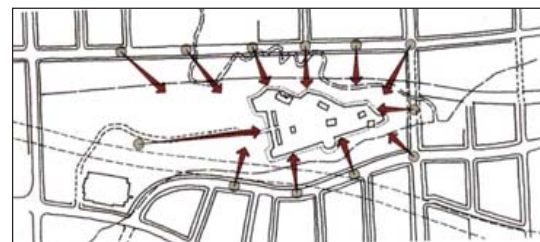
Public Open Space Network 1994



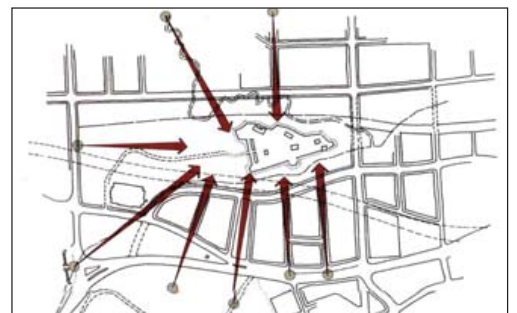
Part II Plan, following Review by Provincial Facilitator



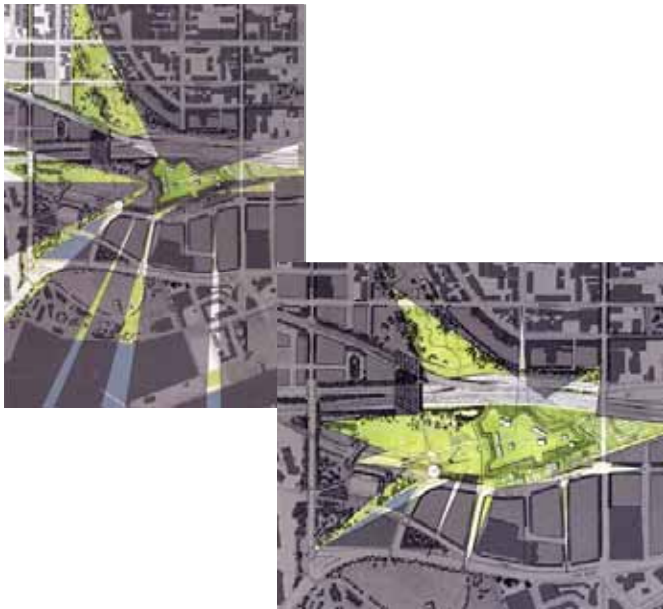
Open Space and Parks



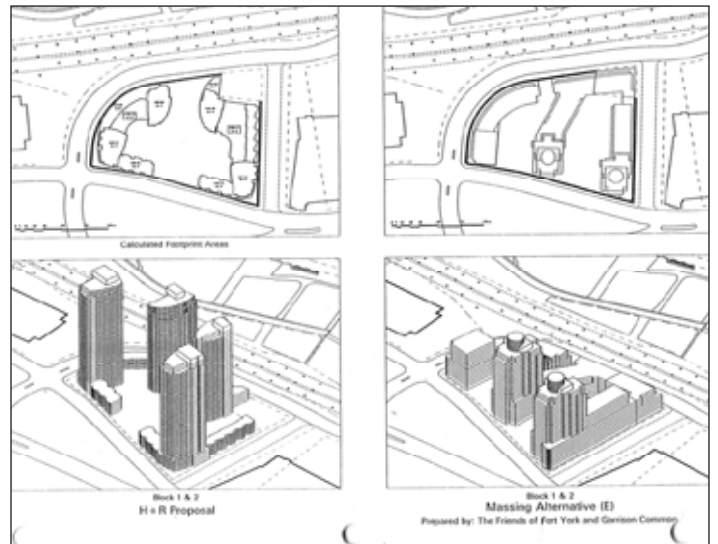
Views



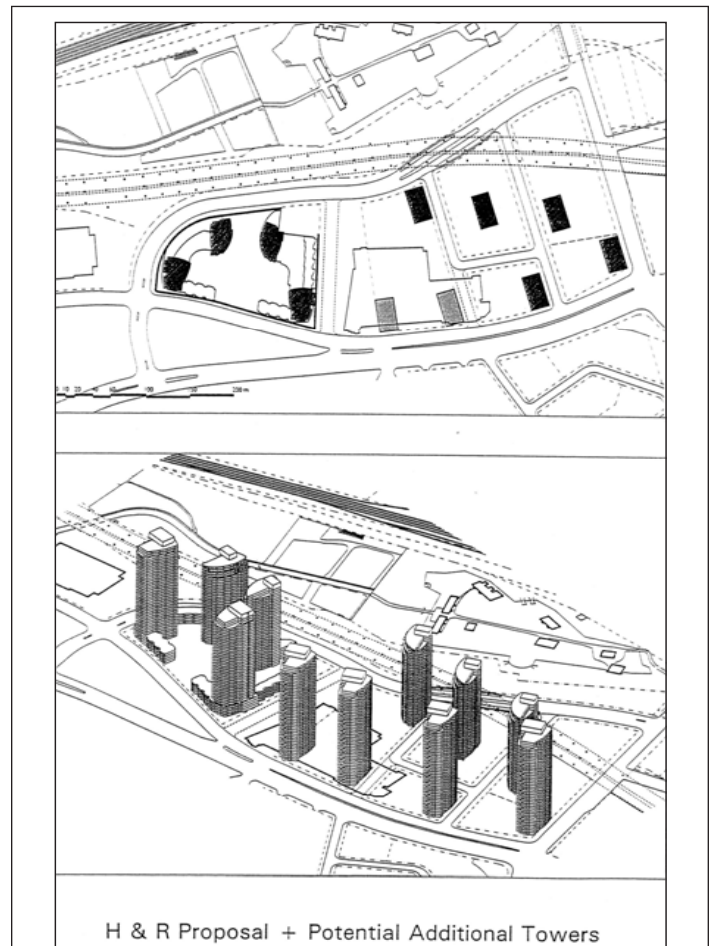
Fort York: Setting it Right, 2000



Fort York Open Space Plan, 2001



H&R Proposal and reworked to fit Part II Plan



H&R as a Precedent for Urban Form

New Planning Provincial Policy Statements for Mitigating Impacts to Cultural Heritage Settings in Ontario Communities

Winston Wong, Ministry of Culture

Theme:

Vulnerabilities within the settings of monuments and sites: understanding the threats and defining appropriate responses:

- Impact of economic and social pressures
- Impact of natural and environmental factors
- Improve, implement legislation to protect a setting

Abstract:

There are numerous significant urban and rural heritage settings across Ontario which may be threatened by the intrusion of new land use developments and site alterations. Such intrusions can range from large subdivision and infill developments directly affecting heritage settings, to major office or condominium developments located adjacent to these same settings. The cultural heritage resources and collective elements which make up a heritage setting can therefore be vulnerable. These elements include groupings of heritage buildings, ruins, bridges, archaeological sites, trails, vistas, natural areas that are integrated as part of cultural heritage landscapes, and heritage conservation districts. The paper will illustrate some examples of heritage areas in relationship to development pressure and its probable impacts. The focus will be on highlighting the new Ontario Planning Act Provincial Policy Statements (PPS) which came into effect on March 1st, 2005. Such new policies will provide an improved framework in attempts to better conserve and maintain the heritage ambience of settings throughout Ontario. How this policy framework can translate into more local conservation approaches, such as at the municipal planning level will also be discussed.

SUMMARY:

Introduction

Ontario is rich with significant cultural heritage resources from past human settlements and occupations, and there are many features which make up the unique cultural heritage settings in both large and small communities throughout the province. Such features include archaeological sites and features dating up to 11,000 years, historical ruins and structural remains, heritage

buildings, cultural heritage landscapes e.g. gardens, designed parks and cemeteries all reflecting various forms of human habitation and industrial development. According to current our provincial databases, there are approximately 17,000 registered archaeological sites, approximately 5,500 individual properties designated under Part IV, and 69 Heritage Conservation Districts designated under Part V of the Ontario Heritage Act (Ministry of Culture Databases 2004). There are also numerous other culturally significant heritage areas and sites recognized locally or regionally which are not part of the provincial database, as well as many properties where there is the likelihood of archaeological remains being identified or areas having archaeological potential.

The linkages with archaeological sites, individual buildings or structures, and landscapes are at times dis-continuous, dis-connected and fractured in many areas within communities. Such heritage landscapes and settings should therefore be clearly defined geographically and spatially as physical entities on the ground, within the new legislative frameworks, policies and plans developed for landscape resource protection. Realistic yet practical methodologies, techniques and management tools can be used to help identify cultural heritage landscape elements for conservation purposes; and further interpreted within an urban planning context.

Change Affecting Heritage

New development proposals can either embrace and enhance the site's heritage attributes, or cause irreversible impact if significant elements are not identified and managed. Within the Ontario planning legislative and policy frameworks, both at the provincial and municipal levels, there can be several challenges for the conservation of significant cultural heritage landscapes and settings, as urban areas continue to be subject to constant pressures of intensive and dramatic change. Some of these agents of change as they apply to significant cultural heritage landscapes and/or heritage settings include:

- alteration, demolition, construction and/or reconstruction of individual and collective structures;
- subdivision development;
- urban infilling in a downtown or waterfront area;
- infill within historical complexes or identified heritage landscapes;

- infrastructure works such as new roads, landfills and railways;
- engineering improvements to water courses and shorelines such as channelization, dams and bank stabilization;
- resource extractive practices including harvesting of timber, creation of field systems and woodlots, planting of crops, rearing livestock, land clearance, tree planting and harvesting, aggregate removal and the creation of open pits;
- creation of trails and open spaces for recreational purposes, which may involve stimulating cultural heritage tourism.

Ontario Legislative and Policy Framework for Cultural Heritage Resources Conservation

There are a number of provincial statutes and policies that can support the protection and conservation of cultural heritage resources within settings and cultural heritage landscapes. At the broadest level, the Government of Ontario adopted a Vision for Heritage Policy Statement, in 1990 which states: "...Heritage is more than a record of the past. It is integral to our identity now and for the future. Heritage encompasses such intangible elements and the traditions, values, and beliefs of Ontario's diverse population and such tangible elements as works of art, photographs, fossils, and the places in which we work and live — our buildings, towns and landscapes" (Government of Ontario Heritage Policy Statement, 1990).

In the past decade, cultural heritage conservation concepts have become fully integrated as part of established public interest in Ontario's land planning statutes, and recognized at various levels of provincial legislation: the *Ontario Heritage Act*, *Planning Act*, *Environmental Assessment Act*, *Aggregate Resources Act*, and *Niagara Escarpment Planning and Development Act* all refer to the need to conserve cultural heritage resources. The focus of the paper will however be on the new *2005 Planning Act Provincial Policy Statements (PPS)* and how this integrates with the newly amended *Ontario Heritage Act (2005)*.

The *Ontario Heritage Act* governs the municipal designation and protection of heritage property, heritage conservation districts and related landscapes under Part IV and V, and designation of archaeological sites by the province under VI of the legislation.. There were substantial amendments made in the Ontario Heritage Act which are in effect as of April of 2005. These legislative amendments (Bill 60 - Ministry of Culture) will provide for stronger demolition control of heritage property, new provincial powers to designate built heritage properties, clearer cultural significance criteria, new conservation standards and guidelines, and other provisions that strengthen archaeological resources protection such as increasing fines for illegally altering a known archaeological site.

The Act also contains provisions for the appointment of municipal heritage committees to advise on cultural heritage matters. The recent amendments will provide opportunities for municipal heritage committees to have a broader mandate. For example, committees may now be more involved in developing comprehensive master plans and design guidelines specifically for cultural heritage landscapes or heritage settings. Traditionally, the committees already have been key in defining, assessing, and monitoring many cultural heritage resources within their communities.

The other key new Ontario statute and policy framework for heritage resource conservation is the recently amended *2005 Planning Act Provincial Policy Statements (PPS)*. The Planning Act and PPS specifically refer to cultural heritage resources conservation as a matter of public interest, and outlines in greater detail what this interest is about. These primary policies relating to cultural heritage resource conservation are found in "Section 2.6 Cultural Heritage and Archaeology" of the 2005 PPS and are as follows:

2.6 Cultural Heritage and Archaeology

2.6.1 *Significant built heritage resources and cultural heritage landscapes shall be conserved.*

2.6.2 *Development and site alteration shall only be permitted on lands containing archaeological resources or areas of archaeological potential if significant archaeological resources have been conserved by removal and documentation, or preservation on site. Where significant archaeological resources must be preserved on site, only development and site alteration which maintain the heritage integrity of the site will be permitted.*

2.6.3 *Development and site alteration may be permitted on adjacent lands to protected heritage property where the proposed development and site alteration has been evaluated and it has been demonstrated that the heritage attributes of the protected heritage property will be conserved.*

Mitigative measures and/or alternative development approaches may be required in order to conserve the *heritage attributes* of the *protected heritage property* affected by the *adjacent development* or *site alteration*. (Ontario Planning Act - Provincial Policy Statements 2005).

Notably, there is the new provincial planning policy 2.6.3 specifically dealing with land development located adjacent to protected and/or designated heritage properties and the need to conserve the heritage attributes of those properties. Such attributes can be defined by a local municipality as those elements which make up a heritage setting, cultural heritage landscape, or the heritage character of an area.

The amended PPS and its new definitions, among the other public interests, apply to all local municipal

jurisdictions, planning bodies, government agencies, and planning practitioners involved in making key land use planning decisions. The amendments also involve the new provision that all land planning decisions 'shall be consistent with' the PPS as stated in Section 3 of the Planning Act, which had been amended from the 'have regard to' standard.

Viewed in comparison to the previous implementation standard of "shall have regard to", shall be consistent with" is a higher policy implementation standard and is a more demanding test. It requires decision-makers to apply the policies and make decisions that are consistent with the applicable policies of the PPS. It is a strong implementation standard focusing on achieving policy outcomes, but it retains some flexibility for implementation. (MMAH PPS InfoSheet 2005). The key is to balance the wide spectrum of competing public interests, which includes not only economic interests but also a careful calibration of environmental, social and cultural heritage perspectives where appropriate in the land development planning process.

The newly amended *Ontario Heritage Act* and the new *Ontario Planning Act Provincial Policy Statements (PPS)* will provide an important policy framework for developing even more effective tools, such as regulations, guidelines, information sheets, and additional local provisions or controls for conserving the often fragile cultural heritage landscapes and heritage settings within our communities.

Brief Bio:

Winston Wong RPP MCIP, Heritage Resources Planner, Ministry of Culture

Winston is a registered professional planner and member of the Ontario Professional Planners Institute (OPPI) and Canadian Institute of Planners (MCIP) Currently he is a practising heritage planner with the Ontario Ministry of Culture working with other government ministries\ agencies, municipal governments, land development proponents, heritage\archaeological consultants and community stakeholders on various aspects of cultural resource planning, development projects and assisting in the development and implementation of provincial cultural heritage resources policies.

Winston is currently involved with cultural heritage components of large provincial projects such as North Pickering Land Exchange (proposed new community of Seaton), proposed new Pickering Airport; Highway 407 East extension, and various provincial and municipal planning initiatives such as implementation of the heritage Provincial Policy Statements, Places to Grow plans, GTA Greenbelt Act, new Ontario Heritage Act implementation, various municipal official plan(s) development, etc.

Previously, he worked with as a land field planner with the Ontario Ministry of Agriculture and Food and as a Heritage Sites Planner and Researcher with the Province of Alberta examining provincially significant urban and industrial heritage sites.

The Arctic Circumpolar Route: Charting the Lessons Learned Over the First Five Years



Fergus T. Maclaren
Consulting and Audit Canada

Arctic Circumpolar Route
ICOMOS Canada 2005 Congress

The Concept of Cultural Routes

- The concept of "Route" involves a dynamic impetus that is the result of the movement and meeting of peoples and individuals, the circulation of goods and the transmission of knowledge, skills, cultures and beliefs. (United Nations Year for Cultural Heritage, 2002).
- Many of these are linear (i.e., point to point), implying that there is a starting and ending point to the route.
- Routes include the Slave Route (West Africa), Silk Route (Europe/Asia) and the Santiago de Compostela Pilgrimage Route (Spain).

Arctic Circumpolar Route
ICOMOS Canada 2005 Congress

"If the average European or North American university graduate has ten ideas about the Arctic, nine of them are wrong."

Arctic explorer and author Vilhjalmur Steffansson, 1922

Arctic Circumpolar Route
ICOMOS Canada 2005 Congress

Why Develop a Cultural Route for the Arctic?

- The Arctic, its people, its culture, and its history are not well known by those in the south.
- The focus of much discussion about the north deals with southern exploration and contact.
- This overall lack of knowledge prevents cogent discussion of issues that indigenous people have to deal with and the impacts of development.

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Introduction

- What is a cultural route?
- Why develop a route for the Arctic?
- What does it look like?
- What does an ACR project look like?
- What issues have been faced in the ACR's development?
- What does the future hold for the ACR?

Arctic Circumpolar Route
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Changing Circumstances in the Arctic

- Climate change is permanently transforming traditional hunting and gathering activities.
- Oil, gas and mineral exploration represent huge sustainable development impacts on local cultures and the fragile environment.
- Sovereignty issues e.g., the Northwest Passage, Hans Island and the Bering Sea are bringing global politics northwards.

Arctic Circumpolar Route
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ACR Background

- The Arctic Circumpolar Route (ACR) involves the cultural heritage and connection of peoples in Russia, Canada, Norway, Sweden, Denmark (Greenland), Finland, Iceland and the USA (Alaska),
- It was recognized by UNESCO in 1999.
- The ACR is sponsored by UNESCO and the Arctic Institute of North America



Arctic Circumpolar Route
ICOMOS Canada 2005 Congress

How are sites chosen for the ACR?

- Each partner is considered as a “node”, connected to others by virtual “bridges”- their shared values, ways of knowing, and interrelationships.
- It is essential that northern residents actively participate in all research and reporting which concerns their interests.
- Clear principles for participation, disclosure, ownership, and ongoing sensitivity need to be developed and implemented.
- There is an ongoing sensitivity to intellectual property and privacy issues.

Arctic Circumpolar Route
ICOMOS Canada 2005 Congress

ACR Project Outline

- **Project Goal:** to identify significant cultural, educational, scientific and social resources from the past and the present; and to make them accessible to users across the north and throughout the world.
- **Project Objective:** to become a thematic collection which is digitized and managed electronically, and is accessible to a wide audience.

Arctic Circumpolar Route
ICOMOS Canada 2005 Congress

Focus areas for the ACR

- **Intellectual Property:** Protecting traditional information from misuse and misinterpretation and retaining its spirit and context.
- **Languages and literacy:** Encouraging the survival of traditional languages threatened by predominant languages in the south.
- **Information and Communication Technology (ICT):** Using the Internet and other forms of electronic communication can overcome the limitations of distance for small and isolated communities limitations of distance, and can use audio and visual resources to supplement text.

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ACR Governance

- The ACR's role is to coordinate, facilitate, and electronically link autonomous initiatives and is guided by two advisory groups.
- The Arctic Circle of Indigenous Communicators (ACIC) was formed at the World Summit on the Information Society (WSIS) in Geneva in 2003.
- The ACIC is a voluntary advisory group and source of information on northern issues and potential partner projects.
- A Consultative Committee composed of four distinguished northern specialists also provides guidance.

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ACR Projects

- Itelman Language Revitalization Through Communication Development (Russia)
- Mummified Burials of the Iron Age (Russia)
- Snowchange (Finland)
- Inuit Genetic History and the fate of the Norse Settlements (Denmark-Greenland)
- Uqqurmiut Inuit Artists Association (Canada)
- Kitikemeot Heritage Society (Canada)
- Prince of Wales Northern Heritage Centre (Canada)
- The Gwi'ichin of Canada and Alaska (Canada)
- Aboriginal Canada Portal (Canada)
- St. Roch II Voyage of Rediscovery (Canada)

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ACR Project Example: *Lessons from the Land*

- *Lessons From the Land* tells the stories of the aboriginal peoples of the Northwest Territories through interactive maps and activities related to the lands they know
- The first module describes the Idaa Trail of the Dogrib people, between Great Slave Lake and Great Bear Lake.
- A second module tells the story of Nuligak (also known as Bob Cockney), a member of the Inuvialuit from the Mackenzie River Delta.

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Issues affecting the ACR's Development - Funding

- The north does not regularly factor in as a region for donors (i.e., foundations, multilateral agencies, etc.) to consider providing financial support.
- It is a new concept of a virtual route, and one that represent a physical, as well as electronic web of culture.
- This has meant that there is some 'proselytizing to get the message across.

Arctic Circumpolar Route
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ACR Project Example: *Lessons from the Land*

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Issues affecting the ACR's Development - Language

- There are several languages in use across the northern hemisphere, and not all of them web-enabled fonts.
- The internet has, however, provided a platform to at least begin discussion and record visual and spoken history that might otherwise be lost.

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Lessons from the Land design

- A Geographic Information Systems (GIS) type approach is used to along the trail to identify place names, landmarks and events recognized by native people
- These reference points are complemented by photographs, films, audiotapes, and text are used to create a dynamic picture of each region
- A virtual elder invites and suggests a variety of places to visit.
- Web: www.lessonsfromtheland.ca

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Issues affecting the ACR's Development -

- Indigenous peoples' lack of trust in outsiders' ability to interpret traditional knowledge.
- Widespread lack of knowledge among Western researchers on how to work with unwritten histories.
- ICT is developing and changing, challenging remote communities to keep up. Many small Arctic communities have limited or no Internet connections, especially in Russia, which has large and diverse populations.
- Just overlooking the Arctic because of its isolation and climatic challenges.

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Future Directions for the ACR

- The ACR is now a permanent representative member of the Arctic Council.
- UNESCO has finally agreed to provide funding towards the project.
- The web site will be fully functional in five languages (English, French, Russian, Greenlandic and Inuktitut) by 2007.
- New projects are in the process of being added including a new Pottery and Art Project in Rankin Inlet - over 20 years of using traditional skills to create new art forms, bridging the transition from a subsistence to a wage economy for Inuit of the region.

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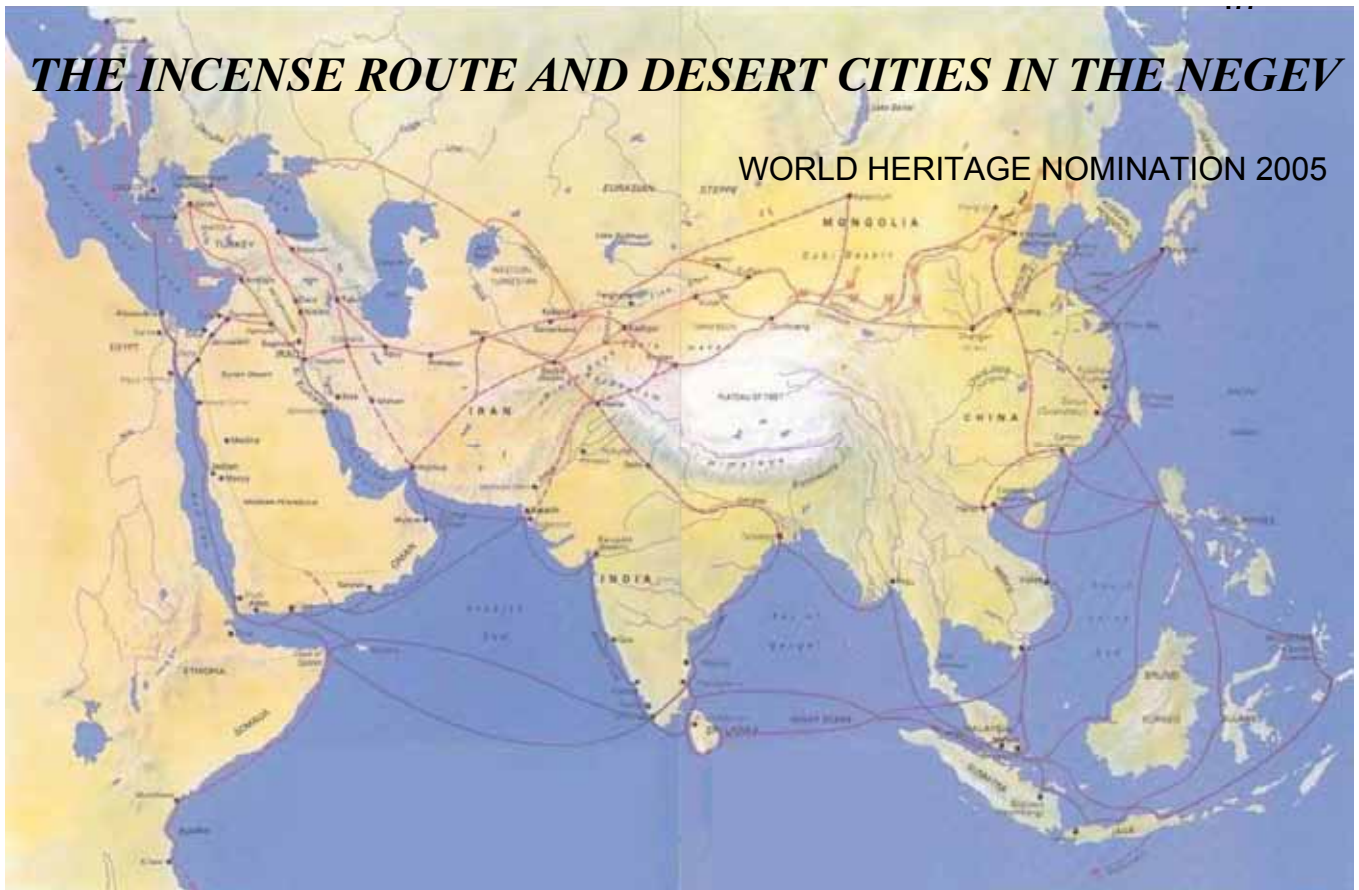
For more information

Visit www.circumpolarroute.org

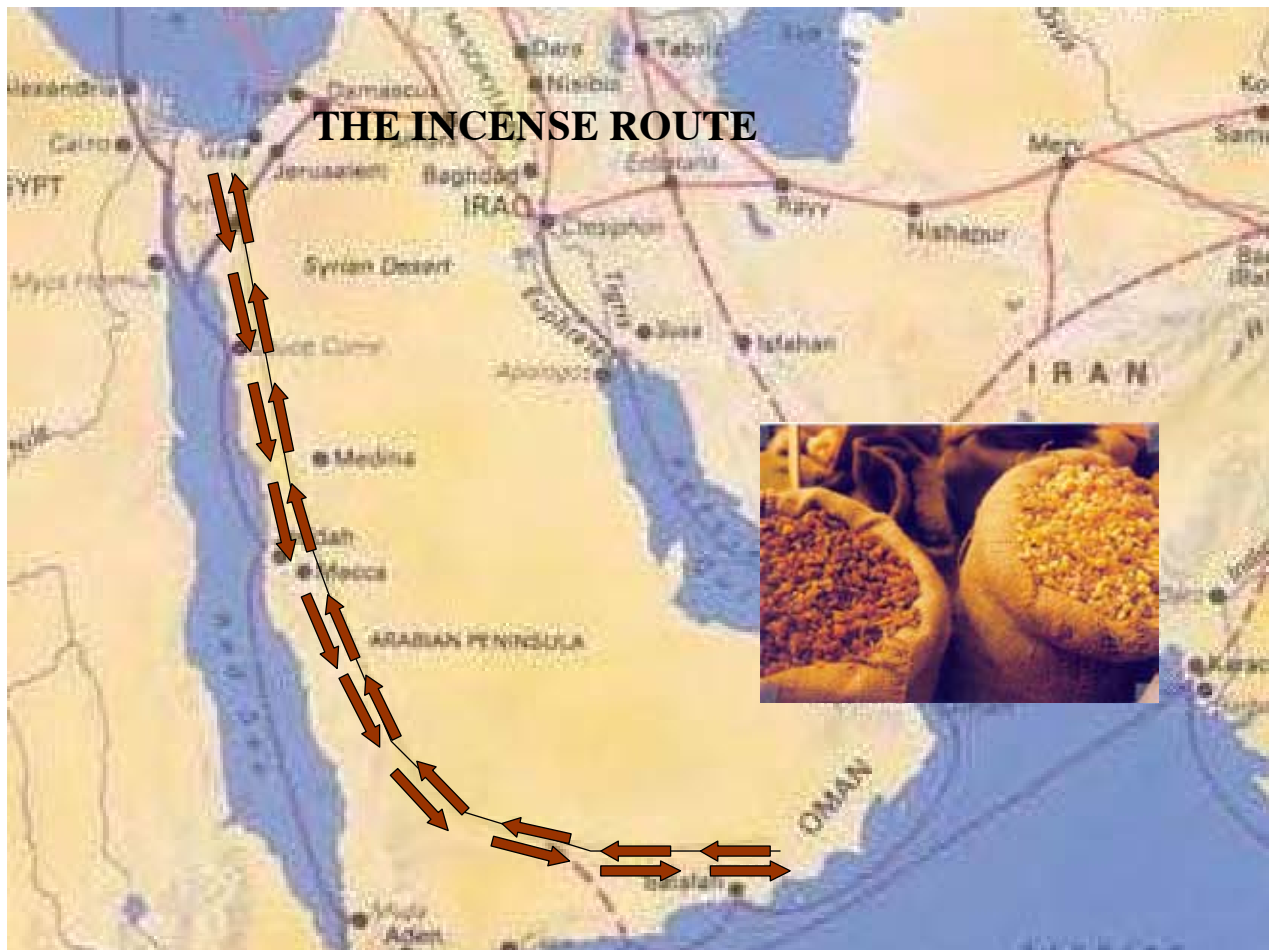
Arctic Circumpolar Route
ICOMOS Canada 2005 Congress

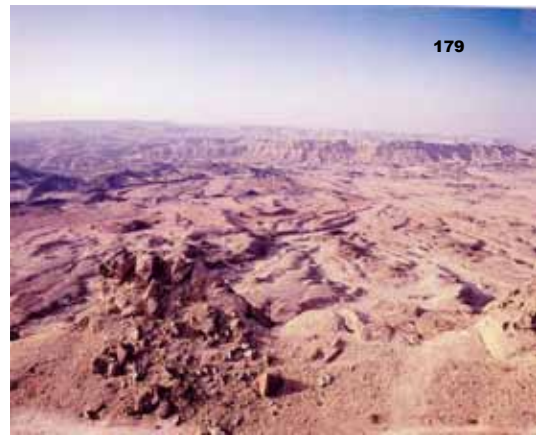
THE INCENSE ROUTE AND DESERT CITIES IN THE NEGEV

WORLD HERITAGE NOMINATION 2005



Trade Routes of the Ancient Orient

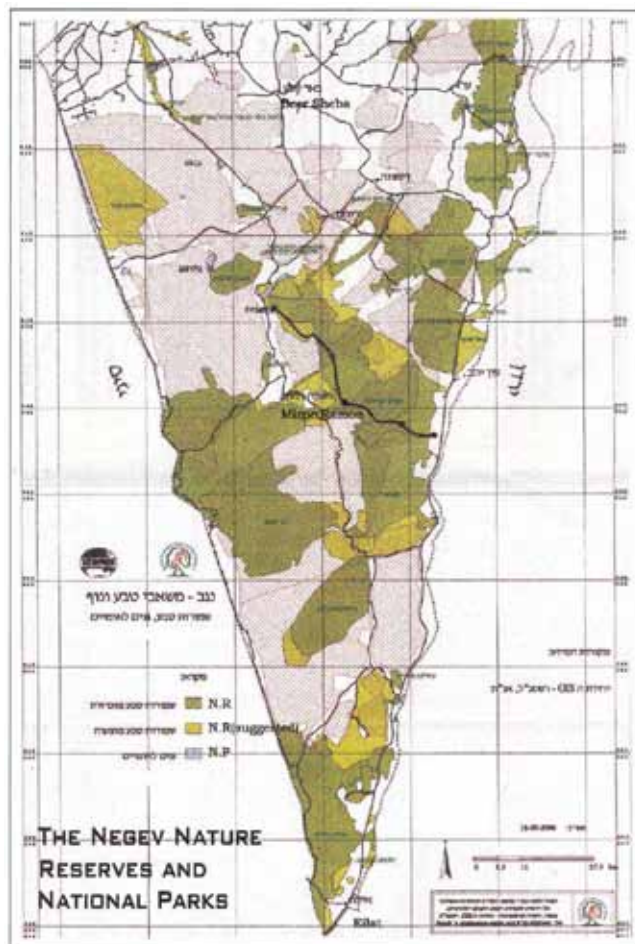




Typical landscape of the Negev, crossed by the road



Road section



The setting of the nominated site

2. Justification for inscription

2.a Statement of significance

2.b Possible Comparative Analysis

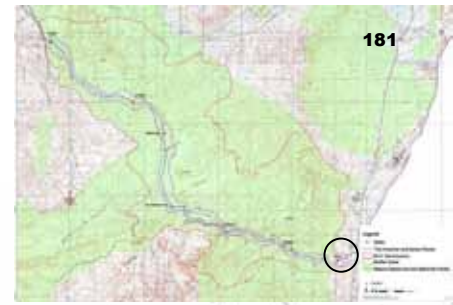
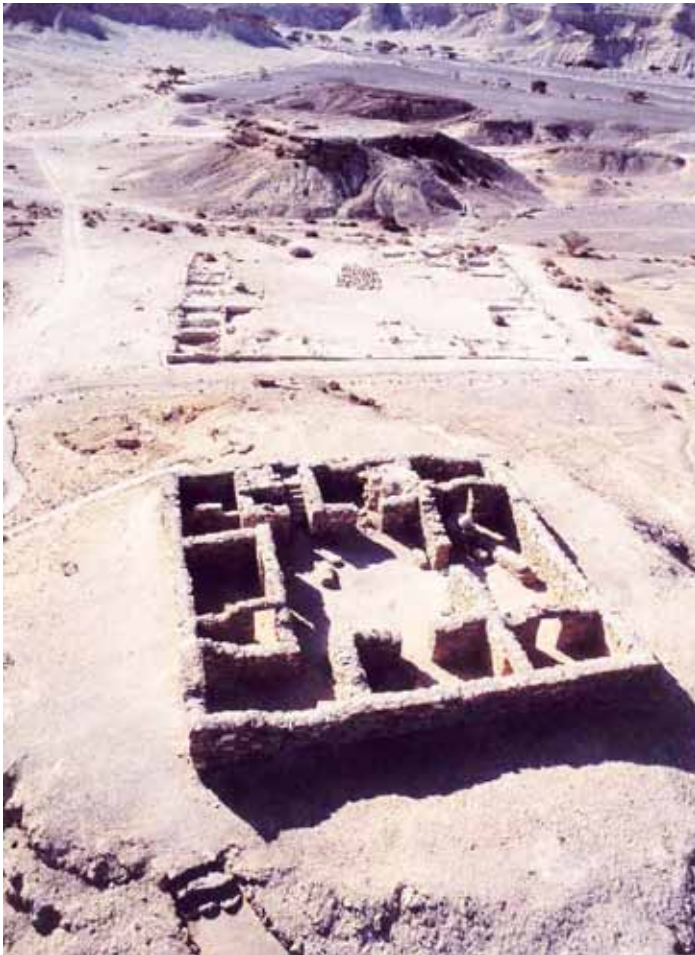
2.c Authenticity/Integrity

2.d Criteria under which inscription is proposed

Criterion iii

Criterion v

2.e Justification of the nomination as Cultural Landscape



1. Moa fortress and caravanserai



2. Kasra Fortress

Description:

Size: 5.0x5.5 meters.

An almost square watchtower.

3 rooms, measuring 14x5.5 meters, are located south of the tower.

The central room served as an open courtyard for the tower and the other two rooms.

A small worship complex is located south east of the fortress.

A water hole complex, which served the inhabitants of the site, is located close to the wadi, north of the site.

Technology:

The site was built in two stages: first the tower and then the rooms.

The complex was constructed with roughly cut fossilized limestone of medium hardness.

The roof was, most likely, made of wood logs.

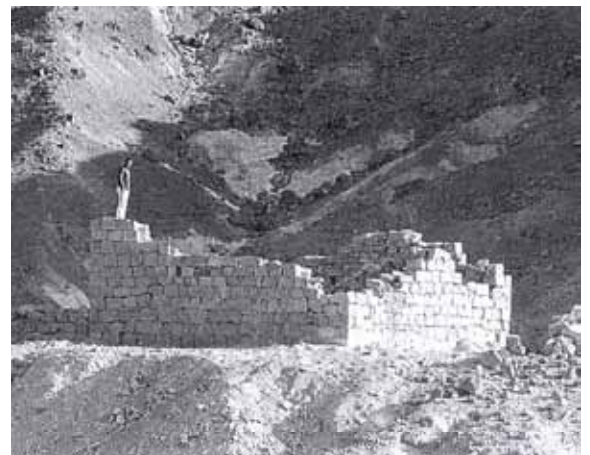
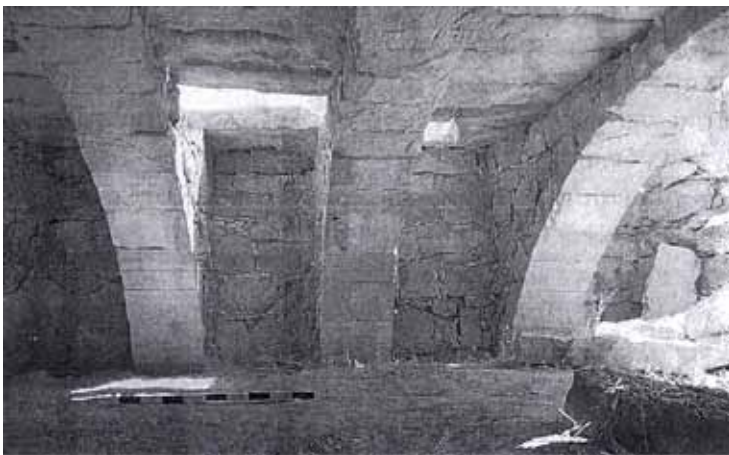
The walls were composed of outer and inner stone shells, with an earth and rubble core.

Regularly laid courses, with heavier stones, can be found in the corners of the complex.





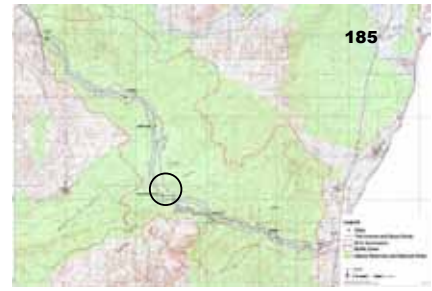
3. Nekarot Fortress



Hidden Water Pool Complex:

Situated on the south bank of the Nekarot Wadi, atop a small hill, in a little, hidden riverbed.

A roof, measuring 7x7 meters, covers the complex.



4. Ein Saharonim Ramon Gate Caravanserai



5. Makhmal Ascent and Fortress

The Ascent:

The bottom of the Makhtesh, and the fortress at the top of its northern cliff, are connected via a man-made ascent. This path, which is partly cut in the rock, partly built with retaining walls, uses the special geological, easy access. It is the best preserved ascent in the stretch crossing the Negev.



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6. Road sections and Milestones

Conservation State:

- Most of the original route has been surveyed and documented.
- The majority of the surviving road sections are closed to 4x4 vehicle traffic, to prevent any irreversible damage to the ancient camel routes.
- The remains of the original route are intact, mainly due to the careful survey and the choice of topography done by the Nabataeans, who managed to divert the floods and the free flow of sudden rain that characterize the region.
- Today, all the elements that comprise the Nabataean desert road can be easily observed.



7. Avdat - Oboda

The size of the town: 300x400 meters. Includes: late Roman tower-fort, burial caves, farm house, military camp, acropolis, Nabatean temple, 2 churches, fort, etc.

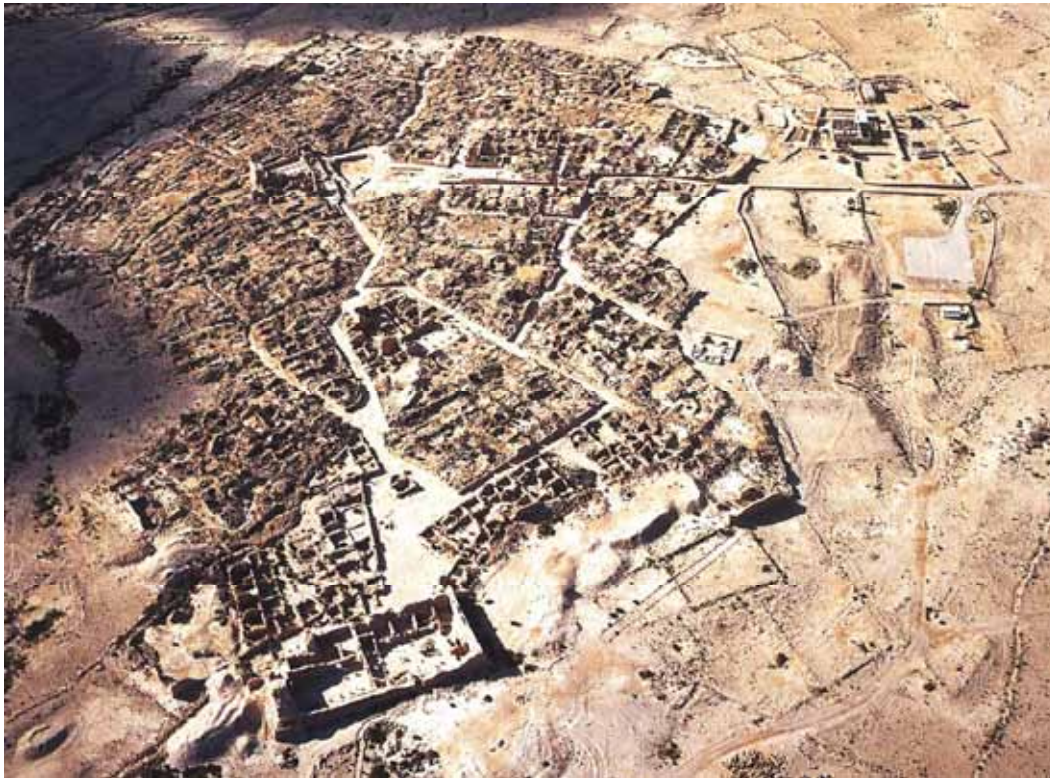
Avdat is a designated National Park, with visitors' facilities and a management plan. Since 1995, a closely monitored conservation plan has been implemented with a full-time site conservator, employed by the Authority, who heads the conservation work crews.

Conservation of walls, plasters and soft stone are the main tasks.



8. Mamshit - Kurnub

Mamshit has been extensively excavated and a general plan of the town, its streets and complexes, is legible today and includes: city wall; caravanserai; lavishly built private houses and complexes, a western church; an eastern church; a Nabataean fort; a market street; public pool and bathhouse, and cemeteries.



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9. Shivta - Sobata

Shivta exhibits a remarkable state of conservation: houses with second and third floors, delicate carved stone elements, church apses and domes. The town is often referred to as the Pompeii of Israel.



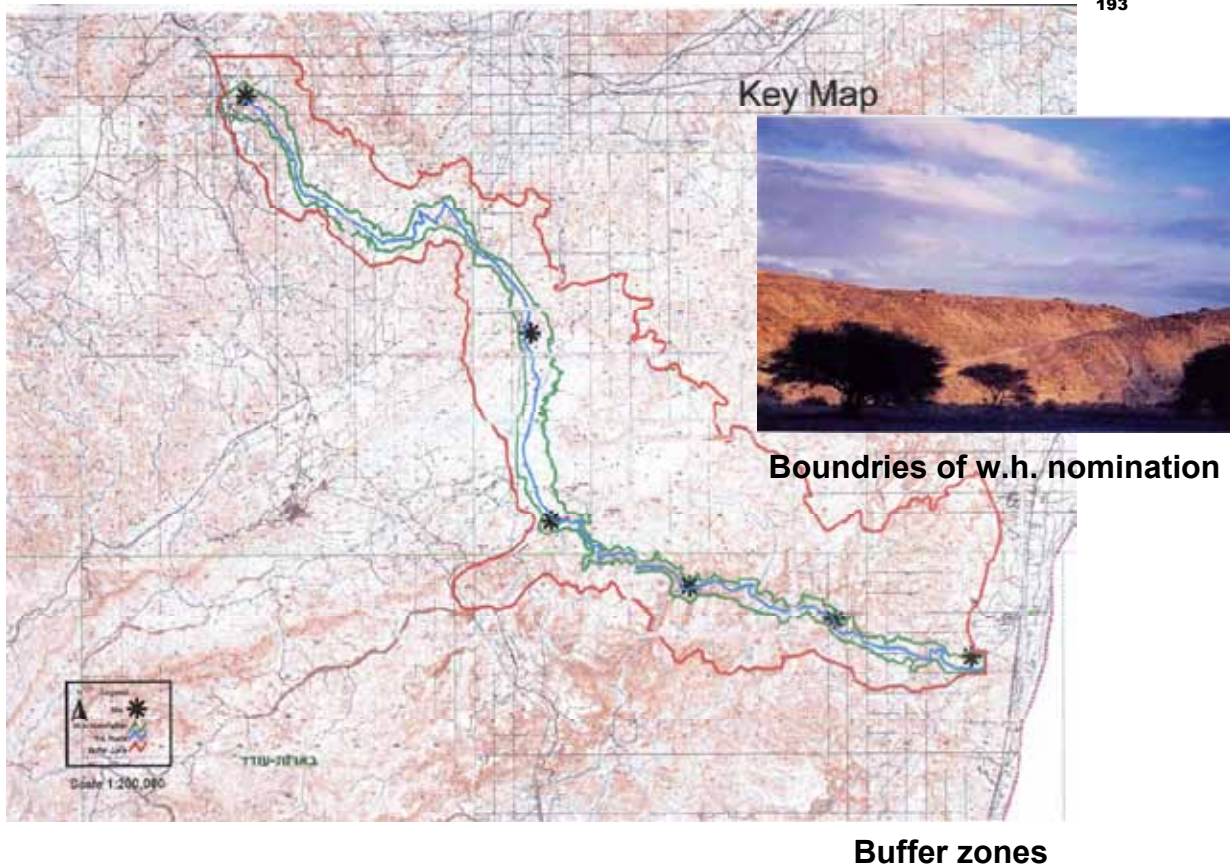
2e. Justification of the nomination as Cultural landscape



Remains of ancient agriculture

Management

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The following team prepared the Nomination File:

Head of the Team:

Giora Solar - Architect, Conservator, Management Planning

Statutory Issues Coordinator:

Gavriel Kertesz - Shmuel Groag - Architects, Town Planners

Archaeology, Conservation:

Assi Shalom - Conservator

Geology:

Prof. Immanuel Mazor

Translation, Editing:

The late Anna Orgel

GIS:

Shahar Solar

This nomination was initiated by the Israel Ministry for Regional Cooperation and sponsored by both the Ministry and the Negev Development Authority.

October 2001

The Nomination was delivered to the Israel Nature and Parks Authority in April 2003 as the Ministry for Regional Cooperation was no longer in existence after the 2001 elections.

The nomination was promoted by the Israel Nature and Parks Authority Together

with:

- The Ministry of Tourism
- The Israel Government Tourist Corporation
- The Israel Antiquities Authority
- The Negev Tourism Forum
- The Negev Development Authority
- The Jewish Agency for Israel

Sept. 2005

Heritage Meets Intensification and Sprawl:

How Urban Design Can Work To Create Better Redevelopment Solutions for Changing Heritage Environments

By Steven Bell

Urban Design is an emerging area of specialization that is growing rapidly in scope and complexity. In recent years, the field has been focusing on suburban sprawl, the importance of community, transit supportiveness, place making, intensification and the enhancement of the public realm. Along with its architectural and planning counterparts, urban design has been celebrating the renaissance of urban settlements, villages, towns and cities as ideal places to live, work and play.

Urban Design's principal objective is the creation of built and open space environments that are urban-oriented and geared to the pedestrian experience. Within this framework, urban design also advocates the safeguarding of existing human-scaled environments that are sustainable, memorable, rich in character, vibrant and accessible.

Many of these values are also entrenched in the heritage building conservation field with some key differences: while heritage conservation gears itself to preserving the cultural value of properties and special character of historic districts as cherished urban artifacts, the field of urban design undertakes to renew the lost art of place-making, by applying the morphological qualities found within intact historic environments to the creation of complete streetscapes, open spaces, and entire new neighbourhoods. Recently constructed communities based on *Traditional Neighbourhood Design* models and the *New Urbanism* in the United States, Canada, Australia and the UK are noteworthy urban design initiatives. Designed to reduce dependency on the automobile and encourage pedestrian activities, these mixed-use communities are becoming increasingly popular as market alternatives to conventional suburban housing and commercial formats.

Given the commonalities of these two fields, urban design has the potential to significantly underpin historic preservation efforts when properties face significant redevelopment pressures, especially for those situated in established urban and new suburban areas.

Take for example of an abandoned 19th century farm house which may have a number of derelict agricultural buildings set on 200 acres with hedge rows, orchards, streams, fields and meadows, or a vacant early 20th century country estate with a number of unique outbuildings and a significant landscape component on its property.

We know from present day economic constraints, that the location and sheer size of these properties, along with their maintenance aspects, make it difficult to ensure that they are protected in their original state and preserved in the long-term, particularly when their original function becomes impractical to sustain. In certain cases, a number of these types of properties have been successfully adapted and converted into other uses such as schools, cultural centres, institutions and conference facilities with modifications and added modern conveniences. Others have been less fortunate, viewed by some as objects of valuable real estate with a view to cashing-in on their redevelopment potential.

Going Through the Motions...

After exhaustive efforts, what if a new compatible use for these properties cannot be found? Unless there is significant community pressure and political will to take on these properties for the benefit of the public, those of us know from practical experience that making the case for municipal acquisition may be difficult because of present-day fiscal constraints, shifting corporate priorities, along with costly conservation, operational and programming requirements.

When faced with private redevelopment as the only option, municipal heritage committees have at their disposal few planning tools, even so much as limited design advice (beyond heritage conservation) and the political support to ensure that redevelopment surrounding heritage buildings and properties takes place in a meaningful and compatible manner. Even when historic preservation and retention measures have been successfully negotiated with development proponents, a key concern is that redevelopment proposals do not always consider the best solution from an architectural, contextual and urban design perspective. Often, the site character of heritage properties and the buildings themselves are heavily compromised by completely different contexts that will surround them. This also applies to new development occurring at the periphery of thriving historic districts in the form of residential towers and subdivisions, commercial and industrial parks, ultimately seeking to capitalize on the economic benefits and pedestrian nature of such areas (obviously attributed to their intricate morphological qualities).

Given that such redevelopment proposals are strongly driven by conventional principles of redevelopment and design aspects deeply rooted in urban economics and

contemporary marketing strategies, a number of critical questions begin to surface:

When all options have been fully exhausted to preserve such properties in their entirety and comprehensive redevelopment is tabled as the only option, how do we proceed in terms of sympathetic evolution of these unique sites?

What is the approach in terms of urban design and 'place-preservation'?

Recognizing that these properties contribute to the quality of life and the important understanding of the 'sense of place' and our culture, are we not sophisticated enough to demand more of the development industry, elected officials, and ourselves in achieving design excellence?

In many provincial jurisdictions, government policy initiatives on smart growth, green-belt zones, intensification and the deployment of new urban structures in suburban areas may present opportunities to redevelop heritage properties in suburban and remote areas in manner that is more sympathetic, convincing and meaningful in terms of 'place-preservation' and urban design. If sustainable formats are employed in the design of new communities involving heritage resources, a well thought out urban design plan can be instrumental to achieving a solution that meets sustainable policy objectives, local community heritage interests and the aspirations of the private developer.

To elaborate, by exploring alternative site planning and organizational aspects, and by encouraging the use of innovative building typologies, scale, massing and density characteristics, a good urban design plan can resolve proposals to ensure that important heritage values, character defining features, spatial qualities, contextual aspects and landscaping are better conserved with improved legibility and greater enhancement.

Case Study: Green Meadows, The McDougald Estate, City of Toronto (former North York)

Built circa 1950, the historic McDougald estate is a landmark heritage property that once consisted of several acres in the City of Toronto's North District. It featured a large main residence and several out-buildings related by Colonial Revival influences, careful siting and a unique equestrian theme found throughout the property.

In May 2000, a plan to redevelop the estate property was approved by the City of Toronto. In general, the plan proposed the construction of 77 large, single-family detached homes, a public park, along with the retention of the main estate residence (now protected by a heritage conservation easement agreement and designated under the Ontario Heritage Act) and a portion of its principle view corridor from Leslie Street. All other aspects of the site would be demolished.

Although this proposal preserved the most important component of the property, it eliminated many of the noteworthy ancillary structures and landscape elements that contributed to the scenic aspects of the original McDougald Estate. In terms of the style of the new housing units, an attempt to relate to the Colonial architecture of the property was made in accordance with approved architectural control guidelines; however, this was met with marginal results upon final execution. Despite very strong efforts by the municipality to achieve the right kind of product, the orientation, scale, and massing of the units surrounding the estate, including the layout of the subdivision plan itself proved insufficient to reinforce heritage retention measures and a sympathetic evolution of the site. Although weak planning legislative controls respecting aesthetics aspects (i.e. stylistics, building materials and colours) may be partially to blame in arriving at a marginally acceptable solution, an important aspect in dealing with such properties is to demand creativity, educate, encourage innovative marketing, and to establish clear design review and architectural control procedures from the outset that are comprehensive, transparent and accountable.

How can Urban Design deal with Proposed Redevelopment to create better solutions for Changing Heritage Environments?

As illustrated in the demonstration plans and 3-D computer generated model, some careful analysis of the site with additional thought put into the plan of subdivision, lot fabric, circulation aspects and housing types can produce significant improvements.

To elaborate, the use of courtyard style houses and street townhouses increases overall densities on the site, ensuring the desired number of units for the builder without adding significant amounts of building mass. With higher densities, space previously consumed by single family houses as illustrated in the City-approved plan, now becomes available for public amenity areas and a larger central open space that extends to the Leslie Street frontage and preserves the original Gate House (similar to that of the original property configuration). Moreover, this plan demonstrates the ability to retain additional heritage structures, landscape features, portions of original circulation, along with improved interpretation and overall legibility of the site.

Another important aspect in this demonstration plan deals with scale, in that all new dwellings are grade-related and have compatible building heights with the main estate house and retained outbuildings.

Another key difference is that 'back-lotting', i.e. when the rear(s) of houses and/or back yards face the public realm or major streets, is eliminated. The central green also becomes a more meaningful place for the new community and reinforces the presentation and landmark quality of the main estate. As a whole, this approach results in a more 'traditional' streetscape and improved neighbourhood character.

Because this alternative plan has a particular symmetry and overall composition which frames open spaces and many of the original buildings, the architectural expression and details for the remainder of the development, including treatments for the public realm, can then be layered over. While one direction may be to further exploit the original Colonial Revival qualities of the estate, a more commendable approach would be to employ a contemporary reinterpretation of the site as a way of drawing the distinction between new and old, and to establish legibility and a logical site evolution.

Conclusion:

Having similar goals and aspirations, practitioners of Urban Design and Heritage Conservation have the potential to make a significant difference in the care, preservation and evolution of heritage environments and traditional urban settlements. As major Canadian centres begin to witness significant increases in population and intensification during the next 25-30 years, now is the time to consider what this mean in terms of future impacts on vulnerable heritage environments. Moreover, in light of the intensification factor, it would seeming fitting for urban designers and heritage practitioners alike to join forces in anticipation of such change, so that we can come to an understanding on approach and achieve the kind of design excellence in developments that citizens and future generations can be proud of.

Steven Bell holds a dual specialty in Urban Design and Heritage Conservation Planning and is a professional member of the Canadian Association of Professional Heritage Consultants (CAPHC), and a provisional member of the Ontario Professional Planning Institute (OPPI).

La signification du décor

Sauvegarder les monuments et sites dans le contexte de paysages en mutation

La genèse d'une métropole moderne

Le patrimoine urbain vu sous l'angle d'une thématique

Josée Asselin

Chargée de projets

Société de développement de Montréal

Montréal offre l'occasion de voir et de comprendre la genèse d'une métropole moderne, de la préhistoire aux années 1960. Fondée au point de rupture de la navigation sur le fleuve Saint-Laurent, Montréal est devenue un grand port de mer loin dans les terres. Ayant tout le continent nord-américain comme champ d'action, elle devient une plaque tournante atlantique et continentale et une importante métropole économique. La ville possède en son centre des témoins éloquentes de toutes les époques traversées : le Château Ramezay et le secteur des fourrures encore actif aujourd'hui témoignent de la prédominance de la ville dans cette activité économique; le vieux port et le canal de Lachine de son importance maritime; les magasins-entrepôts du Vieux-Montréal de l'ampleur du commerce entre l'Europe et le continent nord-américain; le pont Victoria et le secteur du centre-ville moderne autour des gares Windsor et Centrale de l'importance du transport des personnes et des marchandises; et les sièges sociaux des grandes banques, du CN et du CP du rôle qu'a joué la ville dans le développement du pays. Cette effervescence et ce passage à la modernité culminent avec la tenue de l'Expo universelle de 1967 et avec certains projets phares; Habitat 67, la place Ville-Marie, le métro et la ville souterraine. Ensemble, ces lieux nous parlent de la genèse d'une métropole moderne, de son rayonnement et de ses bâtisseurs.

En utilisant Montréal comme exemple, la présentation visera à démontrer comment le patrimoine urbain vu sous l'angle d'une thématique peut susciter une lecture différente de la ville. Considérés isolément, ces différents patrimoines ont bien entendu leur importance (Vieux-Montréal, canal de Lachine, Habitat 67, etc.). Toutefois, le fait de considérer le patrimoine urbain à la lumière d'une thématique favorise une compréhension différente de son importance, de ses composantes et du message véhiculé. En effet, en optant pour cette perspective (ce qui n'empêche en rien d'autres « lectures » de la ville), les composantes même de ce patrimoine trouvent un autre éclairage et peut-être même une autre importance dans l'échelle des statuts établis. Le paysage patrimonial ainsi défini pourrait aussi amener à vouloir inclure des témoins qui ne prennent tout leur sens qu'à partir d'un tel éclairage. Cette approche soulève également des questions sur la reconnaissance, la mise en valeur, la protection et la gestion d'un tel patrimoine.

CV

Josée Asselin est diplômée en architecture de l'Université McGill (B.Sc. (arch) – 1991) et détient une maîtrise en conservation de l'environnement bâti de l'Université de Montréal (M.Sc.A – 1994). Pendant plus de 7 ans, elle a travaillé au Centre d'intervention pour la revitalisation des quartiers (CIRQ), d'abord à titre de chargée de projets et ensuite en tant que directrice adjointe. Elle y a piloté plusieurs projets de développement local, d'analyse de problématiques urbaines et de revitalisation d'artères commerciales. Elle y a également coordonné une équipe de travail et un programme de soutien aux communautés d'affaires de la ville de Montréal.

CINQUE TERRE, un paysage culturel en péril

Ou comment le tourisme peut être utilisé comme stratégie pour préserver un site du patrimoine mondial

Michel Bonnette

1. INTRODUCTION

- o Il existe au nord de l'Italie une très belle région, un petit paradis...
 - o Un paysage culturel édifié au cours de siècles
 - o Inscrit au patrimoine mondial en 1997
 - o Dangereusement menacé par l'impact du développement
 - o Produit non compétitif, perte d'intérêt des jeunes, abandon du territoire
 - o Nous allons voir comment la communauté tente de préserver le caractère exceptionnel de son patrimoine et sa qualité de vie en misant sur un nouveau marché en émergence, celui du tourisme culturel.
- Corneglia – silence/méditation
 - Vernazza – la vigne et la mer
 - Monterosso – la récréation
- o Le déclin de la culture des terrasses
 - En déclin depuis 30 ans
 - une activité économique non rentable
 - pas de renouvellement de la main d'oeuvre
 - les traditions et savoir-faire se perdent
 - le morcellement des terres
 - la difficulté de retracer les propriétaires
 - o des efforts pour revitaliser cette économie
 - le système de monorail
 - la coopérative
 - la culture alternative (culture biologique, les épices, herbes aromatiques, parfums, savons et cosmétiques, naturopathie, etc. microactivités)
 - la vente de produits à dénomination contrôlée (sciacchetrà)
 - l'utilisation des abris de montagne pour le tourisme
 - la promotion touristique
 - l'inscription sur la liste du patrimoine mondial

2. LE TERRITOIRE

- o Localisation géographique sur la carte de l'Italie
- o La montagne, falaises, érosion, éboulis
- o La mer, zone protégée, absence de plage

3. L'HISTOIRE

- o La colonisation
- o La construction des murs et terrasses - 6 000km
- o La fabrication du vin et de l'huile d'olive
- o Les villages abandonnés – Caginarora, Lemmen
- o Les nouveaux villages :
 - Riomaggiore
 - Manarola
 - Corneglia
 - Vernazza
 - Monterosso
- o Les villages sanctuaires
 - San Bernardino (Corniglia)
 - Volastra (Manarola)
 - Sanctuaire Madonna di Reggio (Vernazza)
 - Sanctuaire Madonna di Montenero (Riomaggiore)
 - Sanctuaire de Soviore (Monterosso)
- o Chaque village a son caractère et sa signification symbolique (photo)
 - Riomaggiore – la création
 - Manarola – les cycles de la vie quotidienne

4. LES ENJEUX

- o Les fonctions traditionnelles sont insuffisantes pour assurer le maintien d'une économie viable : donc vieillissement de la population; les jeunes quittent la région;
- o Perte d'un paysage culturel exceptionnel
- o Pertes de savoir-faire et de traditions
- o Perte d'une qualité de vie

OBJECTIFS : utiliser le potentiel touristique pour soutenir l'activité économique, relancer l'agriculture, sauvegarder le paysage culturel, améliorer la qualité de vie des résidents.

5. L'INITIATIVE TOURISTIQUE

Ses caractéristiques

- o Un site exceptionnel – contact avec la nature – vestiges archéologiques – sanctuaires – villages – la mer
- o Une valeur universelle - site du patrimoine mondial

- o Pas de plage, pas de marina, pas de grands hôtels et casinos, pas de parcs d'amusement : donc un tourisme culturel
- o Des accès contrôlés – bateau, voiture, train

Son potentiel

- o Un site de choix pour le trek
- o Un site de choix pour un contact avec la nature : éducation à l'écologie
- o 2 millions de visiteurs / an
- o Création d'emploi pour les jeunes et leur permettre de rester aux Cinque Terre
- o Possibilité de réinvestir les revenus provenant du tourisme dans l'agriculture (Carte et produits dérivés)
- o Possibilité de créer des opportunités d'investissement dans le respect du caractère du lieu (vignobles)

Ses menaces

- o Investissements étrangers – perte de contrôle sur la propriété foncière
- o Surachalandage touristique
- o Détérioration de la qualité de vie
- o Intérêt des jeunes porté sur l'industrie touristique davantage que sur l'agriculture

6. LE PROJET

- o Regrouper et acquérir les terres pour reconstituer les terrasses
- o Investir dans la mise en valeur des terrasses situées autour des villages, sur les pentes les mieux exposées, près des sentiers et des zones de circulation
- o Faire de la construction des murs secs et de la production agricole une activité pédagogique
- o Gérer les investissements étrangers pour laisser la priorité aux résidents et aux travailleurs agricoles
- o Empêcher la transformation des abris de montagne en résidences ou chalets permanents
- o Adopter la politique d'une Carte d'accès aux Cinque Terre
- o Adopter une politique de développement des produits dérivés
- o Développer une cuisine locale faite de produits biologiques
- o Créer le label « Cinque Terre »

7. LES RÉSULTATS

- o Expériences de reconstitution de l'activité des terrasses
- o Ouverture d'un laboratoire de développement de nouveaux produits liés aux cultures locales
- o Large éventail de produits dérivés
- o Mise en marché d'une production locale certifiée : vin, vinaigre, huile d'olive, cosmétiques, huiles aromatisées, etc.
- o Accueil de + 2 millions/visiteur par année
- o Développement des activités récréatives (trekking, plongée sous-marine)
- o Création d'emplois (surtout l'été) chez les jeunes. Retour des jeunes
- o Pression sur le développement, notamment l'hôtellerie et la restauration
- o Surcharge des sentiers les plus populaires, en particulier la Via dell'Amore

8. SMART HISTORY PROJECT

- o Culture 2000
- o Multinational – Eastern Central Europe, Western Europe
- o Universités de Belgrade, Serbia, Bratislava, Slovakia, Cracow, Poland, Antwerp, Belgium, Florence, Italy, Odessa, Ukraine
- o Multidisciplinaire : agriculture et foresterie; architecture et design du paysage ; tourisme et économie ; éducation et communication, altogether 75
- o 10 day workshop in Riomaggiore to establish the design principles of an alternative path to Via dell'Amore, based on the study and understanding of the context of the Cinque Terre and the exchange of ideas.
- o www.smarthistory.it

9. CONCLUSION

- o La préservation des décors: parfois un grand défi, presque surhumain
- o La compréhension, la vision, la détermination et l'imagination doivent être mises à contribution
- o Les Cinque Terre, un décor toujours enchanteur mais dont il ne reste de plus en plus que des traces, au fur et à mesure que les plus vieux disparaissent et que la nature reprend ses droits sur les terrasses.



Architectural Heritage of Minsk, Belarus— From forbidden history to the future coherent development

Wladimir A Papruha, Architect – Minsk, Belarus

- : **Preface**
- : **An attempt to evaluate the origins of the neglect of architectural heritage of Minsk, Belarus**
- : **Some problems of the “reconstruction” of the planning structure of Minsk after WW II**
- : **Proposals for future coherent development**

Preface

On the congress theme of “The Significance of Settings: Conserving Monuments in Changing Cultural Landscapes”, I am going to propose short overview of the topic on the sample of Belarus, an eastern European Country in geographical centre of Europe.

Belarus borders on Poland and Russia from west to east and Ukraine, Lithuania and Latvia from south to north. The population of Belarus counts about 10 million people with Minsk as the capital city.

Experience of Minsk is able to contribute to the conference topic a sample of the realized unrestricted interpretations when the historical settings of the near 1000 year old town were drastically changed, as well as some possible solutions devoted to reset those settings for future coherent development of the city.

The common reasons for disintegration of monuments of architectural heritage are more or less the same in any country around the globe: they range from the natural ones to human-made disasters.

Normally, professionals are able to stop the process of decaying, consolidate the structure of buildings, treat and prevent the monuments from subsequent degradation.

The key condition to start this process is the ability of society to understand the problem –generally it is clear for everyone.

In the case of Belarus, due to mostly political reasons since 1795 when the territory of contemporary Belarus was incorporated in the Russian Empire, it is unfortunately not so clear.

Without comprehension of reasons of degradation of the monuments of Belarus, both the natural and human-made ones, there is no real chance to prevent the architectural heritage of the country from its destruction.

The main problem of Minsk in the protection of the cultural heritage field is the drastic change of the historic town plan settings after WW II and then what caused subsequent destruction both of the settings of the historical centre and its monuments.

So why did this happen? Why is this still so important?

A deficiency of the appropriate evaluation of the process during the “reconstruction” period after WW II until now causes unavoidable further destruction of the cultural heritage of the country and now continues to paralyze in the case of Belarus the whole range of activity in the conservation of the cultural heritage field, including appropriate implementation of legislation.

The reasons for the current poor condition of the cultural heritage of the Belarus very much depends on both the common problems caused after incorporation of contemporary territory of Belarus in Russian Empire in 1795, and the current political situation.

Some town planning mistakes made during post World War II “reconstruction” of Minsk are understandable on this common background and they continue to influence the actual situation negatively.

On the other hand, the contrast between the actual building practice on the sites, which are included in the National Heritage list, and the current national legislation in the field of the protection of the cultural heritage of Belarus, makes the situation unique. The practical part of the presentation is based on some case studies from my role as the Principal Inspector for the Protection of the Cultural Heritage of the Municipality of Minsk from 2003 to May, 2005.

An attempt to evaluate the origins of the neglect of architectural heritage of Minsk

The current Belarus situation in the field of the protection of the cultural heritage very much depends and is still

based on the big range of social problems which were derived from the political ones and grounded on an already 210 year long historical period.

The long list of losses of monuments of the historical heritage of Belarus since 1795 occurred not because of military conflicts and this fact compels us to find acceptable answers for this kind of phenomena.

To understand the problems, one needs to go to a brief review of the history of Belarus.

It is possible to say with minor reservations that Belarus, as the contemporary state with this name, was established on March 25th, 1918. The real political age of the country, which in different times had used different names, is much longer.

It is known, that to the end of the 10th century in the East of Europe were established three competitive independent East European principalities: Kiev Princedom, Polatck Princedom and Novgorod Princedom.

Contemporary Belarus based its own history from the history of the Polatck Princedom which derives from the 10th century. In 1254 the Polatck Princedom became the core for the newly established Eastern European country called Grand Duchy of the Lithuania, Russia and Zhemajtia. Later on, in 1385 Grand Duchy for many reasons was involved in confederacy with Poland.

To the end of the 15th century on the European Political stage entered Moscow's Kingdom as an independent political player with its own interests and it started to be the main political opponent of the Grand Duchy.

From the end of the 15th century to the beginning of the 16th century a long period of political and military rivalry

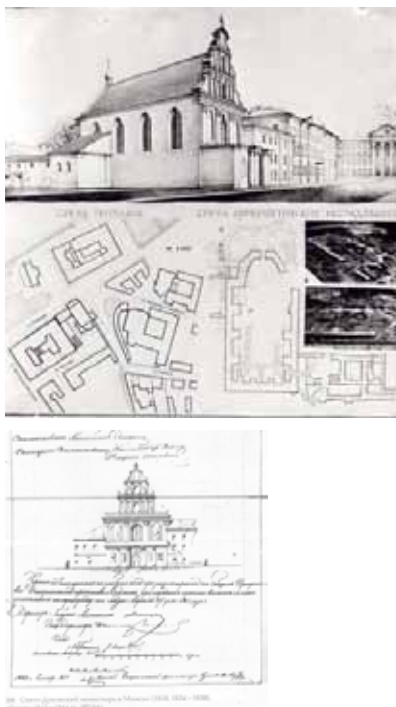
started between the two countries and finished in 300 years to 1795 with the elimination of the country-predecessor of Belarus and the incorporation of its territory into Russian Empire.

The political and cultural backbone of the Grand Duchy of Lithuania, Russia and Zhemajtia differed from the ones of the eastern neighbor, so architectural appearance of the towns of Belarus differed from Moscow's Russia and became contradictive to the official meaning about total identity between eastern Slavic population of the Grand Duchy (and later on of Rzechpospolita-Confederation Grand Duchy and Poland) and that of Russia.

Moscow's Russia had no visible traces of so called "true Russian culture", (from Russian point of view and how it was accepted in the Russian Empire) and the monuments built in the "true Russian architectural style" on the incorporated territories. So, since 1795 and then during the whole period of the USSR domination, there were just three acceptable scenarios tolerated by the official administration for the historic monuments of the country, particularly for churches and sacred complexes:

- (1) to change (transform) the original structure of the monuments to the so called "True Byzantine, or Russian style", in the cases when it was impossible to alter the whole structure or at least to add some features of such kind of style;
- (2) to hide a monument by other buildings;
- (3) to demolish the witnesses of "unlawful" history.

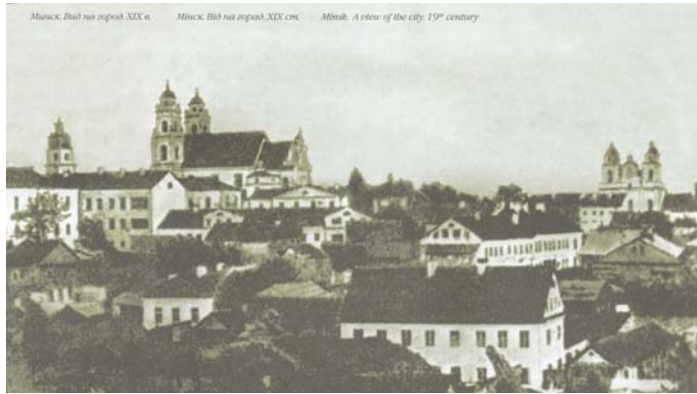
This process propagated and was dominative until collapse of the Russian Empire, and then repeated again when USSR, this formal clone of the collapsed Empire, was established.



View of the Unions Church Complex of the Holy Spirit Monastery in Minsk before "reconstruction":



The same Monasteries complex after 1844.



The original view of the Benedictines Cloister within of the 19th Century panorama of Minsk (right side)



The view of the Benedictines Cloister after rebuilding of its original structure to "the true Russian style" in 1870

Such a long period of ideological pressure and political persecution resulted a weakening of a civil society of Belarus, which was already unable to defend its own culture. Subsequent losses of the cultural heritage of Belarus are the result of such a process.

Of course, these kinds of investigations it is not a topic for the professionals who deal with monuments directly, but our experiences lead us to accept the fact that it is not possible to work effectively within a special and complex substance of the protection of the cultural heritage without solving this problem.

After election of the current President of Belarus, Lukashenka on 1994, the whole massive of the soviet propaganda was reset again, and the current political administration bases their own identity only on the so called "soviet historical period" background, and officially at best the real history of the country is a forbidden

ground for scientific institutions researches in Belarus now, while the process of alteration of the real history of the country, which started after 1795 and is continuous today.

This political and ideological background influences destructively the very complex range of the aims of the Protection of the Cultural Heritage of Belarus.

Some problems of the "reconstruction" of the town plan of Minsk after WW II

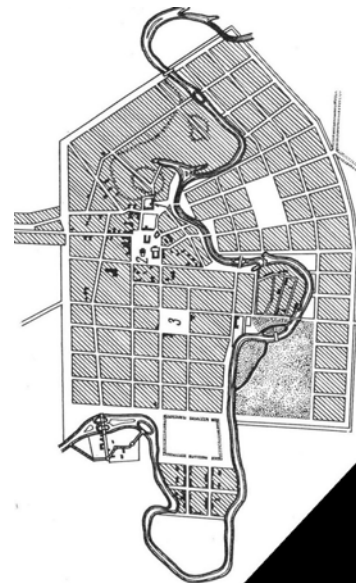
a) Period of the Russian Empire domination (1795-1917)

The first record in the annals of Minsk date from 1067, but Minsk became the capital only at the first quarter of the 20th Century. So the town plan of Minsk was formed during centuries as a town plan of a typical provincial European town.

Historical Center of Minsk, 1793



Development of the Town Plan, 1817



As a negative tendency after incorporation of the Country-predecessor of Belarus in Russian Empire from the contemporary point of view in the field of the Protection of the Cultural Heritage, it is possible to note processes of destruction of some important buildings from a historical and architectural point of view and total practice of rebuilding and "reconstruction" of a big range of monuments in so called "true Russian style".

Nevertheless, one might say that such basic tendency in the 19th century did not contradict the original town plan of Minsk and kept it more or less intact.

b) Soviet period 1919-1941

The Soviet period 1919-1941 characterized the next development of Minsk which also took place within so called natural parameters of the original structure of old town. The Town Plan got another development and a lot of new buildings and complexes were erected. Most importantly, this development kept intact the original patterns of the Historic al Center of Minsk.

c) WW II

WW II caused huge destruction of Minsk. Although one needs to make a reservation that thanks to the biased nature of the soviet historical science, it is still now not clear why Minsk was seriously damaged? Minsk was never used as the battlefield between two armies during the whole period of war unlike what happened during that war in other historical towns of Europe.

During the war about 70-80% of housing were damaged or destroyed. But this percentage was still less than, for instance in neighboring Warsaw. This remark is being noted because we are convinced that it was still possible to carry out postwar reconstruction work in a more sparing way than it was actually done.

Minsk was occupied by the German administration from June 1941 to the end of June 1944. On the first days of war Minsk was heavily bombed and a lot of fires were caused. Some important buildings were totally destroyed and many more were damaged. In 1943 the German administration prepared the project of the reconstruction of the town and the new city plan was proposed. This project included new proposals for another development of the street network, but this project completely ignored the existence of the historical buildings and problems of the historical centre of Minsk. The plan was devoted just to solve some functional tasks. German military forces left Minsk at the end of June of 1944, and officially soviet communist administration entered to Minsk on July 3rd of that year.

d) Modification of the Town Plan of Minsk after WW II

The new period of so-called postwar "reconstruction" of Minsk was started, but without minor reservations it is important to mark that "... eradication of the traces of the past..." was acclaimed as a goal of the so-called "soviet socialist's post-war reconstruction of Minsk".

From the point of the Protection of the Cultural heritage aims, taking those decision were worst than even the destruction caused by WW2 itself. It is important to note that whole complex of the "reconstruction" works did not include tasks about scientific research, architectural 7 measurements, inventory and documentation of the demolished fragments of the historical center of Minsk at all. According to the communist ideology only the buildings of the new communist era were valid for the post war reconstruction.

Consequently, the next 7 years were devoted mostly for demolishing the historical settings of the old town and its buildings and cleaning up the ground for the following postwar "socialist reconstruction".

Minsk during German occupation (June 1941-July 1944):





July 1944



.....and 6 years after.



Post-WW II alteration of the 17th Century Jesuit Complex



Post War cleaning, 1949

A whole range of messages of the previous civilizations was condemned to destruction. Here is important to remark that during its long history Minsk was devastated a number of times, especially during of the so-called "Moscow's wars, or Disaster of the 17th Century". Every time it was burnt to the ground, it came to life again without any drastic alterations for the original structure of the town plan. But now, for the first time in its history during "the soviet post-war reconstruction", the reconstruction itself meant only total destruction of the ancient town and creating of a completely new settlement.

Here I would like to attach document of ICOMOS, prepared by Vladimir Denisov, President Vice – Chairman of the Belarusian Society of Historical Monuments Protection, who investigated some circumstances of that process (Heritage@Risk Belarus Report 2001- 2002).

The objects of Historical Cultural Heritage just made problems for soviet communists in theirs plans to completely change the appearance of nearly 900 year on those time old town. The fact of existence of the historical objects in Minsk now are just a result of a lack of sufficient resources for arranging whole process on the field, on each particular site.

In reality, the whole range of the so-called "Soviet Reconstruction of Minsk" was just different waves of already planned losses of the Historical Heritage of Belarus.

-post-war "reconstruction" of Minsk:

In attempt to "enhance" Minsk and lacking a background of the history and culture of Belarus, a town planner team, which included specialists invited from Moscow and Leningrad, worked out the new town plan of Minsk.

The new proposed structure of the town completely ignored the presence of the Historical Center of the European town and just divided the existing coherent vernacular fabric into four separate fragments. The new proposed reconstruction was accomplished in two steps, and the most devastating result for the historical centre of Minsk influenced the new general plan of Minsk which was adopted in 1965. The realization of this plan in the early 1970s caused elimination of the most ancient street of Minsk, Niamiha, together with a number of historical buildings. The history of Niamiha was rooted to the first Eastern Slavic poem and one of the first chronicles dating back to 1067.

Town plan, adopted in 1965: junction-layout (Red color)- ways to "nowhere"



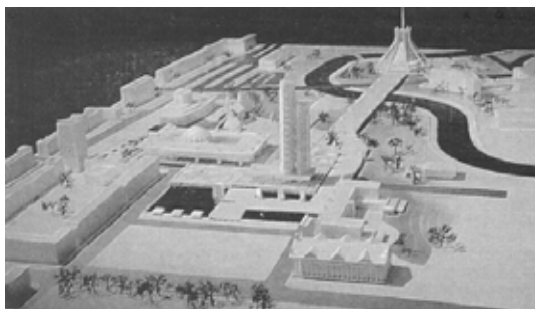
...and its consequences for the Historical blocks and buildings (blue and purple).

For our point of view the new town plan of the post war reconstruction of Minsk and the following town planning decisions have been too artificial so not finished, and now it is clear-did not solved even acclaimed tasks, let alone the problems of the Cultural Heritage and Historical Center of Minsk.

After adopting of the Town plan of 1965, the new wave of destruction of the Historical Centre of Minsk was

already predetermined. This process is easy to illustrate on the sample of the materials of another architectural competition for the "next reconstruction" of Minsk, which happened in 1969. According to the newly adopted town plan, participants of the "competition" proposed to eliminate a huge part of the Historical Centre, which survived the first stage of after-war cleanings and place a park instead of survived historical settings and blocks of historical buildings.

Damaged by war historical blocks... and variant of the "reconstruction" of the same area, 1969



Condition of the Historical centre under German administration 1941-1944



And version of the "reconstruction" of the same area after WWII: Park proposed instead of surviving WW II historical settings but condemned in 1969 to destruction

Historical building, destroyed in 1996 without reasons.



View of the same building at 1900s.



e) Collapse of the Soviet Empire and attempts of the democratic social changes, 1991-1995

After the collapse of the Soviet Union, Belarus went through a very short period of democratic changes, which immediately finished after the election the current President of Belarus in 1994. The most important event of that period was the adoption of the new statute "Protection of the Cultural Heritage", which took place in October, 1992.

The main difference between this period and all the previous periods of so called "soviet reconstruction of Minsk" was the new legal reality after adopting the new legislation and the fact that theoretically the Monuments of the Cultural Heritage of Belarus were already protected by law and barred from unrestricted interpretations.

f) Post democratic period 1995-2005 and contradictions of the contemporary practical activity to the existing legislation

The change of the political climate in Belarus after 1995 influenced adversely on the whole range of the Protection of the Cultural Heritage topics. First of all, this happened because the new autocracy always identified itself only with the so called "soviet period" in its attempts to bring back to life the "glorious soviet past". Unfortunately, the aims of the Protection of the

Cultural Heritage were always just made as a problem for the "builders of communism" on their way to create the new nation of "soviet people". The problem of the identity of nations within the "family of soviet nations" always was very painful for the creators of the Red Empire. Planned destruction of any traces of the previous historical events always was the backbone of the soviet official propaganda. Because of this existence they are even theoretically able to lead processes of the national identity, culture or to defend the official version of the "soviet historical science".

The main reason for problems in Belarus now is the absence of the constitutional state. Public opinion of professionals has been critical of the plans of the new wave of the reconstruction of the Historical Part of Minsk. Nowadays there is no one single visible reason for the processes of the ignorance of the current legislation of Belarus in the field of the Protection of the Cultural Heritage, but lawlessness makes possible the whole range of legal disparity concerning to the contemporary building activity on the site, which included in the National Heritage list.

In February 2005 in view of discovered contradictions, a group of cultural workers made a request to the current President of Belarus to investigate the problem and to put to legislation the whole process concerning the Cultural Heritage of Belarus.

Survived WW II part of the Historical Centre in 1996th ...



...and newest (Sept, 2005) intervention into historical setting of Minsk.

Most of the important national institutions, who deal with such kinds of problems, were acquainted with these problems, before mentioned request was submitted. Later on, at the 29th March, 2005 the Administration of the President held a special meeting. Despite that no one was able to disprove introduced requests and the plan of the subsequent actions during that meeting was approved as the next official activity to the middle of April, suddenly without any explanations, all planned official activity was stopped and public opinion ignored.

The core of the questions raised about the Protection of the Cultural Heritage field concerned the chaotic construction activity in the Historical Center of Minsk. All of that activity is conducted now in the best way of soviet traditions, but the difference now is that we have absolutely other legal situation.

Contradictions between the legislation and that activity automatically pushed out of the field of the legal regulation all members of the civil management who are responsible for uncovered contradictions. The law theoretically exists, but it does not work.

The current administrative system, which was created after 1995 and corrupted on all levels, is not able to solve the problem. This circumstance paralyzes even attempts of the highly rated individuals and specialized institutions to make right decisions and normalize the situation.

Proposals for future coherent development:

Alternative town planning solutions for the future coherent development of Minsk

The building activity adopted since the post-war “Reconstruction” contradicts the original town plan of the historical centre of Minsk listed in the National Heritage List as the object of the 1st highest national category.

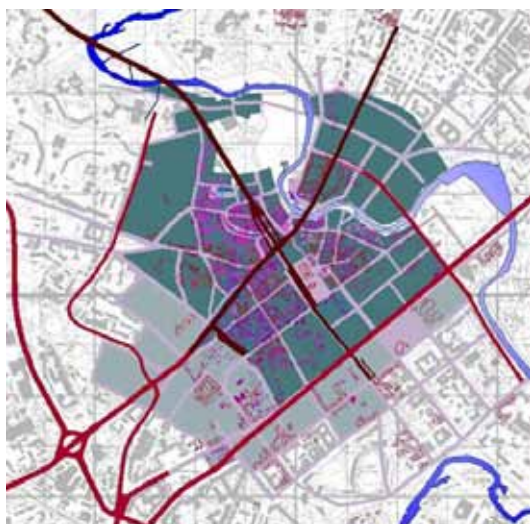
According to the national legislation, the values of the site are:

- buildings and structures of the historical centre
- settings of the original town plan
- landscape and archeology deposits.

The fact is that until now the most important part of the historical centre of Minsk is buried underground in the post-WWII junction layout. It is taken as a fact that now it is not possible to finalize the “town plan of 1965” because it will cause the next demolition of the surviving settings and buildings of the historical blocks which are already included in National Heritage List.

By gradual redistribution of the traffic and then replacing the existing junction layout, which is buried but still conserves the basements and settings of the demolished historical buildings, it is still possible to renovate or at least expose the settings of the most important parts of the historical centre of Minsk. So far as without complete finishing of the execution of the “town plan 1965”, what is hopefully already impossible, mentioned junction layout is useless both for the contemporary and future town plan of Minsk.

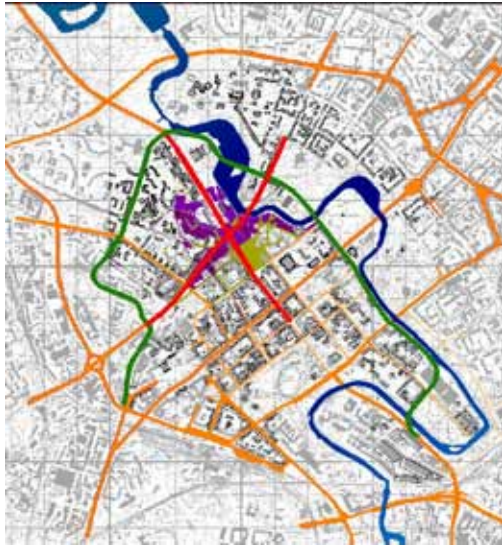
Historical buildings buried under Post-WWII junction layout:



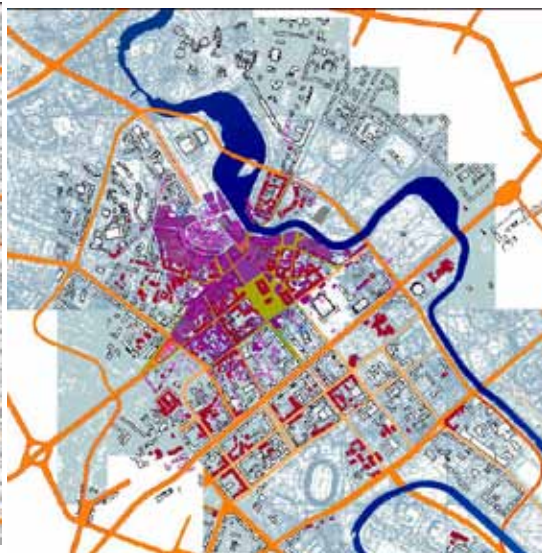
Actual condition today – red buildings are survived historical, green buildings are contemporary:



Proposal for redistribution of traffic.



Resetting of the value of the historical centre



The key point of making such a decision is also the fact that this junction layout already slowing down the process of the coherent development of the city as a whole, as well as the historical centre as a value. The fact of conserving the existing situation shall lead to unavoidable next waves of destruction of the still surviving traces of the historical centre of Minsk. The most important point of the proposed evolution by accepting of proposed

program is the guarantee that the new controversial structures will not be erected on the protected by law site until appropriate solutions will be found. Therefore, we propose to start the process of rehabilitation of the historical center of Minsk by gradually resetting the historical settings and survived traces of the core of Minsk which were lost or just buried during post-war "reconstruction".

Possible reconstruction of the historical centre for future coherent development with possible forming of the pedestrian zones (fade-green)



Benefit of the proposed program of resetting both for blocks of historical & "Soviet" Minsk.



Conclusion

Redistribution of traffic:

- Removing of the "junction layout"
- Resetting of the parameters of the historical blocks
- Exposing of the historical settings
- Gradual rehabilitation of the Historical Centre as a value

October 1st, 2005
Wladimir A Papruha
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A Place Apart - Vancouver's Chinatown

Jeannette Hlavach

Since its establishment in 1884 by Chinese immigrants, Vancouver's Chinatown has evolved from a ghetto, to a centre of Chinese culture and a living museum of 19th C "Chinatown architecture". Cultural qualities have been reinforced in the past 30 years with the addition of a oriental-inspired street improvements, a traditional walled garden (the first full-sized classical garden outside of China), and a ceremonial gate. It is a place apart from any other Vancouver neighbourhood or historic district by virtue of its unique culturally-based tangible and intangible values.

Defining architectural elements of Chinatown's early historical value can be traced to Guangdong province, reinterpreted within the Victorian Aesthetic of the time. Western influences have crept in by virtue of the wish, and the need, to assimilate. Regardless of its architectural values, Chinatown requires the Chinese people and their culture if it is to retain its historic significance. Defining intangible qualities of "sounds, smells and activities" requires an approach that goes beyond an architectural analysis. In Vancouver, this is made more complex by the variety of interest groups: early Chinese immigrants, recent Chinese immigrants, heritage societies, business groups, tourism interests etc.

Canadian practice at defining heritage value has become more precise, credible and consistent with the recent introduction of the national Historic Places Initiative. Vancouver's Chinatown has now been documented under the requirements for the new Canadian Register. In addition, the newly approved Standards and Guidelines for the Conservation of Historic Places in Canada assist with conservation, primarily of tangible elements. Planning policies assist with the perpetuation of intangible values as the historic district evolves.

Curriculum Vitae

Jeannette is a heritage planner who worked for the City of Vancouver for many years, including the past ten years in the historic Chinatown area. Working with a locally-based committee, this work included the identification of historic values, and the management of change in the area. She is currently working as a private consultant.

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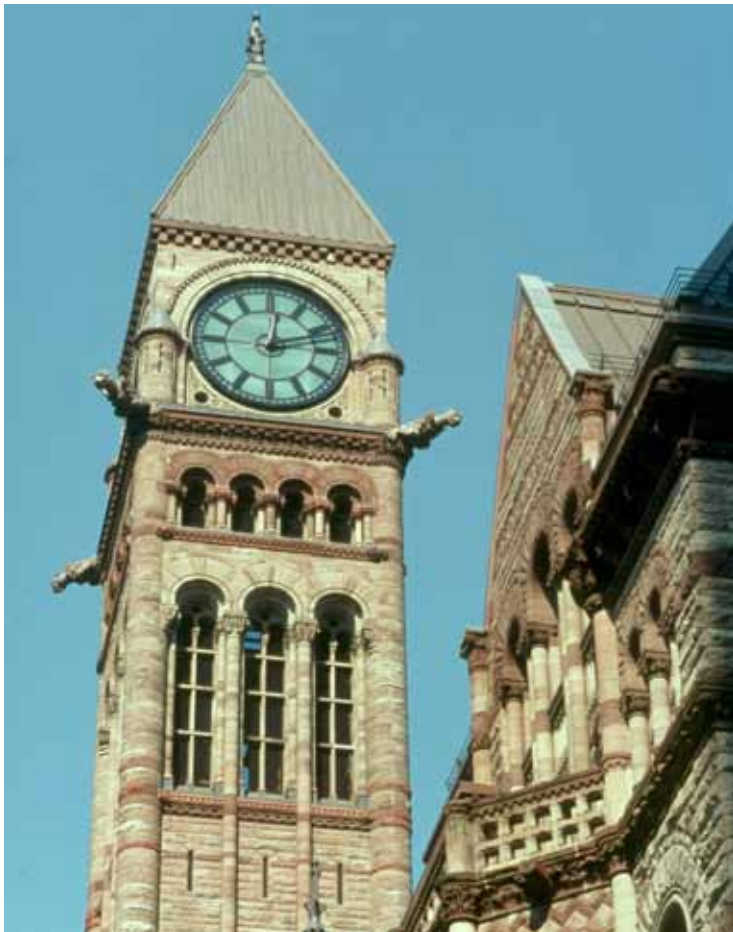
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CORE PROFESSIONAL TEAM

Julie Harris (President) has 25 years of experience in public history, heritage planning, public consultations and communications. She has expert knowledge of policies and approaches to the protection of multi-resource places, such as urban historic districts, rural historic areas, cultural landscapes and historic road corridors. In addition to her work in the heritage field, Julie is often involved in the planning of large-scale online projects for government and NGOs.

Laurie Smith (Historian and Analyst) is a writer, historian and lawyer. She has worked in the heritage field for several years of a variety of projects that utilize her diverse training and expertise. She combines excellent research skills with a strong analytical sense and an ability to communicate in a clear and concise manner. She draws on her legal background in working with key pieces of heritage policy and legislation.

Ellen Kowalchuk (Historian and Analyst) has extensive experience using Canadian archives, museums and libraries to undertake historical research related to Canada's socio-economic and architectural history. She has managed large iconographic research projects and has undertaken in-depth research related to land issues, Ontario history and government records. Ellen's knowledge of information management strategies is often used to assist in integrating real property data into heritage inventories.

SAMPLE RECENT PROJECTS

National Capital Commission, Definition and Assessment of Cultural Landscapes of Heritage Value on NCC Lands (with Julian Smith & Associates). **Ontario Realty Corporation**, Cultural Landscape Assessment of Mental Health and Developmental Services Facilities (with Julian Smith & Associates). **Agriculture and Agri-Food Canada**, Central Experimental Farm National Historic Site Management Plan (with Julian Smith & Associates and Phillips Farevaag Smallemberg). **Parks Canada**, 300+ Statements of Significance. **Heritage Canada Foundation**, Economics of Historic Preservation: Case Studies. **Justice Canada**, Map of the Litigation Process and Litigation Records. **Heritage Canada Foundation**, Heritage 2005: Spiritual & Sacred Places (2005 Heritage Day teaching kit).



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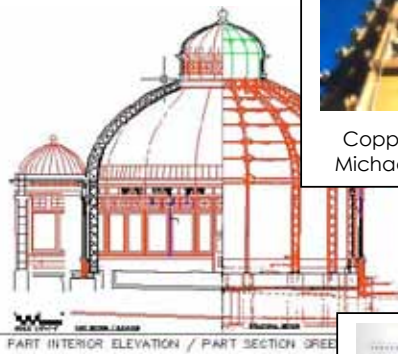
St. George's Church, Oshawa



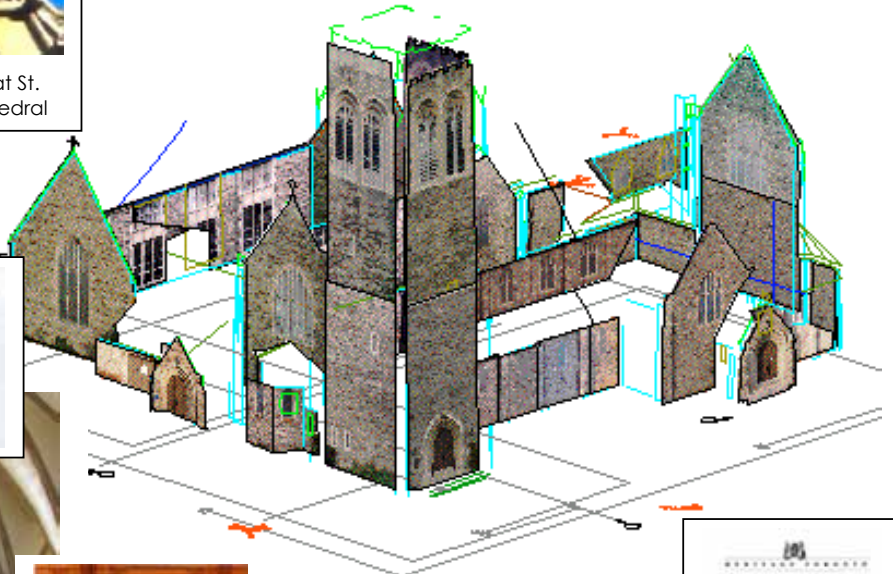
Trompe d'oeil marble



Copper work at St. Michael's Cathedral



Allan Gardens Conservatory



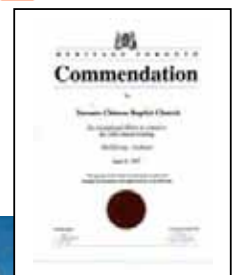
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St. John's, Peterborough



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Significance of Setting: A Fort York Perspective

David Stone and Masha Etkind

Located within the expanding metropolis of downtown Toronto, historic Fort York is now an ironically defenseless symbol of Canada's military strength. Imperative to the defense of British territory during the war of 1812, this fort remains a significant historical site often overlooked on both a national and local scale. Though once perched high above the shores of Lake Ontario, Fort York National Historic Site has since been reduced to a minute, dissociated urban oasis heavily encroached upon by dense urban infrastructure, industry, and most recently, high-rise development. Amidst a constantly increasing tension from such practices, as well as a severe lack of funding and record low visitation, it has become clear in recent years that Fort York requires significant attention to address the multi-faceted problem by increasing its profile and its perceived heritage value. It was this site that was chosen as the subject of a design charrette that was part of the ICOMOS Canada 2005 workshop and annual Congress, held at the end of September and early October at Ryerson University. At the fort, thirty third-year architecture students from Ryerson University's Architectural Science degree program converged to partake in an intensive, weekend design charrette.

The Design Charrette

As the result of a strong initiative by ICOMOS Canada and several Ryerson Professors, notably Masha Etkind, the design students were guided by a consortium of Ryerson Faculty, City of Toronto Staff, experts from ICOMOS Canada, the Ministry of Culture, the Friends of Fort York citizens group, and design and museum professionals. Initially entitled "Find out about Fort York – Visitor Interpretation Centre", the charrette exercise was aimed to investigate and inform the design of such a facility, which at the time, was believed to further assist the site as a whole in its gradual process of rehabilitation.

For those unfamiliar with the word "charrette" it is most often used to describe the final, intense work effort expended by art and architecture students to meet a project deadline. Charrettes often combine this creative, intense work session with public workshops and fora in order to facilitate a collaborative planning process that harnesses the talent and energy of all stakeholders to create and support a feasible plan. As investigated later in this text, one can find no better definition to describe the outcome of this exercise in particular.

To investigate the significance of the site from different perspectives and create design solutions for Fort York, students were divided into three teams, each with a particular approach to preservation, and each team was given different charters or policy document to guide them. All groups were presented with a broad range of historical data that proved crucial for the understanding of the many complex issues the Fort is currently facing.

This information was crucial, since at the start of this project, many of these Toronto-based students knew very little about Fort York or Toronto's early history.

Fort York: history and future

To reiterate the basic timeline of the fort, establishment occurred in 1793 by John Graves Simcoe, (Lieutenant Governor of Upper Canada) as a response to a lingering border crisis with the United States. The construction of a garrison by Simcoe's British Army triggered the exponential growth of the town of York, and its subsequent designation as the provincial capital. Due to rising tension with the US in 1811, Major-General Isaac Brock further strengthened the fort with a circular battery, moat, and heavily fortified west wall. Despite these increased defenses however, the American army and navy attacked York in April, 1813, resulting in the retreat of British Forces and the sacking of the fort's main structures, and both the Governor's home and Parliament buildings in York. The Americans only occupied the fort for six days before retreating to Kingston.

A year later, Fort York was rebuilt on its original site west of Garrison Creek. It successfully defended York's harbor from attacking American warships after retaliatory burning of Washington's White House and Congress. These two decades represent the bulk of Fort York's influence on the nation, although subsequently it was a training ground for Canadian soldiers after British troops withdrew from Canada in 1870.

Much later, in 1934, the City of Toronto opened the historic site to the public as a museum. The period from the site's historic designation to the present is perhaps just as interesting as its distant, more iconic past. Since the turn of the twentieth century, Fort York has been faced with numerous threats, from the encroaching Canadian National Rail line to the development of several major industrial plants – perils rivaling that of any American military force.

Significant development impacting the fort included the expansion of Bathurst Street and the construction of the Bathurst Street bridge. This act severed the historic site from both Garrison Creek and the Victoria Square military burying ground to the north-east. Subsequently, the construction of the elevated Gardiner Expressway created even more isolation. Literally slicing the grounds in two while rising over the fort's land – Garrison Commons, as well as a portion of the western ramparts, the highway obliterated both physical and visual connections to Lake Ontario, so vital to Fort York's original existence. In addition to removing the site from its context, these urban projects contributed to both noise pollution and poor air quality on the commons.

Continuing a hundred years of constant onslaught in the name of “progress”, a new bombardment of Fort York has been planned in the form of high-rise condominium development. As part of a booming residential market, developers Concord Adex are set to invade the West Rail Lands opposite the Fort with twenty-thousand units, occupying twenty-three point towers, and disconnecting the clear visual corridor from Fort York towards the skyline of downtown Toronto. Additional construction of densely programmed high-rise development on the northern shore of the lake will also destroy existing view corridors to the water. The planned towers, as well as some high rises under construction, border the site on all sides. This development surrounding Fort York is a factor in the increasing isolation of this historic landmark that lies so close to the current centre of the city it once defended, yet is so lost amidst an increasingly expanding and intensifying city.

Ironically, these conditions have dramatically changed the interpretation of the fort and its primary function. When the fort once stood on the highest elevation in the Town of York, local citizens were reminded daily of its military strength due to the forceful presence of its high ramparts and the intimidating projection of its many canons. Looking at the fort in its built context today, the opposite can be said. Seemingly, the fort orients itself randomly amidst a strict structural grid that was imposed later, with encroaching apartment towers blocking both views and sun. Locals now look down upon the fort from balconies, and the major entry points to the site come from above the grade of the fort itself, robbing the site of its prominence.

The Charrette: approaches and themes

Approaches to Preservation: Three Charters

As noted above, the approaches used by the design teams were based on three national charters, or policy documents, those of Canada, the United States, and Australia. These distinct national approaches to conservation were anticipated to result in three designs which would be compared to understand similarities and differences in both process and outcome. Informed largely by the original Venice Charter of 1964, each approach had a different perspective towards the conservation and preservation of historic buildings and sites, presumably based on the collective values of the country. In order to fully comprehend the complex design processes put forth by each of the three participating teams, one must grasp the fundamental differences and similarities in the basic frameworks of each of the three charters. Following is a brief overview of each Country’s mandates:

Drafted in 1983, the Appleton Charter of Canada established the fact that the management of the built environment is a crucial cultural activity, and conservation is an essential component of that very process. To build on this, interventions ranging from preservation to redevelopment must reach a broad based consensus

informed by the merits of contextual value, conditions and integrity of the existing fabric, cultural significance, and the appropriate use of available physical, social and economic resources. With these considerations in mind, the Appleton Charter is perhaps the most liberal, if not progressive of the three charters, particularly in respect to redevelopment initiatives where in the absence of meticulously detailed reconstruction, specific direction is given towards the insertion of new volumes which echo contemporary ideals, yet are sympathetic to the spirit of the original. Mention is also given to the fact that buildings must at the very least respect existing and traditional patterns of movement and layout, but are not stringently set to follow an originally intended purpose, though this guideline is highly recommended. In contrast, Australia’s Burra Charter and the U.S Department of the Interior Standards and Guidelines, take a hard line approach to such issues, reiterating the fact that new development is highly discouraged and furthermore, buildings both new and old must take on programmatic functions that recall what occurred on the site historically.

In the case of the U.S. charter, reconstruction efforts are disfavoured unless they prove essential to the public’s understanding of the property. Despite the significant differences between the U.S. and Canadian charters however, they both appear far more structured and detailed than that of Australia’s Burra Charter. Australia’s charter deals primarily with the concept of cultural significance, often outlining theoretical perspectives on the nature of “place” and one’s individual interpretation of it. Though similar in direction to Canada’s Appleton Charter, the document deals with a much larger picture, that of society’s connection to its past and how administrative bodies can frame an appropriate perspective of their associated country’s history.

The fundamental differences between these approaches lie in a unique, governing perspective that each country markets to the global conservation community. Firstly, Canada believes strongly in the artifact itself, as it exists today. To the contrary, the U.S. holds accountable functional accuracy, ensuring the original functions of a site or building are maintained in the present. Lastly, Australia prioritizes current societal values, and how conservation can affect a vast number of related issues. Despite these significant differences outlined above, the majority of all three documents echo the Venice charter of 1964. Similarities lie in the various principles of protection, setting, value, relocation, enhancement, use, and control. Such values specify that continuing programs of maintenance are crucial, sites of significance are to be considered primarily as artifact, and that any element of the built environment is inseparable from the history to which it bears witness. Regarding relocation, all charters stress that such an act should only be employed as a last resort, and that any activity of removal should only serve to enhance a heritage resource. Though this relatively short list of guidelines constitutes the essences of all three documents, within them, a great deal of detail is discussed within each specific topic, hence further, more in-depth discussion, as well as the exercise of the

charrette, can reveal some subtle and some substantive differences between these documents.

What is perhaps most remarkable about the result of the Charette however, is the complete, unanimous decision of all three teams to ignore the basic requirements of the exercise. As outlined, the Charette was to involve the design of a visitor interpretation centre, an instant answer to the many complex problems facing the fort and its patrons. On the contrary, as all participants were quick to acknowledge, Fort York needed far more extensive, holistic interventions to address these various issues at hand. Though visitors' centres were still incorporated into each project, the Charette became less of a small-scale architectural endeavor, and more of conceptual master planning vision.

Visions of Fort York

Team USA

An overview of the team using the U.S. Department of the Interiors standards demonstrates the effects of these guidelines on a well informed, integrated design process. Key concepts adopted by Team USA translated easily into the built form of both the particular interventions as well as the master plan. Strictly abiding by the guidelines of the governing charter, the team's plan dictated that changes would take place only outside the walls of Fort York beyond its historical borders, thus minimizing the impact internal development could cause. The team noted that in their plan, built form would not encroach upon existing open spaces of the fort, and that spatial form will remain true to the fort's historical character. Though these principles are fitting for a general, theoretical template, what was perhaps most compelling about Team USA's approach to the site is that an intensive formal analysis of the surrounding context completely supported this conservative approach.

As jury members were quick to reiterate, diagramming numerous urban foci were taken to entirely new limits, further cementing the initial reactions most team members experienced in regards to this approach. The students firmly adopted the perspective that the essence of Fort York could only be understood once the viewer has seen the Fort as it was seen during its era. Only from this unique vantage point can the user understand the true scale and intimidating presence the fort once bestowed. It was this determining belief that lead to a delicate circulation parti, which would enable the fort to fulfill its essence as a mechanism of viewing. An interesting aspect of their scheme, critiqued as both elegant and astonishing, was the utter embrace of the Gardiner Expressway. Though the elevated road was initially seen as a monstrosity, Team USA utilized the circulation paths of this highway to allow the user to become aware of the relationships between the Gardiner and the fort sitting side by side and experience the dichotomy between the two structures that stand as representations of two different eras. This contrast lead to a fundamental conviction that the expressway

has actually become an integral part of the experience of the site, and more importantly, a larger component of Toronto culture than Fort York itself. Due to the fact the Gardiner was not designated and had a great deal of undeveloped land beneath, a visitor interpretation centre was introduced amidst the dramatic colonnades resting upon this previously undesirable tract of land, taking full advantage of the undulating topography beneath. This singular intervention protruding provocatively out of the landscape, boasted a contemporary glass facade clearly identifying the building as a new addition to the site.

In general, Team Canada's proposed master plan had similarities to the work of Team USA. The approach and associated perspective was equally as crucial, though the proposal dealt with a slightly more complex sectional relationship between path and defensive wall. Interestingly, a visitor interpretation centre was also programmed beneath the Gardiner to take advantage of underutilized space and to challenge the common, preconceived societal constructs dissociating architecture from infrastructure. Despite these similarities however, the team chose to direct the majority of their energy towards issues of physical connection. The Appleton Charter of Canada provided quite a degree of design flexibility. As the students interpreted, major changes to the area were required to integrate the fort and subsequently educate the surrounding community of the significance Fort York holds in their city's history. It is important to note, however, that though major changes were proposed for the immediate surroundings of Garrison Commons, no interventions were planned for the land inside the fort itself.

The focus on connectivity was justified by substantiating the observation that Fort York was cut off from existing circulation network in the area. The team conducted an intensive study of surrounding park systems and trail infrastructure. Findings showed that the majority of surrounding communities used predominantly pedestrian access. They observed that to the immediate north lies one of Toronto's few successful public spaces, a central park to the beautifully gentrified Trinity Bellwoods neighborhood, a small residential enclave rich in culture and tradition. To the south, is the waterfront that has been growing at an unprecedented rate, with major pedestrian infrastructure improvements underway. The west boasts Liberty Village, yet another gentrified artist and artisan community where conservation played a critical role in the associative character of the area. Finally, to the east exists an entire city rising steadily in the form of sculpted glass and steel condominium towers. As a result of these four conditions, an immediate mandate was adopted to join each of these vibrant neighborhoods by means of Garrison Commons, making it a pivotal central axis. Though very idealistic, Team Canada proposed a land bridge over the rail lands to the north and Lakeshore Avenue to the south, essentially creating an uninterrupted connection between the waterfront and previously dissociated communities to the north. This axis along with a newly established east-west connection was intended to converge on a single pivotal location framing

a definitive perspective of the entrance gates to the fort. This view would frame the city behind Fort York creating a vision of the past, overlaid with the present. It was originally envisioned that this crossing of paths would bring communities together at the doorstep of Fort York itself.

In another effort to bring historical awareness to the surrounding communities, artistically detailed representative light fixtures were proposed along the original Lake Ontario Shoreline, only metres from the walls of Fort York, to further educate the public of such facts known to few Torontonians.

Team Australia's efforts resulted in a master plan completely different from that of the similar Canadian and American proposals. Due to the sociological focus of the Burra Charter, explorations were conducted into issues of national identity, resulting in the desire to create a community within the walls of the Fort. It was presented that the multicultural energy so common in Canadian cities actually displaces national patriotism, instead invigorating smaller, ethnic communities such as those of Little Italy, Cabbagetown, and the Danforth. Team Australia took this powerful awareness of the place-making aspect of culture, and then defined a Fort York District.

The physical manifestation of these ideas would result in several significant changes to the current state of the site. First, the approach was designed as a narrative, beginning with users parking their cars on the only archeologically insignificant portion of the grounds located east of Bathurst Street. A processional boardwalk then took visitors along the historical coastline of Lake Ontario presenting the tremendous scale of the walls above and acting as a key physical interface between the existing city of Toronto and the original location of York. This buffer zone was intended to integrate qualities and sensitivities of the immediate areas both north and south of the fort. The walk would continue to the visitor interpretation centre, a group of fragmented buildings situated along a large berm adjacent to the Gardiner Expressway. Though seemingly random, each building was designed to house a specific function, and strategically placed to usher visitors through the site. In keeping with Burra Charter principles, the visibility of the interpretation centre was masked from the elevated portions of Fort York. This was enabled in part by the introduction of vegetative roof coverage. Geometry also played an important factor in this scheme, as the wedgelike configuration of the buildings maximized views into and out of the fort grounds. The façades of the new centre would also provide a storefront axis that invites visitors to explore the fascinating underside realm of the Gardiner expressway, an challenge throughout the Charette. The verticality of the centre was a response to the surrounding condominium podiums, creating an architectural dialogue with the centre's immediate context. The whole of the Garrison Commons was left relatively undisturbed. By designing only minor adjustments to the historic site, the entirety of the commons was left to be public space.

Comparisons and Conclusions

Problems with site and identity were grasped by all three charrette design teams, despite their different approaches determined by the three different preservation guidelines. All the solutions expressed context and connection (or lack of connection) as a common thread. Almost from the start of the design exercise, the relationship of Fort York to its surroundings had become the main focus of intense debate and governed many of the design guidelines put forth throughout the course of the intense weekend. This consensus among teams was a central theme of the event. The conclusions of these teams are not only useful to highlight the similarities and differences of three different value-based management approaches to historic preservation and adaptive reuse, but useful as well to reveal possible strategies that preservationists can take to aid Fort York.



The International Council on Monuments and Sites

ICOMOS is an international non-governmental organization; it is a platform where professionals in the field of conservation and preservation of historic monuments and sites meet to exchange information and experiences. In 1964, the 2nd International Congress of Architects and Technicians of Historic Monuments decided to set up a permanent association, and these efforts were encouraged by UNESCO. ICOMOS was founded in 1965 in Warsaw, in the course of the constituting assembly organized with the support of UNESCO. The assembly united professionals from 25 different countries, and led to the adoption of the organization's statutes and the Venice Charter, which is universally accepted as the international instrument promoting quality in preservation. ICOMOS is dedicated to furthering the conservation, protection, rehabilitation and enhancement of monuments, groups of buildings and sites. ICOMOS operates essentially through national committees, which unite professionals in each country. The ICOMOS International Secretariat is based in Paris. It serves 100 countries with national committees, representing more than 6,000 members. ICOMOS is UNESCO's principal advisor in matters concerning the conservation and protection of monuments and sites.

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Le Conseil international des monuments et des sites

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