



PROCÈS-VERBAUX / PROCEEDINGS

**« Le patrimoine et la conservation des paysages urbains
historiques » /
“Heritage and the Conservation of Historic Urban Landscapes”**



**Table ronde organisée par la Chaire de recherche en patrimoine bâti,
Faculté de l'aménagement, Université de Montréal**

**Round Table organized by the Canada Research Chair on Built Heritage,
Faculty of Environmental Design, University of Montreal**

9 mars 2006 / 9 March 2006

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Introduction

Sous l'égide de la Chaire de recherche du Canada en patrimoine bâti de la Faculté de l'aménagement de l'Université de Montréal, une Table ronde a eu lieu à Montréal, jeudi le 9 mars 2006. La Table ronde offrait aux participants une occasion de discuter du Mémoire de Vienne sur **le patrimoine et la conservation des paysages urbains historiques**, créé sous le leadership de l'UNESCO en 2005.

Depuis longtemps, la question des interventions architecturales contemporaines dans les secteurs urbains historiques préoccupe les responsables politiques, les urbanistes, les promoteurs, les architectes, les professionnels de la conservation de même que les propriétaires et les citoyens concernés. Ce défi se résume par une question pertinente : Comment peut-on trouver un juste milieu entre la conservation, la transformation, la modernisation et le développement durable? Cette question a été soulevée par le comité du patrimoine mondial de l'UNESCO lors de l'examen de la proposition d'inscription de la ville de Vienne sur la Liste du patrimoine mondial. À ce moment-là, cette ville célèbre faisait face à un grand projet de développement urbain qui remettait en question son inscription sur la Liste.

Suite à une conférence internationale ayant pour thème *le patrimoine mondial et l'architecture contemporaine* tenue à Vienne en mai 2005, le Mémoire de Vienne propose des principes et des lignes directrices pour la conservation des paysages urbains historiques et pour l'intégration de l'architecture contemporaine aux paysages urbains historiques. À son assemblée générale au mois d'octobre 2005, les États Parties à la Convention du patrimoine mondial ont adopté ce Mémoire et ont invité les pays à intégrer les principes et la notion du paysage urbain historique dans leurs politiques de conservation du patrimoine.

La Table ronde sur **le patrimoine et la conservation des paysages urbains historique** a donné l'occasion aux professionnels en conservation et en urbanisme de mieux comprendre le Mémoire de Vienne et d'analyser les implications pratiques de sa mise en œuvre. Est-ce que les principes et les lignes directrices du Mémoire de Vienne créent un encadrement adéquat pour la conservation et l'intégration de l'architecture contemporaine aux villes historiques?

Le programme s'est organisé autour de quatre thèmes: le contexte du Mémoire de Vienne, le concept de paysages urbains historiques, les lignes directrices pour la conservation des paysages urbains historiques et les lignes directrices pour l'intégration de l'architecture contemporaine aux paysages urbains historiques. Suite aux discours d'orientation des thèmes, les participants se sont engagés dans des discussions de fond.

Cette publication contient le programme de la Table ronde, le Mémorandum de Vienne, les textes des conférenciers ainsi qu'un compte rendu des discussions préparé par des étudiants de 2^{ième} cycle de l'École d'architecture de l'Université de Montréal et des Études canadiennes de Carleton University.

Christina Cameron
Chaire de recherche du Canada en patrimoine bâti
mai 2006



Christina Cameron
(C. Boucher, 2006)

Introduction

Under the auspices of the Canada Research Chair on Built Heritage of the Faculty of Environmental Design of the University of Montreal, a Round Table was held in Montreal on Thursday 9 March 2006. The Round Table offered to participants an opportunity to discuss the Vienna Memorandum on **Heritage and the Conservation of Historic Urban Landscapes**, created under the leadership of UNESCO in 2005.

For a long time, the issue of inserting contemporary architecture into historic urban centres has preoccupied policy makers, urban planners, city developers, promoters, architects, conservation professionals, property owners and concerned citizens. This challenge can be summarized with one pertinent question. How can one find a balance among conservation, transformation, modernization and sustainable development? It is a question that was raised by the World Heritage Committee of UNESCO during the examination of the proposal for inscribing the city of Vienna on the World Heritage List. At that time, this famous city was faced with a major urban development project which put in doubt its inscription on the List.

Following an international conference with the theme “*World Heritage and Contemporary Architecture*” held in Vienna in May 2005, the Vienna Memorandum proposes principles and guidelines for the conservation of historic urban landscapes and for the integration of contemporary architecture into historic urban landscapes. At its General Assembly in October 2005, States Parties to the World Heritage Convention adopted the Memorandum and invited countries to integrate the principles and the notion of historic urban landscapes into their heritage conservation policies.

The Round Table on **Heritage and the Conservation of Historic Urban Landscapes** offered an opportunity for conservation professionals and urban planners to better understand the Vienna Memorandum and to analyse the practical implications arising from its implementation. Do the principles and guidelines in the Vienna Memorandum provide an adequate foundation for the conservation of existing heritage and the integration of contemporary architecture in historic cities?

The programme was organized around four themes : the context for the Vienna Memorandum, the concept of historic urban landscapes, the guidelines for the conservation of historic urban landscapes and the guidelines for the integration of contemporary architecture in historic urban landscapes. Following presentations to orient the themes, the participants engaged in in-depth discussions.

This publication contains the Round Table programme, the Vienna Memorandum, the texts of the speakers as well as a summary of the discussion prepared by graduate students from the School of Architecture at the University of Montreal and the Canadian Studies programme of Carleton University.

Christina Cameron
Canada Research Chair on Built Heritage
May 2006

1. Programme de la Table Ronde

CHAIRE DE RECHERCHE DU CANADA
EN PATRIMOINE BÂTI
CANADA RESEARCH CHAIR
ON BUILT HERITAGE



Université
de Montréal

Le patrimoine et la conservation des paysages urbains historiques 9 mars 2006

*Table ronde organisée par la Chaire de recherche du Canada en patrimoine bâti
Faculté de l'aménagement, Université de Montréal*

Programme

- Lieu: Église St. James United
480 rue Ste-Catherine Ouest / **Entrée : 1440 rue St-Alexandre**
Dawson Hall
Montréal, Québec
(Métro McGill ou Place des Arts)
- 08:45 Inscription et café
- 09:15 **Mot de bienvenue**
Irène Cinq-Mars, doyenne, Faculté de l'aménagement, Université de Montréal
- 09:30 **Session 1: Contexte du Mémoire de Vienne et du Forum urbain mondial III**
Présidente: Christina Cameron, Titulaire, Chaire de recherche du Canada en patrimoine bâti, Université de Montréal
Mechtild Rössler, Centre du patrimoine mondial, UNESCO: "La création du Mémoire de Vienne"
Patrick Frey, Gestionnaire, Programmes patrimoniaux, Gouvernement de la Colombie-Britannique: "Forum urbain mondial III à Vancouver 2006"
- 10:30 Pause-santé
- 11:00 **Session 2: Concept de paysages urbains historiques**

Présidente: Susan Bronson, Professeure adjointe, École d'architecture, Université de Montréal
Luc Noppen, Chaire de recherche du Canada en patrimoine urbain, UQAM
Gérard Beaudet, Professeur titulaire, Directeur de l'Institut d'urbanisme, Université de Montréal

- 11:30 Discussion
- 12:30 Dîner (sur les lieux)
- 13:15 Présentation sur la conservation de l'Église St. James United, Montréal
- 13:45 **Session 3: Lignes directrices pour la conservation des paysages urbains historiques**
Président: Gordon Fulton, Directeur des services historiques, Parcs Canada
Herb Stovel, Coordinateur, Conservation du patrimoine, École des études canadiennes, Université Carleton
Gordon Bennett, Consultant en patrimoine, Ottawa
- 14:30 Discussion
- 15:15 Pause-santé
- 15:30 **Session 4: Lignes directrices pour l'intégration de l'architecture contemporaine aux paysages urbains historiques**
Président: Georges Adamczyk, Professeur titulaire, Directeur de l'École d'architecture, Université de Montréal
Jean-Claude Marsan, Professeur titulaire, École d'architecture, Université de Montréal
Julia Gersovitz, Architecte, Fournier, Gersovitz, Moss et associés, Montréal
Julian Smith, Architecte, Julian Smith et associés, Ottawa
- 16:15 Discussion
- 17:00 Clôture

Nous tenons à remercier Parcs Canada, Direction des services historiques/Programme des lieux historiques du Canada, pour son aide financière à cette Table ronde.

1. Round Table Programme

CHAIRE DE RECHERCHE DU CANADA
EN PATRIMOINE BÂTI
CANADA RESEARCH CHAIR
ON BUILT HERITAGE



Université 
de Montréal

Heritage and the Conservation of Historic Urban Landscapes 9 March 2006

*Round Table organized by the Canada Research Chair on Built Heritage
Faculty of Environmental Design, University of Montreal*

Programme

- Location: St. James United Church (**enter at side door: 1440 St-Alexandre**)
480 Ste-Catherine, St. W. / Dawson Hall
Montreal, Quebec
(Metro McGill or Place des Arts)
- 08:45 Registration and coffee
- 09:15 **Welcome and introduction**
Irène Cinq-Mars, Dean, Faculty of Environmental Design, University of Montreal
- 09:30 **Session One: Context for the Vienna Memorandum and the World Urban Forum III**
Chairperson: Christina Cameron, Chairholder, Canada Research Chair on Built Heritage, University of Montreal
Mechtild Rössler, World Heritage Centre, UNESCO: “The Making of the Vienna Memorandum”
Patrick Frey, Manager, Heritage Programs, Government of British Columbia: “World Urban Forum III in Vancouver 2006”
- 10:30 Break
- 11:00 **Session Two: Concept of Historic Urban Landscapes**
Chairperson: Susan Bronson, Assistant Professor, School of Architecture, University of Montreal
Luc Noppen, Canada Research Chair on Urban Heritage, UQAM

G rard Beaudet, Professor, Director of the Institute of Urban Studies, University of Montreal

- 11:30 Discussion
- 12:30 Lunch (on site)
- 13:15 Presentation on the restoration of St. James United Church, Montreal
- 13:45 **Session Three: Guidelines for the Conservation of Historic Urban Landscapes**
Chairperson: Gordon Fulton, Director of Historical Services, Parks Canada
Herb Stovel, Co-ordinator, Heritage Conservation, School of Canadian Studies, Carleton University
Gordon Bennett, Heritage Consultant, Ottawa
- 14:30 Discussion
- 15:15 Break
- 15:30 **Session Four: Guidelines for the Integration of Contemporary Architecture in Historic Urban Landscapes**
Chairperson: Georges Adamczyk, Professor, Director of the School of Architecture, University of Montreal
Jean-Claude Marsan, Professor, School of Architecture, University of Montreal
Julia Gersovitz, Architect, Fournier, Gersovitz, Moss and Associates, Montreal
Julian Smith, Architect, Julian Smith and Associates, Ottawa
- 16:15 Discussion
- 17:00 Close

We would like to thank Parks Canada, Historical Services Branch/Historic Places Program, for its financial assistance with this Round Table.

2. Mémoire de Vienne

Patrimoine mondial

15 AG

Distribution limitée

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Paris, le 23 septembre 2005

Original : anglais/français

**ORGANISATION DES NATIONS UNIES
POUR L'EDUCATION, LA SCIENCE ET LA CULTURE**

**QUINZIEME ASSEMBLEE GENERALE DES ETATS PARTIES
A LA CONVENTION CONCERNANT LA PROTECTION
DU PATRIMOINE MONDIAL, CULTUREL ET NATUREL**

**Paris, Siège de l'UNESCO, Salle IV
10-11 octobre 2005**

Point 7 de l'ordre du jour provisoire : Adoption de la Déclaration sur la conservation des paysages urbains historiques

Mémoire de Vienne sur “Le patrimoine mondial et l'architecture contemporaine – Gestion du paysage urbain historique” et décision 29 COM 5D

RÉSUMÉ

Ce document présente le Mémoire de Vienne adopté à la conférence internationale « Patrimoine mondial et architecture contemporaine - Comment gérer les paysages urbains historiques » qui a eu lieu à Vienne du 12 au 14 mai 2005 et qui a été accueilli favorablement par la 29e session du Comité du patrimoine mondial (Durban, 2005) (décision **29 COM 5D**, voir point II)

Mémoire de Vienne

Le document suivant est le Mémoire adopté à la conférence internationale « Patrimoine mondial et architecture contemporaine - Comment gérer les paysages urbains historiques » tel qu'il a été présenté à la 29e session du Comité du patrimoine mondial (Durban, 2005) (voir aussi document *WHC-05/29.COM/5*) :

MÉMOIRE DE VIENNE

sur

«Le patrimoine mondial et l'architecture contemporaine – Gestion du paysage urbain historique»

PRÉAMBULE

1. Rappelant que le *Mémoire de Vienne* est le résultat d'une conférence internationale ayant pour thème « Le patrimoine mondial et l'architecture contemporaine », qui a été demandée par le Comité du patrimoine mondial à sa 27e session (UNESCO, 2003) (décision **27 COM 7B.108**) et qui s'est tenue du 12 au 14 mai 2005 à Vienne (Autriche) sous l'égide de l'UNESCO et en présence de 600 experts et spécialistes de 55 pays ;
2. Ayant à l'esprit la portée de la Convention de l'UNESCO concernant la protection du patrimoine mondial, culturel et naturel (*Convention du patrimoine mondial*, 1972) et rappelant ses articles 4 et 5 en faveur d'une collaboration à l'échelon international et de la nécessité de discussions globales sur les récents changements structurels et la force du dynamisme économique des villes inscrites sur la Liste du patrimoine mondial de l'UNESCO ;
3. Rappelant, en outre, que les biens sont inscrits sur la Liste du patrimoine mondial en se fondant sur la Déclaration de Valeur universelle exceptionnelle et que la préservation de cette valeur devrait être au cœur de toute politique de conservation et de gestion ;
4. Considérant en particulier la « Charte internationale sur la conservation et la restauration des monuments et des sites » (Charte de Venise, 1964), la « Recommandation de l'UNESCO concernant la préservation des biens culturels mis en péril par les travaux publics ou privés » (1968), la « Recommandation de l'UNESCO concernant la sauvegarde des ensembles historiques ou traditionnels et leur rôle dans la vie contemporaine » (1976), la « Charte internationale des jardins historiques » de l'ICOMOS-IFLA (Charte de Florence, 1982), la « Charte internationale pour la sauvegarde des villes historiques » de l'ICOMOS (Charte de Washington, 1987), le Document de Nara sur l'authenticité (1994), ainsi que la Conférence HABITAT II et l'Agenda 21 ratifié par les Etats membres à Istanbul (Turquie) en juin 1996 ;
5. Désirant que le *Mémoire de Vienne* soit considéré, dans le prolongement des documents précités et du débat en cours sur la conservation durable des monuments et des sites, comme une déclaration fondamentale pour une approche intégrée reliant

l'architecture contemporaine, le développement durable urbain et l'intégrité du paysage en fonction des modèles historiques, du parc immobilier et du contexte existants.

DÉFINITIONS

6. Le présent Mémoire renvoie aux villes historiques déjà inscrites ou dont l'inscription est proposée sur la Liste du patrimoine mondial de l'UNESCO, ainsi qu'aux plus grandes villes qui ont des monuments et des biens du patrimoine mondial implantés sur leur territoire.
7. Le paysage urbain historique, fort de la « Recommandation de l'UNESCO concernant la sauvegarde des ensembles historiques ou traditionnels et leur rôle dans la vie contemporaine » de 1976, fait référence à des ensembles de n'importe quel groupe de bâtiments, structures et espaces libres, dans leur cadre naturel et écologique, y compris les sites archéologiques et paléontologiques, constituant des établissements humains dans un milieu urbain sur une période de temps pertinente, dont la cohésion et la valeur sont reconnues du point de vue archéologique, architectural, préhistorique, historique, scientifique, esthétique, socioculturel ou écologique. Ce paysage a modelé la société moderne et a une grande valeur pour notre compréhension de notre mode de vie contemporain.
8. Le paysage urbain historique s'inscrit dans des expressions et des évolutions sociales du passé et du temps présent qui caractérisent le lieu. Il se compose d'éléments qui définissent son caractère : l'occupation des sols et leur affectation, l'aménagement de l'espace, les relations visuelles, la topographie et le terrain, la végétation et tous les éléments de l'infrastructure technique, y compris les objets de faible envergure et les détails de construction (trottoirs, pavage, caniveaux, éclairage, etc.).
9. L'architecture contemporaine dans ce contexte fait référence à toutes les interventions importantes planifiées et conçues dans le cadre historique bâti, qui comprend les espaces libres, les nouvelles constructions, les ajouts ou les extensions de bâtiments et sites historiques, et les conversions.
10. La notion élargie de patrimoine culturel, en particulier au cours de la dernière décennie, qui donne une plus large interprétation aboutissant à la reconnaissance de la coexistence de l'humanité avec la terre et les êtres humains dans la société, exige de nouvelles approches et méthodologies de la conservation et du développement urbain dans un cadre territorial. Les recommandations et les chartes internationales n'ont pas encore pleinement intégré cette évolution.
11. Le *Mémoire de Vienne* porte sur l'impact du développement contemporain sur l'ensemble du paysage urbain ayant valeur de patrimoine, où la notion de paysage urbain historique va au-delà des termes traditionnels de « centre historique », « ensemble » ou « environs », souvent employés dans les chartes et les lois de protection, pour inclure le cadre territorial et le paysage environnant.

12. Le paysage urbain historique acquiert sa valeur exceptionnelle et universelle à partir d'une évolution progressive et d'une planification territoriale sur une période donnée, par le biais de processus d'urbanisation qui intègrent des conditions environnementales et topographiques et exprime des valeurs économiques et socioculturelles inhérentes à chaque société. La protection et la conservation du paysage urbain historique en tant que telles englobent tous les monuments classés sur les registres de protection, ainsi que les ensembles et leurs éléments connexes significatifs, physiques, fonctionnels et visuels, matériels et associatifs, avec les typologies et les morphologies historiques.

PRINCIPES et OBJECTIFS

13. Les changements permanents concernant l'usage fonctionnel, la structure sociale, la conjoncture politique et le développement économique qui se manifestent sous forme d'interventions structurelles dans le paysage urbain historique hérité peuvent être reconnus comme une partie intégrante de la tradition urbaine, et exigent une vision de la ville dans son ensemble avec une action visionnaire de la part des décideurs et un dialogue avec les autres acteurs et parties prenantes concernés.
14. Le principal défi de l'architecture contemporaine dans le paysage urbain historique est de répondre à une dynamique de développement en vue de faciliter les réformes socio-économiques et la croissance tout en respectant le paysage urbain hérité et sa configuration. Les villes historiques vivantes, notamment les villes du patrimoine mondial, exigent une politique d'urbanisme et une gestion qui fassent de la protection le point clef de la conservation. Dans ce processus, l'authenticité et l'intégrité des villes historiques, qui sont déterminées par divers facteurs, ne doivent pas être compromises.
15. L'avenir de notre paysage urbain historique fait appel à la compréhension mutuelle entre les responsables politiques, les urbanistes, les promoteurs, les architectes, les professionnels de la conservation, les propriétaires fonciers, les investisseurs et les citoyens concernés, travaillant ensemble à la préservation du patrimoine urbain tout en considérant la modernisation et l'évolution de la société dans le respect de la sensibilité culturelle et historique, en renforçant l'identité et la cohésion sociale.
16. En tenant compte de la relation affective entre les êtres humains et leur environnement, leur sens du lieu, il est fondamental de garantir la qualité de vie en milieu urbain pour contribuer à la réussite économique de la ville et à sa vitalité sociale et culturelle.
17. Le souci majeur des interventions matérielles et fonctionnelles est d'améliorer la qualité de vie et l'efficacité de la production en améliorant les conditions de vie, de travail et de loisirs et en adaptant les usages sans compromettre les valeurs existantes qui découlent du caractère et de la valeur de la forme et du tissu urbain historique. Cela signifie non seulement qu'il faut améliorer les normes techniques, mais aussi la réhabilitation et le développement contemporain du cadre historique fondés sur un inventaire et une évaluation correcte de ses valeurs, tout en y ajoutant des expressions culturelles de première qualité.

LIGNES DIRECTRICES POUR LA GESTION DE LA CONSERVATION

18. La prise de décision relative aux interventions et à l'architecture contemporaine dans un paysage urbain historique exige un examen attentif, une approche tenant compte des aspects culturels et historiques, des consultations auprès des parties prenantes et le savoir-faire des experts. Ce processus permet de prendre des mesures appropriées et justes pour chaque cas, en examinant le contexte spatial entre ce qui est ancien et ce qui est nouveau, tout en respectant l'authenticité et l'intégrité du tissu historique et du parc immobilier.
19. La compréhension approfondie de l'histoire, de la culture et de l'architecture du *lieu*, par opposition aux seuls bâtiments objets, est primordiale pour le développement d'un cadre de conservation et il conviendrait d'informer les commissions architecturales de l'urbanisme et de ses instruments pour les analyses des typologies et des morphologies.
20. Le facteur essentiel du processus de planification est la reconnaissance en temps opportun et la formulation des possibilités et des risques, afin de garantir un développement et un processus d'élaboration bien équilibrés. La base de toutes les interventions structurelles est une étude et une analyse approfondie du paysage urbain historique comme moyen d'expression des valeurs et de l'importance. La recherche des effets à long terme et de la viabilité des interventions planifiées est une partie intégrante du processus de planification, qui vise à protéger le tissu historique, le parc et le cadre immobiliers.
21. En tenant compte de la définition élémentaire (en vertu de l'article 7 du *Mémorandum*), la planification urbaine, l'architecture contemporaine et la préservation du paysage urbain historique devraient éviter toutes les formes de conception pseudo-historique, dans la mesure où elles constituent un refus des aspects historique et contemporain. La vision historique ne devrait pas supplanter les autres, car l'histoire doit rester lisible, tandis que la continuité de la culture par des interventions de qualité est l'objectif suprême.

LIGNES DIRECTRICES POUR LE DÉVELOPPEMENT URBAIN

22. Les normes éthiques et l'exigence de qualité au niveau de la conception et de l'exécution, dans le respect du cadre culturel et historique, sont les conditions requises pour le processus de planification. L'architecture de qualité dans les quartiers historiques devrait accorder l'attention qui convient aux échelles données, notamment en ce qui concerne le volume et la hauteur des édifices. Il est important que les nouveaux aménagements minimisent les incidences directes sur les éléments historiques importants, tels que les structures ou les sites archéologiques remarquables.
23. Les structures spatiales à l'intérieur et à la périphérie des villes historiques doivent être mises en valeur à travers l'art et le design urbain car ce sont des éléments fondamentaux de la renaissance des villes historiques : l'art et le design urbain illustrent leurs éléments historiques, sociaux et économiques spécifiques pour les transmettre aux générations futures.

24. La préservation des biens du patrimoine mondial englobe aussi la conception des espaces publics : l'attention doit notamment porter sur la fonctionnalité, l'échelle, les matériaux, l'éclairage, le mobilier urbain, la publicité et les espaces verts, pour ne citer que quelques aspects. L'infrastructure de l'urbanisme dans les sites protégés doit inclure toutes les mesures visant à respecter le tissu historique, le parc et le cadre immobiliers et à atténuer les effets préjudiciables de la circulation automobile et du stationnement.
25. La vue d'ensemble de la ville, des toits, les principaux axes visuels, les îlots et les types d'habitation font partie intégrante de l'identité du paysage urbain historique. S'agissant du renouveau, les toitures historiques et les groupes de bâtiments originels servent de fondement à la planification et au design.
26. Le principe général est que la proportion et le design doivent s'harmoniser avec le type particulier de mode historique et d'architecture, tandis que la suppression du parc immobilier central qui mérite d'être protégé (« façadisme ») n'est pas un bon moyen d'intervention structurelle. Il faudrait veiller en particulier à s'assurer que le développement de l'architecture contemporaine dans les villes du patrimoine mondial complète les valeurs du paysage urbain historique et reste dans les limites afin de ne pas compromettre le caractère historique de la ville.

MODALITÉS

27. La gestion des changements dynamiques et des aménagements des paysages urbains historiques du patrimoine mondial implique la connaissance précise du territoire et de ses éléments d'importance patrimoniale définis grâce à des méthodes scientifiques d'inventaire, une législation pertinente, une réglementation, des instruments et des procédures qui s'inscrivent dans un plan de gestion, conformément aux *Orientations concernant la mise en œuvre de la Convention du patrimoine mondial*.
28. L'élaboration et la mise en œuvre d'un plan de gestion du paysage urbain historique exige la participation d'une équipe interdisciplinaire d'experts et de professionnels, ainsi que l'organisation en temps opportun d'une consultation publique approfondie.
29. La gestion de la qualité du paysage urbain historique est destinée à assurer la préservation et l'amélioration permanentes des valeurs spatiales, fonctionnelles et liées au design. A cet égard, il convient de souligner la contextualisation de l'architecture contemporaine dans le paysage urbain historique et des études d'évaluation de l'impact culturel ou visuel devraient accompagner les propositions relatives aux interventions contemporaines.
30. Les aspects économiques du développement urbain devraient être liés aux objectifs de la protection du patrimoine à long terme.
31. Les bâtiments historiques, les espaces libres et l'architecture contemporaine contribuent de manière significative à la valeur de la ville en lui attribuant son caractère. L'architecture contemporaine peut être un outil puissant de compétition pour les villes dans la mesure où elle attire les résidents, les touristes et les capitaux. L'architecture historique et contemporaine constitue un atout pour les communautés locales, qui devrait

servir les objectifs éducatifs, récréatifs et touristiques, et garantir la valeur des biens sur le marché.

RECOMMANDATIONS

32. Les observations suivantes sont adressées au Comité du patrimoine mondial et à l'UNESCO :
- a) S'agissant des zones urbaines historiques déjà inscrites sur la Liste du patrimoine mondial, la notion de paysage urbain historique et les recommandations formulées dans ce Mémoire doivent être prises en compte en évaluant tout impact potentiel ou prouvé sur l'intégrité d'un bien du patrimoine mondial. Ces principes devraient être validés par des plans qui délimiteraient les mesures spécifiques à prendre pour la protection du paysage urbain historique.
 - b) Lorsqu'on examine l'inscription de nouveaux biens et sites dans des zones urbaines historiques sur la Liste du patrimoine mondial, il est recommandé que la notion de paysage urbain historique soit intégrée dans la proposition d'inscription et le processus d'évaluation.
 - c) L'UNESCO est invitée à étudier la possibilité de formuler une nouvelle recommandation pour compléter et actualiser celles qui existent sur les paysages urbains historiques, avec une référence particulière à la contextualisation de l'architecture contemporaine, qui devrait être soumise à la Conférence générale de l'UNESCO à une date ultérieure.

(20 mai 2005)

Décision adoptée par le Comité du patrimoine mondial à sa 29e session (Durban, 2005)

Décision 29 COM 5D

Le Comité du patrimoine mondial,

1. Ayant étudié l'annexe 2 du document *WHC-05/29.COM/5*,
2. Exprime sa sincère satisfaction à l'Etat partie autrichien, à la Ville de Vienne, au Centre du patrimoine mondial, à l'ICOMOS et à l'ICCROM, ainsi qu'aux organisations partenaires – l'OUPM (Organisation des villes du patrimoine mondial), l'IFLA (Fédération internationale des architectes paysagistes, l'UIA (Union internationale des architectes) et la FIHUAT (Fédération internationale pour l'habitation, l'urbanisme et l'aménagement du territoire) – pour leur collaboration efficace à l'organisation de la conférence internationale « Patrimoine mondial et architecture contemporaine - Comment gérer les paysages urbains historiques » (Vienne, 12-14 mai 2005) ;

3. Prend note du rapport et accueille favorablement le Mémorandum de Vienne adopté à la conférence internationale susmentionnée ;
4. Encourage les Etats parties à intégrer la notion de paysage urbain historique dans les propositions d'inscription sur la Liste du patrimoine mondial ainsi que dans l'élaboration des plans de gestion des sites proposés pour l'inscription sur la Liste du patrimoine mondial ;
5. Encourage en outre les Etats parties à intégrer les principes énoncés dans le Mémorandum de Vienne dans leur politique générale de conservation du patrimoine ;
6. Demande aux Organisations consultatives et au Centre du patrimoine mondial de tenir compte de la conservation du paysage urbain historique lorsqu'ils étudient tout impact potentiel sur l'intégrité d'un bien existant du patrimoine mondial et lors du processus d'évaluation des propositions d'inscription de nouveaux biens ;
7. Recommande que l'Assemblée générale des Etats parties à la *Convention*, à sa 15e session (UNESCO, 2005), adopte, en s'inspirant du Mémorandum de Vienne, une déclaration sur la conservation des paysages urbains historiques ;

Recommande également que la Conférence générale de l'UNESCO adopte une nouvelle recommandation pour compléter et actualiser les recommandations existantes en matière de conservation des paysages urbains historiques, en mentionnant tout particulièrement la nécessité d'associer l'architecture contemporaine au contexte historique urbain.

2. Vienna Memorandum

World Heritage

15 GA

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Paris, 23 September 2005

Original : English/French

**UNITED NATIONS EDUCATIONAL,
SCIENTIFIC AND CULTURAL ORGANIZATION**

**FIFTEENTH GENERAL ASSEMBLY OF STATES PARTIES
TO THE CONVENTION CONCERNING THE PROTECTION
OF THE WORLD CULTURAL AND NATURAL HERITAGE**

**Paris, UNESCO Headquarters, Room IV
10-11 October 2005**

Item 7 of the Provisional Agenda: Adoption of a Declaration on the Conservation of Historic Urban Landscapes

Vienna Memorandum on “World Heritage and Contemporary Architecture - Managing the Historic Urban Landscape” and Decision 29 COM 5D

SUMMARY

This document contains the Vienna Memorandum adopted by the International Conference “World Heritage and Contemporary Architecture - Managing the Historic Urban Landscape” held from 12 to 14 May 2005 in Vienna, Austria, under the patronage of UNESCO and welcomed by the 29th session of the World Heritage Committee (Durban, 2005) (Decision **29 COM 5D**, see Point II).

Vienna Memorandum

The following document presents the Memorandum adopted by the International Conference on “World Heritage and Contemporary Architecture – Managing the Historic Urban Landscape” as it was presented to the 29th session of the World Heritage Committee (Durban, 2005) (see Document *WHC-05/29.COM/5*):

VIENNA MEMORANDUM

on

“World Heritage and Contemporary Architecture – Managing the Historic Urban Landscape”

PREAMBLE

32. Recalling that the *Vienna Memorandum* is the result of an international conference on the subject of “World Heritage and Contemporary Architecture”, which was requested by the World Heritage Committee at its 27th session (UNESCO, 2003) (Decision **27 COM 7B.108**) and held from 12 to 14 May 2005 in Vienna, Austria, under the patronage of UNESCO and attended by more than 600 experts and professionals from 55 countries;
33. Bearing in mind the scope of UNESCO’s Convention concerning the Protection of the World Cultural and Natural Heritage (*World Heritage Convention*, 1972), and recalling its Articles 4 and 5, striving for global collaboration and the need for global discussions on the subject of the strong economic dynamic and recent structural changes in cities inscribed on UNESCO’s World Heritage List;
34. Further recalling that sites are inscribed on the World Heritage List on the basis of the Statement of Outstanding Universal Value and that the preservation of this value should be at the centre of any conservation policy and management strategy;
35. Considering in particular the 1964 “International Charter for the Conservation and Restoration of Monuments and Sites” (Venice Charter), the 1968 “UNESCO Recommendation concerning the Preservation of Cultural Property endangered by Public or Private works”, the 1976 “UNESCO Recommendation concerning the Safeguarding and Contemporary Role of Historic Areas”, the 1982 ICOMOS-IFLA “International Charter for Historic Gardens” (Florence Charter), the 1987 ICOMOS “Charter for the Conservation of Historic Towns and Urban Areas” (Washington Charter), the 1994 Nara Document on Authenticity, as well as the HABITAT II Conference and Agenda 21, which was ratified by Member States in Istanbul (Turkey) in June 1996;
36. Desiring that the *Vienna Memorandum* be seen, within the continuum of these aforementioned documents and the current debate on the sustainable conservation of monuments and sites, as a key statement for an integrated approach linking contemporary architecture, sustainable urban development and landscape integrity based on existing historic patterns, building stock and context.

DEFINITIONS

37. The present Memorandum refers to historic cities already inscribed or proposed for inscription on the UNESCO World Heritage List, as well as to larger cities that have World Heritage monuments and sites within their urban territories.
38. The historic urban landscape, building on the 1976 “UNESCO Recommendation concerning the Safeguarding and Contemporary Role of Historic Areas”, refers to ensembles of any group of buildings, structures and open spaces, in their natural and ecological context, including archaeological and palaeontological sites, constituting human settlements in an urban environment over a relevant period of time, the cohesion and value of which are recognized from the archaeological, architectural, prehistoric, historic, scientific, aesthetic, socio-cultural or ecological point of view. This landscape has shaped modern society and has great value for our understanding of how we live today.
39. The historic urban landscape is embedded with current and past social expressions and developments that are place-based. It is composed of character-defining elements that include land uses and patterns, spatial organization, visual relationships, topography and soils, vegetation, and all elements of the technical infrastructure, including small scale objects and details of construction (curbs, paving, drain gutters, lights, etc.).
40. Contemporary architecture in the given context is understood to refer to all significant planned and designed interventions in the built historic environment, including open spaces, new constructions, additions to or extensions of historic buildings and sites, and conversions.
41. The expanding notion of cultural heritage in particular over the last decade, which includes a broader interpretation leading to recognition of human coexistence with the land and human beings in society, requires new approaches to and methodologies for urban conservation and development in a territorial context. The international charters and recommendations have not yet fully integrated this evolution.
42. The *Vienna Memorandum* focuses on the impact of contemporary development on the overall urban landscape of heritage significance, whereby the notion of historic urban landscape goes beyond traditional terms of “historic centres”, “ensembles” or “surroundings”, often used in charters and protection laws, to include the broader territorial and landscape context.
43. The historic urban landscape acquires its exceptional and universal significance from a gradual evolutionary, as well as planned territorial development over a relevant period of time through processes of urbanization, incorporating environmental and topographic conditions and expressing economic and socio-cultural values pertaining to societies. As such, protection and conservation of the historic urban landscape comprises the individual monuments to be found in protection registers, as well as ensembles and their significant connections, physical, functional and visual, material and associative, with the historic typologies and morphologies.

PRINCIPLES and AIMS

44. Continuous changes in functional use, social structure, political context and economic development that manifest themselves in the form of structural interventions in the inherited historic urban landscape may be acknowledged as part of the city's tradition, and require a vision on the city as a whole with forward-looking action on the part of decision-makers, and a dialogue with the other actors and stakeholders involved.
45. The central challenge of contemporary architecture in the historic urban landscape is to respond to development dynamics in order to facilitate socio-economic changes and growth on the one hand, while simultaneously respecting the inherited townscape and its landscape setting on the other. Living historic cities, especially World Heritage cities, require a policy of city planning and management that takes conservation as one key point for conservation. In this process, the historic city's authenticity and integrity, which are determined by various factors, must not be compromised.
46. The future of our historic urban landscape calls for mutual understanding between policy makers, urban planners, city developers, architects, conservationists, property owners, investors and concerned citizens, working together to preserve the urban heritage while considering the modernization and development of society in a culturally and historic sensitive manner, strengthening identity and social cohesion.
47. Taking into account the emotional connection between human beings and their environment, their sense of place, it is fundamental to guarantee an urban environmental quality of living to contribute to the economic success of a city and to its social and cultural vitality.
48. A central concern of physical and functional interventions is to enhance quality of life and production efficiency by improving living, working and recreational conditions and adapting uses without compromising existing values derived from the character and significance of the historic urban fabric and form. This means not only improving technical standards, but also a rehabilitation and contemporary development of the historic environment based upon a proper inventory and assessment of its values, as well as adding high-quality cultural expressions.

GUIDELINES for CONSERVATION MANAGEMENT

49. Decision-making for interventions and contemporary architecture in a historic urban landscape demand careful consideration, a culturally and historic sensitive approach, stakeholder consultations and expert know-how. Such a process allows for adequate and proper action for individual cases, examining the spatial context between old and new, while respecting the authenticity and integrity of historic fabric and building stock.
50. A deep understanding of the history, culture and architecture of *place*, as opposed to object buildings only, is crucial to the development of a conservation framework and

single architectural commissions should be informed by urbanism and its tools for analyses of typologies and morphologies.

51. An essential factor in the planning process is a timely recognition and formulation of opportunities and risks, in order to guarantee a well-balanced development and design process. The basis for all structural interventions is a comprehensive survey and analysis of the historic urban landscape as a way of expressing values and significance. Investigating the long-term effects and sustainability of the planned interventions is an integral part of the planning process and aims at protecting the historic fabric, building stock and context.
52. Taking into account the basic definition (according to Article 7 of this Memorandum), urban planning, contemporary architecture and preservation of the historic urban landscape should avoid all forms of pseudo-historical design, as they constitute a denial of both the historical and the contemporary alike. One historical view should not supplant others, as history must remain readable, while continuity of culture through quality interventions is the ultimate goal.

GUIDELINES FOR URBAN DEVELOPMENT

53. Ethic standards and a demand for high-quality design and execution, sensitive to the cultural-historic context, are prerequisites for the planning process. Architecture of quality in historic areas should give proper consideration to the given scales, particularly with reference to building volumes and heights. It is important for new development to minimize direct impacts on important historic elements, such as significant structures or archaeological deposits.
54. Spatial structures in and around historic cities are to be enhanced through urban design and art as they are key elements of the renaissance of historic cities: urban design and art express their specific historical, social and economic components and transmit them to forthcoming generations.
55. Preservation of World Heritage sites also involves the design of public space: particular attention is to be paid to functionality, scale, materials, lighting, street furniture, advertising, and vegetation, to name a few. Urban planning infrastructure in heritage zones must include all measures to respect the historic fabric, building stock and context, and to mitigate the negative effects of traffic circulation and parking.
56. Townscapes, roofscapes, main visual axes, building plots and types are integral parts of the identity of the historic urban landscape. With regard to renewal, the historic roofscape and the original building plots serve as the basis for planning and design.
57. As a general principle, proportion and design must fit into the particular type of historic pattern and architecture, while removing the core of building stock worthy of protection (“façadism”) does not constitute an appropriate mean of structural intervention. Special care should be taken to ensure that the development of contemporary architecture in

World Heritage cities is complementary to values of the historic urban landscape and remains within limits in order not to compromise the historic nature of the city.

WAYS AND MEANS

58. Management of the dynamic changes and developments in World Heritage historic urban landscapes encompasses precise knowledge of the territory and its elements of heritage significance identified through scientific methods of inventory, the relevant laws, regulations, tools and procedures, which are formalized in a Management Plan, according to the *Operational Guidelines for the Implementation of the World Heritage Convention*.
59. The development and implementation of a Management Plan for historic urban landscapes requires the participation of an interdisciplinary team of experts and professionals, as well as timely initiation of comprehensive public consultation.
60. Quality management of the historic urban landscape aims at permanent preservation and improvement of spatial, functional and design-related values. In this respect, special emphasis is to be placed on the contextualization of contemporary architecture in the historic urban landscape and Cultural or Visual Impact Assessment studies should accompany proposals for contemporary interventions.
61. Economic aspects of urban development should be bound to the goals of long-term heritage preservation.
62. Historic buildings, open spaces and contemporary architecture contribute significantly to the value of the city by branding the city's character. Contemporary architecture can be a strong competitive tool for cities as it attracts residents, tourists, and capital. Historic and contemporary architecture constitute an asset to local communities, which should serve educational purposes, leisure, tourism, and secure market value of properties.

RECOMMENDATIONS

32. The following considerations are directed to the World Heritage Committee and UNESCO:
 - a) With regard to historic urban areas already inscribed on the World Heritage List, the concept of the historic urban landscape and the recommendations expressed in this Memorandum need to be taken into account when reviewing any potential or ascertained impact on the integrity of a World Heritage property. These principles should be enhanced by plans which delineate the specific measures to be taken for the protection of the historic urban landscape.
 - b) When considering the inscription of new properties and sites of historic urban areas on the World Heritage List, it is recommended that the concept of the historic urban landscape be included in the nomination and evaluation process.

- c) UNESCO is invited to study the possibility for formulating a new recommendation to complement and update the existing ones on the subject of historic urban landscapes, with special reference to the contextualization of contemporary architecture which should be submitted, at a future date, to the General Conference of UNESCO.

(20 May 2005)

Decision adopted by the 29th session of the World Heritage Committee (Durban, 2005)

Decision 29 COM 5D

The World Heritage Committee,

1. Having examined Annex 2 of Document *WHC-05/29.COM/5*,
2. Expresses its sincere appreciation to the State Party of Austria, the City of Vienna, the World Heritage Centre, ICOMOS and ICCROM, and to the partner organizations: Organization of World Heritage Cities (OWHC), International federation of Landscape Architects (IFLA), International Union of Architects (IUA) and International Federation for Housing and Planning (IFHP), for their successful collaboration in the organisation of the international conference on “World Heritage and Contemporary Architecture - Managing the Historic Urban Landscape” (Vienna, 12 -14 May 2005);
3. Takes note of the report and welcomes the Vienna Memorandum adopted at the above-mentioned international conference;
4. Encourages States Parties to integrate the notion of historic urban landscape in nomination proposals and in the elaboration of management plans of properties nominated for inscription on the World Heritage List;
5. Also encourages States Parties to integrate the principles expressed in the Vienna Memorandum into their heritage conservation policies;
6. Requests the Advisory Bodies and the World Heritage Centre to take into account the conservation of the historic urban landscape when reviewing any potential impact on the integrity of an existing World Heritage property, and during the nomination evaluation process of new sites;
7. Recommends that the General Assembly of States Parties to the *Convention* at its 15th session (UNESCO, 2005) adopt, on the basis of the Vienna Memorandum, a Declaration on the Conservation of Historic Urban Landscapes;

Also recommends that the General Conference of UNESCO adopt a new recommendation to complement and update the existing ones on the subject of conservation of historic urban landscapes, with special reference to the need to link contemporary architecture to the urban historic context.

3. Textes des conférenciers / Texts of the speakers

Session 1 : Contexte du Mémorandum de Vienne et du Forum urbain mondial III
Session 1 : Context for the Vienna Memorandum and the World Urban Forum III

3.1 “The Making of the Vienna Memorandum”

Mechtild Rössler, Centre du patrimoine mondial, UNESCO / World Heritage Centre, UNESCO.



Mechtild Rössler
(C. Boucher, 2006)

The evolution of the Vienna Memorandum on World Heritage and Contemporary Architecture¹

Dr Mechtild Rössler
UNESCO World Heritage Centre
9 March 2996

Université de Montréal

1. Introduction

The World Heritage Convention is the most universal international legal instrument in heritage conservation with 181 States Parties and 812 properties inscribed on its prestigious World Heritage List. One third of these are urban sites, monuments or whole cities. This is the overall context of the elaboration of the Vienna Memorandum.

¹ I wish to thank Kerstin Manz (Europe and North America Section) for the collaboration in the preparation of the Powerpoint for the conference and Francesco Bandarin (Director, WHC) and Ron van Oers (Consultant, Cities Programme) for continued discussions on the urban historic landscape.

In this paper I try to (1) demonstrate the broader context of World Heritage and cities, urban ensembles and the historic landscape; (2) describe the Vienna Memorandum, its context, aims and goals and (3) outline the next steps for the preparation of a UNESCO Recommendation.

2. The broader context of World Heritage and cities, urban ensembles and the urban landscape

It is difficult to exactly define a World Heritage city or an urban World Heritage property but it is clear that more than 300 sites of such a category are included on the UNESCO World Heritage List as of 2005. The future “State of World Heritage” publication gives the following definition: “Properties which have a population equal or superior to 5 000 inhabitants have been considered as cities (whole ensembles, large part of the city as well as ensembles or isolated monuments within a city).” This means that this category is the most represented on the World Heritage List with **349** properties located in **92** States Parties.

Cities and urban ensembles played an important role not only in terms of numbers on the World Heritage List, but also for reactive monitoring and the first systematic monitoring exercises of properties inscribed on the World Heritage List including the focus on historic cities in Latin America with a UNDP project by S. Mutal (Lima, Peru) and Cities around the Mediterranean (UNDP project by D. Drocourt, Marseille, France).

Main World Heritage networking activities started early among the cities: In 1991 the First World Heritage Cities meeting took place in Quebec, Canada and resulted in the “Quebec Declaration”. Two years later, in 1993 the Second World Heritage cities meeting in Fez Morocco marked the founding of the World Heritage Cities Organization (WHCO) located in Quebec city. In 1996 the World Heritage Cities Programme was established at the World Heritage Centre in Paris in response to the Habitat II Agenda and was formally approved by the World Heritage Committee as part of 4 cultural and natural heritage programmes.

The main purposes of the World Heritage Cities Programme² are: to understand the diverse values of historic urban areas in order to facilitate informed decision-making; to analyse elements making up the *integrity* of a city: limits of acceptable change and to address the economic, social, environmental, and cultural sustainability for viable cities by enhancing their assets and the conservation as part of integrated urban management strategies.

In many World Heritage cities, such as Istanbul (Turkey) or Luang Prabang (Laos) projects started to assist in the urban management and enhance management systems appropriate for World Heritage designation. The project in Istanbul included strategic and operational interventions, legal evaluation and the establishment of a Heritage House as a neighbourhood service. Principal aim was to revitalize but not gentrify the historic centre and to enhance social cohesion. In Luang Prabang the World Heritage cooperation was truly international with the cooperation of Chinon (located in the World Heritage site of the Val de Loire, France).

² See www.unesco.org and whc.unesco.org. Beyond the World Heritage Centre UNESCO pursues a number of other city-related projects such as the Creative Cities Network, linguistic minorities in cities, and cities and access to water.

However, over the years the number of monitoring reports on cities not only increased with the growing inscriptions, but also with very specific problems, including inappropriate infrastructure projects, skyscrapers affecting the visual integrity of historic districts and pseudohistoric additions to the urban fabric.

Key cases for the context of the debate around the Vienna Memorandum were the Cathedral of Cologne (Germany) included on the World Heritage in Danger List in 2005 following a skyscraper project on the other side of the Rhine affecting the visual integrity of the monument; the case of a tower construction in Riga (Latvia) and the case of Vienna itself.

The historic centre of Vienna (Austria) was nominated in 2000 and evaluated by ICOMOS. In October 2001 the articles appeared in the press about potential threats to the site by a skyscraper project at the train station located in the proposed buffer zone of the site. Following letters by UNESCO to the national authorities, ICOMOS carried out a second evaluation mission prior to its presentation to the World Heritage Committee in December 2001. The Committee inscribed the site on the World Heritage List; however, it made a clear statement about the proposed development project at the station and asked that it be reconsidered.

The Director of the World Heritage Centre went to Vienna for the inscription ceremony in 2002 and stated “The Historic Centre of Vienna and its physical components illustrate in a truly exemplary manner the continuous history of generations and their urban environment. I wish to thank and to congratulate the Austrian Government and the Viennese people for having undertaken a process of reflection and innovation for safeguarding this urban ensemble, which not only enriches the universality of the World Heritage List but is also a model of preservation for other urban sites. It is this capacity to generate innovative energy and synergies that also makes the World Heritage sites around the world outstanding examples. I am sure that the conservation methods and legislation inspired by this outstanding site will contribute to a better understanding of sustainable living environments and to the construction of our future in a united world.”

The Austrian authorities however did not follow the Committee’s advice. At its following session (Budapest, June 2002) the Committee warned the authorities that it would delist the property, if the project was not halted. This case was the first cultural property ever discussed for delisting in the 30 years history of the World Heritage Convention. Intense discussions followed between the World Heritage Centre, ICOMOS and the authorities which resulted in the stopping of the development project.

The case made heritage history for a number of reasons: the possibility of delisting (foreseen in the Convention and its Operational Guidelines) was used as a tool, the authorities recognized and valued the provisions and obligations under the World Heritage Convention and were engaged to use the momentum to finance the Vienna meeting.

3. The Vienna Memorandum, its context, aims and goals

Between 2003 and 2005 a broad working group of organizations and institutions was established including ICOMOS, ICCROM, International Federation of Landscape Architects (IFLA), International Union of Architects (UIA), International Federation for Housing and Planning

(IFHP) Organization of World Heritage Cities (OWHC) and the Centre under the leadership of Francesco Bandarin, Director of the Centre and an architect. The group prepared a draft memorandum and my specific involvement consisted in bringing in the landscape perspective, including landscape setting, perspectives and reviewing geographical and environmental contexts.

The draft was then brought to the Vienna conference on “World Heritage and Contemporary Architecture – Managing the Historic Urban Landscape”, which was held in Vienna (Austria) from 12 to 14 May 2005. The conference brought together 600 architects, planners, urban experts, researchers and developers discussing an array of case studies on the insertion of contemporary architecture into the historic urban context.

The preamble of the Memorandum highlights the sustainable conservation of monuments and sites and refers to other Conventions, charters and recommendations. Interesting enough (and despite my proposal) the 1962 UNESCO Recommendation on the beauty and character of landscapes and sites was not included. This recommendation is one of the very early references to the term “urban landscape” prior to the Venice Charter (1964).

The main aim of the Memorandum is to promote an integrated approach linking contemporary architecture, urban development and landscape integrity; It also defines the concept of the “historic urban landscape”: the term “**historic urban landscape**” refers to ensembles of any group of buildings, structures and open spaces. The historic urban landscape acquires its exceptional and universal significance from a gradual evolutionary, as well as planned territorial development over a relevant period of time through processes of urbanization, incorporating environmental and topographic conditions and expressing economic and socio-cultural values pertaining to societies.³

The text also contains the term “**contemporary architecture**” referring to all significant planned and designed interventions in the built historic environment, including in open spaces. The *Vienna Memorandum* focuses on the impact of contemporary development on the overall urban landscape of heritage significance. The Memorandum further proposes to enhance quality of life without compromising existing values of the historic urban fabric and form.

It suggests two different guidelines: (a) Guidelines for urban development and (b) Guidelines for conservation management.

The really positive element both in the drafting of the text, its discussion and adoption, as well in its dissemination is the creation of a dialogue. A dialogue began between developers, architects,

³ The term “historic urban landscape” is not directly linked to the three categories of World Heritage Cultural Landscapes (Annex III of the Operational Guidelines 2005). The difference here is specifically the application and interpretation in the context of a World Heritage nomination: whereas the cultural landscape for World Heritage purposes is defined by the outstanding interaction between people and the environment, a nomination of an urban ensemble may be brought forward for completely different reasons. To date not a single World Heritage city has been included as a World Heritage cultural landscape, although a number of the 53 cultural landscapes inscribed include urban settlements (e.g. Upper Middle Rhine Valley, Germany; Wachau, Austria or the Val de Loire, France).

conservationists, heritage experts and the broader public, also demonstrated during the Vienna conference⁴.

The text also aims at strengthening identity and social cohesion, at responding to development dynamics, while respecting the inherited townscape and its landscape setting through adding high-quality cultural expressions and highlights the concern of physical and functional interventions.

The text prepared by the working group was presented, discussed and adopted in Vienna with minor changes. At the conference some concerns were raised that it was “too balanced” and “gave in to developers”, but most participants agreed to its broad approach. This was also due to the emphasis on the guidelines, including scales of architecture, building volumes and heights; as well as the context of townscapes, roofscapes, main visual axes, building plots as integral parts of the identity of the historic urban landscape.

In essence what the memorandum says is that any development of contemporary architecture in World Heritage cities should be compatible with and respectful of the values of the historic urban landscape and that economic aspects have to be in line with long-term heritage preservation.

The text also proposes a way forward through the Management Plan encompassing relevant laws, regulations, tools and procedures for historic urban landscapes to be implemented by an interdisciplinary team of experts and professionals, including timely initiation of comprehensive public consultation

4. Next steps: the preparation of a UNESCO Recommendation

Subsequently, the Memorandum was presented to and endorsed by the World Heritage Committee at its 29th session in Durban South Africa. The Committee encouraged States Parties “to integrate the notion of historic urban landscapes in nomination proposals and in the elaboration of management plans of properties” and to “integrate the principles...into their heritage conservation policies”⁵. It was then further reviewed by the General Assembly of States Parties to the World Heritage Convention in October 2005. The General Assembly noted the “Declaration on the conservation of historic urban landscapes” and decided to prepare a UNESCO Recommendation based on the Vienna Memorandum⁶. The timeframe foreseen for this exercise is 2006 to 2009.

As a follow up to this decision a number of regional workshops (e.g. Eastern Europe – St Petersburg, Russian Federation) are envisaged to further discuss its application in different cultural and geographical contexts. It is also proposed to establish an Expert Steering Committee to prepare the Recommendation with the participation of ICOMOS, ICCROM, WHC, UIA, as well as universities and researchers.

⁴ Such dialogue already existed in parts – for example with a round table between UNESCO, The Council of Europe, Investors, inhabitants, city authorities and heritage experts at the 5th anniversary of the inscription of Riga, Latvia, on the World Heritage List in December 2003.

⁵ Decision 29 COM 5D.4 and 5.

⁶ Document WHC-05/15.GA/INF.7.

5. Conclusions

The Vienna Memorandum marks an important point in time in the evolution of the World Heritage Convention: it is a direct reaction to the manifold problems of World Heritage cities and sites in the urban context. It is more so a reflection of the issues discussed at the World Heritage Committee level and addresses specific World Heritage needs, such as providing guidance to both the site managers, city authorities, experts and the World Heritage Committee itself. As the target audience is broad, the Memorandum itself is broad in its scope and application.

What is most needed now is to continue the dialogue and to encourage international research, as there were clear gaps in the discussions in Vienna, such as the lack of representation and presentations from Eastern Europe and the Baltic States – a region under rapid economic and social change facing increasing problems with urban development.

The dialogue should both continue in the regional and global contexts, such as the 3rd World Urban Forum, Vancouver, Canada from 19 to 23 June 2006, where a session had been planned and a UNESCO stand is foreseen.

This broadening of the audiences and discussants of the Vienna Memorandum can enhance its understanding and bring to light aspects which may have been neglected so far. It also provides test cases of the interpretation of this document in different geocultural and disciplinary contexts.

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3.2 “World Urban Forum III in Vancouver 2006”

Patrick Frey, Gestionnaire, Programmes patrimoniaux, Gouvernement de la Colombie-Britannique / Manager, Heritage Programs, Government of British Columbia.



Patrick Frey
(C. Boucher, 2006)

WORLD URBAN FORUM III AND WORLD PLANNERS CONGRESS: Opportunities to advance the dialogue on conservation of historic urban landscapes?

Patrick Frey
Director, Heritage Branch
Ministry of Tourism, Sport and the Arts
Province of British Columbia
March 9, 2006

Two important events will take place in Vancouver this spring that will focus world attention on the issues that challenge the sustainability of cities:

World Planners Congress, June 17-20, 2006 (WPC)
World Urban Forum III, June 19-23, 2006 (WUF III)

The Historic Places Initiative – Creating the Environment for National Collaboration on Heritage Conservation

Federal-Provincial-Territorial Cooperation

- Since 2000, HPI has been a vehicle that has facilitated unprecedented coordination of FPT partners to advance heritage conservation as a national goal.
- This effort has already begun to positively affect the environment (political, social, economic) for conservation-related investment by governments, non-profit organizations and the private sector.
- HPI has been recognized by the Institute of Public Administration in Canada as a model for creative national programs.

The Evolution of HPI

- 1999-2002 – Design of HPI and securing of political support and initial program funding.
- 2002-March 2006 – Program focus on development of core tools – Canadian Register of Historic Places; Standards and Guidelines for Conservation of Historic Places; Certification Process; and Commercial Heritage Properties Incentive Fund.
- April 2006-March 2009 – Program focus will be on consolidating progress on core tools, securing funding for the Aboriginal Heritage Strategy, modifying CHPIF to incorporate a tax credit and advancing three strategic priorities.

HPI Strategic Priorities

- Advancing urban revitalization and integrating heritage conservation with community and environmental sustainability agendas.
- Addressing institutional obstacles (statutes, regulations, policies and practices) that undermine heritage conservation, urban revitalization and sustainability goals.
- Building a “heritage industry” through demand and supply side changes to labour markets, education and training.

The Roundtable, WUF and WPC

- The focus of HPI will increasingly be on the advancement of heritage conservation within the evolution of cities and communities, recognizing that most land use and investment decisions that affect the ability to recognize heritage values and conserve them will be made by local governments and the private sector.
- A discussion on the Vienna Memorandum and the conservation of historic urban landscapes is an important contribution at this time as it reinforces the point that heritage can only be conserved effectively as an integrated element of community development decision-making.
- Both WPC and WUF III represent potential opportunities to further advance the integration of heritage conservation into other policy and program agendas

Themes of WPC and WUF III:

World Planners Congress –

“Sustainable Urbanization: Turning Ideas into Action”

- Planning for more with less – planning for the basics
- Planning for the unplanned – the natural world and the unexpected
- Planning for creative change – diversity and social change
- Planning connects – governance, process and professionalism

World Urban Forum III –

“Our Future: Cities – Turning Ideas into Action”

- Sustainable cities – urban growth and environment
- Sustainable cities – partnership and finance
- Sustainable cities – social inclusion and cohesion

The Historical Context:

Habitat I – Vancouver, 1976

- Historic first UN conference on settlements
- Vancouver Declaration
- Led to creation of UN-HABITAT in 1978 (became full UN program in 2002)

Habitat II – Istanbul, 1996

- Habitat Agenda adopted by 171 countries
- Istanbul Declaration on Human Settlements, Article 11 – “We shall promote the conservation, rehabilitation and maintenance of buildings, monuments, open spaces, landscapes and settlement patterns of historical, cultural, architectural, natural, religious and spiritual value.”
- Habitat Agenda, Chapter IV.C.8 – “Conservation and rehabilitation of the historical and cultural heritage” – Action Items: Chapter 153, “To promote historical and cultural continuity and to encourage broad civic participation in all kinds of cultural activities...” and Chapter 154, “To integrate development with conservation and rehabilitation goals...”

World Urban Forum I – Nairobi, 2002

- First attempt to organize an “informal” non-state meeting
- 1200 delegates
- Focus on urbanization in developing countries

World Urban Forum II – Barcelona, 2004

- 4,000 delegates
- Numerous networking sessions linking heritage and sustainability agendas
- Significantly advanced the groundwork from the Habitat Agenda and the Istanbul Declaration
- Concern expressed that WUF II did not adequately address Third World and indigenous peoples issues

Where are we on the program of WUF III?

- UN-HABITAT and the Government of Canada have developed criteria to evaluate all session proposals to facilitate shaping the final program. The criteria have not been widely shared so there is a lack of transparency to the process.
- The program has not yet been finalized, but at present does not appear to build on the influence achieved in the WUF II program, in spite of the apparent relevance of heritage conservation to the WUF III themes. Due to criticism of the Barcelona forum program, it is probable that the Vancouver forum will focus more on Third World urbanization issues.

- ICOMOS/UNESCO networking session proposal to debate Vienna Memorandum was not approved during the initial evaluation of proposals, but may yet be included in the program.
- A proposal by the British Columbia Heritage Branch for a networking session, “Housing and Heritage Rehabilitation: Policies and Programs to Revitalize and Sustain Urban Neighbourhoods”, was not accepted.
- Other networking proposals on heritage-related subjects may have been submitted by other jurisdictions. A total of almost 400 networking sessions were proposed for WUF III.

Where are we on the program of World Planners Congress?

- **Half-day workshop with on Saturday, June 17 – “Heritage Conservation, Rehabilitation and Urban Revitalization”**
 - **Christina Cameron** - She will provide an international perspective on the universal human value of heritage conservation and its contribution to the identity and sustainability of our cities through the lens of her role as Canada's senior official responsible for our national participation in international treaties and conventions relating to heritage conservation, including the World Heritage Convention.
 - **Marc Denhez** - He will provide an examination of the degree to which Canada's existing statutes, regulations, policies and industry and professional practices provide disincentives for investment in the rehabilitation of the existing built environment and the need to address the Income Tax Act and other institutional obstacles to better facilitate effective revitalization and the long-term sustainability of our cities.
 - **Alastair Kerr and Patrick Frey** - They will explore the evolution of heritage conservation and urban revitalization theory and practice and their necessary integration to achieve sustainable urbanization and will provide an overview of Provincial and Federal government initiatives that are underway that are intended to transform our policy and program environment - to move away from resort to demolition and new construction, in favour of rehabilitation of existing buildings - and how heritage conservation plays an important role in this transformation.
 - **Gerry McGeough and Robert Fung** - They will provide a "mobile workshop" presentation that will look at one or more of the Salient Group's rehabilitation projects in Vancouver's historic Gastown, examining the challenges and opportunities that exist to move a complex historic rehabilitation project from vision to reality. This will be an examination of the collaborative working relationship that must exist between local government planners and developers, working to negotiate the optimum balance of incentives and regulation, to achieve both a reasonable return on investment and community benefits that contribute to the enduring quality of our cities.
- **Some tangential connections to other sessions**
 - “Density, Design and Doom – Urban Design and Sustainability”
 - “From Blight to Right”
 - “Greening the Common Grounds: Community Engagement and the Transformation of Urban Spaces”

Opportunities to integrate and advance the heritage agenda at WPC and WUF III

- Resolution from this roundtable – Reiterate the benefits of including the proposed networking session on the Vienna Memorandum at WUF III
- Attendance – We need to be present if we are to have any influence
- Participation – We need to be proactive and forceful in our questions, commentary and networking at WPC and WUF
- The WPC Communique to WUF III – WPC is the last event before WUF III and conference planners hope to present a strong communiqué to WUF. This communiqué should be used to highlight the contribution of heritage conservation to sustainable urbanization

More information on WPC and WUF III

- www.wpc2006.com
 - Registration fees – (before April 14) - \$680 plus \$100 for Super Saturday inter-professional sessions
 - Conference venue – Westin Bayshore
- www.unhabitat.org/wuf/2006
 - Registration – free; on-line only
 - Conference venue – Vancouver Trade and Convention Centre and other locations
 - With 6,000 + participants anticipated, hotels will fill early

**Session 2 : Concept de paysages urbains historiques /
Session 2 : Concept of Historic Urban Landscapes**

3.3 Texte d'introduction / Opening Comments

Susan Bronson, Professeure adjointe, École d'architecture, Université de Montréal/
Assistant Professor, School of Architecture, University of Montreal.



Susan Bronson
(C. Boucher, 2006)

3.4 Luc Noppen, Chaire de recherche du Canada en patrimoine urbain, UQAM /
Canada Research Chair on Urban Heritage, UQAM



Luc Noppen
(C. Boucher, 2006)

3.5 « Le concept de paysage urbain historique »

Gérard Beudet, Professeur titulaire, Directeur de l'Institut d'urbanisme, Université de Montréal / Professor, Director of the Institute of Urban Studies, University of Montreal



Gérard Beudet
(C. Boucher, 2006)

Le concept de paysages urbains historiques

Gérard Beudet, urbaniste
Directeur, Institut d'urbanisme

D'entrée de jeu, je soulèverais une question. Le paysage urbain historique est-il un paysage culturel ? Si tel est le cas, s'agit-il simplement d'une catégorie spécifique de paysage culturel ? Rappelons la définition retenue par ICOMOS.

Les paysages culturels représentent les "ouvrages combinés de la nature et de l'homme" désignés à l'Article 1 de la Convention. Ils illustrent l'évolution de la société et des établissements humains au cours des âges, sous l'influence de contraintes et/ou des atouts présentés par leur environnement naturel et les forces sociales, économiques et culturelles successives, internes et externes.

Les paysages culturels se divisent en trois catégories majeures :

Le plus facilement identifiable est le **paysage clairement défini, conçu et créé intentionnellement par l'homme**, ce qui comprend les paysages de jardins et de parcs créés pour des raisons esthétiques qui sont souvent (mais pas toujours) associés à des constructions ou des ensembles religieux.

La deuxième catégorie est le **paysage essentiellement évolutif**. Il résulte d'une exigence à l'origine sociale, économique, administrative et/ou religieuse et atteint sa forme actuelle par association et en réponse à son environnement naturel. Ces paysages reflètent ce processus évolutif dans leur forme et leur composition.

Ils se subdivisent en deux catégories :

- un paysage relique (ou fossile) est un paysage qui a connu un processus évolutif qui s'est arrêté, soit brutalement soit sur une période à un certain moment dans le passé. Ses caractéristiques essentielles restent cependant matériellement visibles;
- un paysage vivant est un paysage qui conserve un rôle social actif dans la société contemporaine étroitement associé au mode de vie traditionnel et dans lequel le processus évolutif continue. En même temps, il montre des preuves manifestes de son évolution au cours des temps.

La dernière catégorie comprend le **paysage culturel associatif**. L'inclusion de ce type de paysage sur la Liste du patrimoine mondial se justifie par la force d'association des phénomènes religieux, artistiques ou culturels de l'élément naturel plutôt que par des traces culturelles tangibles qui peuvent être insignifiantes ou même inexistantes.

Le croisement de ces définitions et des inscriptions sur la liste du patrimoine mondial montre que les paysages culturels concernent davantage le monde rural ou les espaces naturels sacralisés que le monde urbain, bien que certains parcs et jardins puissent s'inscrire dans l'espace urbain.

On peut déduire de cette association que le paysage urbain historique n'est pas un paysage culturel. On peut dès lors se demander à quoi renvoient les deux conceptions du paysage évoquées ici. En d'autres termes, pourquoi un paysage urbain ne serait-il pas culturel ? Et pourquoi un paysage culturel ne serait pas urbain ? Ce questionnement suggère en fait une certaine confusion dans l'utilisation du terme paysage dont la signification changerait au gré des qualificatifs qui lui sont adjoints. En d'autres termes, il suffirait de reconnaître que les qualificatifs **culturel** et **urbain** n'appartiennent pas au même univers conceptuel pour que le substantif **paysage** devienne autre chose, qu'il change de « nature ». Cette difficulté n'est évidemment pas banale.

Mais, la confusion ne s'arrête pas là. En effet, quant on s'arrête à ce qui compose un paysage urbain historique, on constate que rien ne le distingue d'un centre historique, si ce n'est ce qu'évoque le terme paysage.

Le paysage urbain historique (...) se compose d'éléments qui définissent son caractère : l'occupation des sols et leur affectation, l'aménagement de l'espace, les relations visuelles, la topographie et le terrain, la végétation et tous les éléments de l'infrastructure technique, y compris les objets de faible envergure et les détails de construction (trottoirs, pavage, caniveaux, éclairage, etc.).

S'il s'agit de la même chose, pourquoi alors introduire ce concept, dont on vient de voir qu'il fait problème. Serait-ce un simple effet de mode, le concept de paysage ayant connu, cette dernière décennie, une diffusion phénoménale ? Si, en revanche, il s'agit de suggérer que le paysage urbain historique est de l'ordre de la perception et de la représentation, une perception et une représentation construites par le regard, alors il s'agit d'un autre ordre de valorisation qui se superpose à la valorisation patrimoniale. Auquel cas, il n'est pas que ce dont il se compose. Il est ce que le regard produit à partir de matériaux bruts, en l'occurrence, ce dont il se compose. En

conséquence, le paysage urbain n'est pas un paysage culturel au sens de la définition ICOMOSienne. La confusion reste donc entière.

Par ailleurs, il semble que cette échappée du côté du paysage s'explique par la nécessité de donner un cadre de référence (et d'évaluation) à l'expression architecturale contemporaine en milieu patrimonial. Le paysage renverrait dès lors à des rapports formels auxquels, incidemment, les études de typomorphologie se sont intéressées. Pourquoi en ce cas, avoir recours à un terme déjà fortement connoté par l'utilisation que les experts d'ICOMOS en ont fait.

Finalement, les préoccupations pour la qualité de vie, la vitalité économique, les dynamiques de développement, la modernisation (sic) et l'évolution de la société, elles peuvent très bien se passer de cette référence au paysage. D'ailleurs, il est intéressant de noter, en guise de conclusion, que l'essentiel du propos reste très près des conceptions usuelles de l'intervention en milieu patrimonial, ne serait-ce parce qu'ils laissent dans l'ombre une des dimensions les plus préoccupantes de la production des œuvres architecturales contemporaines, à savoir leur statut d'objets techniques articulés à une configuration réticulaire fortement autonomisée par rapport aux topologies spatiales classiques.

Session 3 : Lignes directrices pour la conservation des paysages urbains historiques
Session 3: Guidelines for the Conservation of Historic Urban Landscapes

3.6 Texte d'introduction / Opening Comments

Gordon Fulton, Directeur des services historiques, Parcs Canada / Director of Historical Services, Parks Canada.



Gordon Fulton
(C. Boucher, 2006)

Opening Comments

Gordon Fulton

It cannot be that a city, because it has a cathedral, may develop no further.⁷

So said the mayor of Cologne in 2004 when that city's celebrated cathedral was placed on UNESCO's list of endangered World Heritage sites, its "visual integrity" threatened by skyscrapers being built on the opposite bank of the Rhine. Its twin 156-metre (512-foot) towers once made it the world's tallest building. Modern tall buildings now threaten to dislodge the cathedral from the World Heritage List, where it was inscribed ten years ago as a testimony to the strength and persistence of Christian belief.

Several skyscrapers planned and under construction in the immediate vicinity of the huge Köln Terminal project across the Rhine have alarmed the world's heritage community, which sees the modern towers as ruining cathedral's supremacy of the city's skyline. The German delegate to UNESCO, Birgitte Ringbeck, admitted that buildings under construction nearby might have a "harmful visual impact," but denied that the cathedral's integrity was endangered.

Discussion on this subject at the last two World Heritage meetings hinged on two related questions: was "visual integrity" fair game for Committee comment? And was the cathedral's integrity therefore in danger? If, as the Germans offered, the cathedral was designated "on its

⁷ « Es kann nicht sein, dass eine Stadt, weil sie einen Dom hat, sich nicht weiter entwickeln darf. »

footprint,” then construction outside its walls could not compromise its integrity; and therefore the Committee had no grounds for commenting on extramural developments.⁸

On a roll, in 2005 the Committee asked the United Kingdom to report on threats from tall buildings to the setting of the Tower of London, a World Heritage Site since 1988. It was no doubt referring to the recent Bishopsgate and Minerva tower projects, the already-famous “Gherkin” tower and the proposed London Bridge “Glass Shard” tower. If the United Kingdom’s report on the situation isn’t encouraging, the Committee said it will consider putting the Tower of London on the World Heritage in Danger List in July 2006.

English Heritage has said the approved 310-m Glass Shard tower will “pierce the heart of London like glass spike.” Catherine Bowman, Executive Member for Regeneration and Economic Development, however, said the “outstandingly beautiful” Shard “has been a hit with the public, 92% of whom gave it outright or qualified support during [public] consultation.”

Last year, Britain’s Deputy Prime Minister and Secretary of State for the environment approved yet another tower in the vicinity because “the damage caused would be limited and although damage caused is afforded considerable weight, this is tempered by the limited extent of the damage.” In the House of Lords, Lord Baker of Dorking noted “only a little damage” was like “the housemaid’s illegitimate baby, which was only a little sin.”

Is “visual integrity” only a European issue? Clearly not. Precisely the same concerns are on the table at this very moment in Halifax, where a proposal to build twin towers (26 and 27 storeys) at Hollis and Sackville streets is being hotly debated. The issue: the proposed towers are in the vicinity of the Halifax Citadel National Historic Site of Canada.

City planners agree that the project will clearly be visible from the Citadel, but argue the Citadel “is six blocks away. Therefore, it is not in close proximity to the fortress and despite its scale, cannot be considered a foreground view which intrudes on the Citadel.”

Economist Fred Morley of the Greater Halifax Partnership said the proposal, which another supporter called “a work of art,” will make the city a livelier place and boost the local economy. “As a community,” Morely said at a public hearing last week, “we need to grow [and] we need to change. The real threat to our community is to do nothing.”

“There is a danger,” writes *The Guardian*’s architectural critic Jonathan Glancey, “that the impact of buildings like London Bridge Tower will continue to be judged for some while on purely aesthetic criteria. Now is the time to stop talking about ‘shards of glass’ and even, Wren forbid, ‘erotic gherkins,’ and to start thinking about how such huge architectural and financial ambition will affect the lives of our cities as a whole.”

These are tough questions: Can a city with a World Heritage Site at its core develop no further? Can the strength and persistence of Mammon be curtailed in the name of conservation? Is 92% of

⁸ The Cologne Cathedral was put on the World Heritage List without a buffer zone. Committee members and ICOMOS recently reminded Germany that it had agreed at the time of inscription to define a buffer zone, but had apparently never followed through.

the consulted public wrong, or misinformed? Can the impact of contemporary architecture be tempered by the limited extent of “a little sin”?

Last year, the World Heritage Committee put 600 of the world’s experts into a room in Vienna to thrash out an integrated approach linking contemporary architecture, sustainable urban development and landscape integrity based on existing historic patterns, building stock and context.

The result is “World Heritage and Contemporary Architecture” – the so-called Vienna Memorandum – a document that addresses the “visual integrity” of World Heritage properties. At its heart, in paragraphs 18 through 21, are guidelines for a “well-balanced development and design process.” Can guidelines balance the tensions between development and conservation, commerce and culture, popular and elitist values? Can huge architectural and financial ambition be restrained? Can guidelines address our cities as a whole? Does the Vienna Memorandum?

3.7 Herb Stovel, Coordinateur, Conservation du patrimoine, Écoles des études canadiennes, Université Carleton / Co-ordinator, Heritage Conservation, School of Canadian Studies, Carleton University.



Herb Stovel
(C. Boucher, 2006)

3.8 “The Vienna Memorandum and the Conservation of the Historic Urban Landscape”

Gordon Bennett, Ottawa



Gordon Bennett
(C. Boucher, 2006)

“The Vienna Memorandum and the Conservation of the Historic Urban Landscape” by Gordon Bennett

Remarks for Roundtable on Heritage and the Conservation of Historic Urban Landscapes
University of Montreal, 9 March 2006

In the discussion I had with Dr. Cameron about my participation in this Roundtable, she said that she wanted me to take a critical look at the Vienna Memorandum from a policy perspective. As someone who spent about one third of his public service career developing, articulating, explaining and critiquing heritage policy, I think I have a good understanding of what is involved in developing a document such as this. So I want to begin not with a brickbat but with a bouquet for those responsible for the Vienna Memorandum. Whatever deficiencies one might identify, cavils one might make, or improvements one might suggest, the Memorandum provides both the focus and foundation for dealing contemporary architecture and the historic urban landscape in World Heritage Cities. And there are some very good things in this document.

I also want to say that I have approached this task from an avowedly “heritage” perspective, since the Memorandum addresses conservation not only against the backdrop of -- but also against what one might describe as the exigencies of -- sustainable urban development, socio-economic change and growth, modernization and development of society, etc.

What are the objectives of the Vienna Memorandum? Well, being a UNESCO document it has many objectives, some of them probably contradictory. For my purposes, I want to focus on what I consider to be the two principal purposes of the document:

1. to provide direction to those proposing interventions so that their proposals respect the values that led to the inscription of the historic urban landscape as a World Heritage Site, and

2. to provide direction on how to deal with/evaluate proposals relating to the insertion of contemporary architecture into historic urban landscapes.

Then there is the obvious follow-up question: how effectively does the Memorandum accomplish these objectives?

One ventures into these matters carefully, mindful of the complexities, contradictions and challenges that characterize the heritage field, such as:

- today's heritage *threat* may become tomorrow's heritage
- the despised may become the much loved
- the avant-garde and the controversial may make the journey from naughty to nice
- the anomaly may no longer seem out of place
- changing tastes, aesthetics and values over time may affect how we perceive impacts, and
- the excitement and vitality of places such as Vancouver, Calgary, Toronto and Montreal have as much to do with all the new construction going on there as with their historic districts, which is not to say that excitement and vitality depend on new construction.

I am also reminded of a statement made by Anthony Tung when he was asked by an interviewer on TV Ontario what he thought about architecture and heritage in Toronto. After making his well-known point about the need for binding conservation law, he talked about how Toronto might be on the cutting edge of defining a new type of urban space where heritage and contemporary architecture co-exist.

It is important that we reject any attempt to frame the debate between contemporary architecture and the historic urban landscape -- as many people insensitive to heritage might frame it -- as a debate between a vision of the city as a living, dynamic, evolving organism versus a vision of the city as a dead or dying relic shrouded by the pall of conservation. In my view, the heritage community articulated an enduring vision in the 1972 Convention for the Protection of the World Cultural and Natural Heritage when it issued the call to give heritage a function in the life of the community.

“It's hard to see the trees for the forest”

Notwithstanding what I assume to be the occasional translation glitch – for example the French text of Article 14 states clearly that “la protection [est] le point clef de la conservation,” whereas the English text refers (somewhat incongruously) to “conservation as one key point for conservation,” there are some very good things in this Memorandum, as the following excerpts from the document demonstrate:

- Special care should be taken to ensure that the development of contemporary architecture in World Heritage cities is complementary to values of the historic urban landscape and remains within limits in order not to compromise the historic nature of the city. (Article 26)
- the authenticity and integrity of historic fabric and building stock [need to be respected]. (Article 18)

- the historic city’s authenticity and integrity, which are determined by various factors, must not be compromised. (Article 14)
- As a general principle, proportion and design must fit into the particular type of historic pattern and architecture. (Article 26)
- Architecture of quality in historic areas should give proper consideration to the given scales, particularly with reference to building volumes and heights. It is important for new development to minimize direct impacts on important historic elements, such as significant structures or archaeological deposits. (Article 22)
- special emphasis is to be placed on the contextualization of contemporary architecture in the historic urban landscape. (Article 29)
- Economic aspects of urban development should be bound to the goals of long-term heritage preservation. (Article 30)
- Urban planning infrastructure in heritage zones must include all measures to respect the historic fabric, building stock and context. (Article 24)
- Townscapes, roofscapes, main visual axes, building plots and types are integral parts of the identity of the historic urban landscape. With regard to renewal, the historic roofscape and the original building plots serve as the basis for planning and design. (Article 25)

Yet these potent prescriptions and proscriptions do not jump off the page – at least they did not for me on first reading -- probably because the Memorandum attempts to accommodate many interests and is written in characteristic UNESCO-speak. Indeed, you have to hunt for these good words. As a consequence, it is a bit difficult – if I can reverse the old adage – to see the trees for the forest in the Memorandum. There is an irony here. The original form of the adage is intended to capture the importance of landscape, environment, context, and the whole – which are the focus of the Memorandum, yet it seems to me that the landscape of the Memorandum partially obscures its purpose.

To the extent that this session is intended to focus on Section D of the Memorandum, “Guidelines for Conservation Management,” let’s just say that I assume that no section of the Memorandum is intended to stand alone, an attribute for which we should be grateful. Indeed, much of the best guidance for conservation *of values* (including fabric as well as meaning) is to be found elsewhere in the document.

Notwithstanding references in the Memorandum to outstanding universal value, and to the preservation, conservation and protection of character, significance, integrity and authenticity, I think that the Memorandum should have been far more explicit about the requirement to apply the criteria for inscription (i.e. outstanding universal value) in the design and evaluation of contemporary proposals. As an old policy wonk, I am struck by the fact that the rigor that informs the test of authenticity/integrity for purposes of inscription may not be applied to new development, and that the very people who proposed the inscription in the first place (i.e. municipal or other government authorities) often fail to grasp the link between the requirements for authenticity for listing as well as for managing future development.

I’d like to illustrate briefly how one might strengthen the link between designation criteria and new construction, using as an example the Canadian government’s evaluation criteria for site,

setting and landmark that are used for Federal Heritage Building designations. The criteria are as follows:

- *site* – defined as the integrity of the historical relationship between the building and its associated landscape; given a descending number of points depending on whether the relationship is (a) unchanged, (b) changed and character retained, (c) changed and character heavily altered, and (d) character destroyed.
- *setting* – defined as the influence of the building on the present character of the area with which it is associated; given a descending number of points depending on whether the building (a) establishes present character, (b) reinforces present character, (c) compatible with present character, and (d) negative influence.
- *landmark* – defined as the nature of the building’s identity within the community; given a descending number of points depending on whether the building is (a) the symbol of the city/region, (b) conspicuous or familiar – city/region, (c) conspicuous or familiar – neighbourhood, and (d) not conspicuous or familiar.

These criteria could be adapted to designing/evaluating new construction in historic urban landscapes. For example, if the new construction heavily alters or destroys the integrity of the landscape or negatively affects the character of the inscribed landscape, it is inappropriate. Somewhat less predictability, if the new construction is likely to establish or to define the character of the landscape/setting it is not appropriate. Similarly, if the new construction is likely to become the landmark or symbol, or to become a conspicuous or familiar visual landmark in the inscribed landscape, it is probably equally inappropriate. As will be noted, what may be valued in a designation context may be an impediment when applied to new construction in an inscribed landscape.

Conversely, there are many well-known potential threats to World Heritage Sites that could inform the criteria for inscription and the articulation of statements of value. A common denominator of the cases referred to in Gordon Fulton’s opening remarks to this session is that the monuments he mentioned were once dominant features of their local skylines, a dominance that is now threatened or has been destroyed. Surely such attributes should be captured in inscription documents if these attributes are important to sustain. What I am getting at here is the need for greater dialogue and reciprocal linkage between the elements of the management spectrum.

It also must be said that UNESCO and World Heritage need to be clearer about what is acceptable and what is not acceptable. An organization that is explicitly tolerant of all values, and of the need to balance them, is an organization likely to discover that the balance is determined by those who can muster the most weight and are prepared to use it. Better to say that a World Heritage Site designation puts the weight on the side of heritage and the requirement to find the proper balance falls on others. After all, no one imposed the designation on an unwilling state-party.

In terms of effectiveness, it is much too early to assess the impact of a standard setting instrument that is as new as the Memorandum. But my sense is that the *Canadian Standards and Guidelines for the Conservation of Historic Places in Canada* and the *Secretary of the Interior’s Standards for the Treatment of Historic Properties* in the United States (with their associated Guidelines)

provide a greater level of actual protection to historic places undergoing rehabilitation than the Vienna Memorandum does for the protection of World Heritage Sites.

Contempo – wary

Contemporary architecture is a big subject, and the Memorandum captures this capaciousness with an equally capacious definition of contemporary architecture. As defined in Article 9, “Contemporary architecture in the given context is understood to refer to all significant planned and designed interventions in the built historic environment, including open spaces, new constructions, additions to or extensions of historic buildings and sites, and conversions.” There are at least three ways to look at contemporary architecture:

1. as any new construction (the approach taken in the Memorandum)
2. as any new construction done in or conforming to a contemporary (current) idiom, and
3. as defined by practitioners, i.e. self-described contemporary architects themselves.

I’d like to look briefly at the third. A website operated by some contemporary architects states that “‘Contemporary Architects’ suggests a position that is anti-vernacular, comfortable with new materials and non-local materials & forms, using architectural language that is not generally steeped in past typographies or traditions.” It goes on to say that “‘conservationist’, ‘traditionalist’, ‘classicist’ or ‘vernacular’ architects would feel their views and style are valid in the 21st century but generally would not wish to be called ‘contemporary architects’; [although] for logical reasons there will be exceptions.... Contemporary Architecture is not simply anti-vernacular but also architecture that can have a number of influences but still tries to be aspirational, visionary, risky and uses new materials in an innovative way. Contemporary Architects attempt to push at the boundaries of materials and technology, and, especially in recent decades, geometry (www.edinburgharchitecture.co.uk/).”

Let’s just say that there are elements of this self-definition – anti-vernacular, non-local materials and forms, architectural language not steeped in past traditions, non-conservationist, risky, pushing at boundaries – which may not be entirely appropriate, indeed, which may be hostile to – the historic urban landscape. To the extent that some contemporary architecture shares with some contemporary art the objective to:

- cast off the past
- call attention to itself at the expense of its surroundings
- disturb, offend, shock and transgress
- challenge the status quo
- transform society through these means

it should probably do it elsewhere. The issue is not contemporary architecture *per se*, but rather contemporary architecture in inscribed or designated historic urban landscapes. Given the importance of intent in architecture, one might legitimately be wary of intent that is deliberately at odds with the attributes of an inscribed landscape. The Vienna Memorandum could be more explicit in this regard. But the authors were no doubt conflicted. Ironically, it’s often the

vernacular – not the monumental -- that is most menaced by some contemporary architecture. We are perhaps a bit duplicitous in our claims for concern about the vernacular.

“Well, so much for the Renaissance”

It is interesting to note that in the context of contemporary architecture, the catalogue of crimes against World Heritage urban landscapes does not include the anomalous, the ugly, the banal, the brutal, the discordant, the offensive, the inappropriate (except for “facadism”), the transgressive or the incompatible. No, that special obloquy is reserved for what Article 21 of the Memorandum describes as “all forms of pseudo-historical design, as they constitute a denial of both the historical and contemporary alike.” I know that a lot of contemporary architects and art historians in North America are deeply troubled about Philip Johnson’s journey to the dark side, but this clause in article 21 borders on the hysterical. In the context of their times, a number of sites inscribed on the World Heritage List would be examples of pseudo-historical design. Now it’s possible that the authors of the Memorandum have no problem with World Heritage Sites themselves being the products of pseudo-historical design, and that their objections relate only to new construction, because they believe that new construction should be held to a higher standard than outstanding universal value. But I am not sure that’s their intent. Whatever, the clause we are speaking about also illustrates the unfortunate divide between history and heritage on the one hand, and architecture and heritage on the other.

“Of experts, words, and rules”

For better and for worse, I appear before you as an expert. I do not say this as an act of immodesty. Rather, I have some critical things to say about experts, and in saying them I recognize that I am a target of this criticism too.

Heritage experts work with words, as well as with material. Some heritage experts are very good at working with words, and have an extraordinary ability to use words as tools or weapons to advance their agenda or point of view. One of the most effective philological devices is the use of point-counterpoint or foil/counterfoil. This is where the expert establishes the validity or legitimacy of something that would otherwise be inappropriate on the very grounds of its insensitivity to the surrounding environment. The Guggenheim in New York, the Centre Pompidou in Paris and the new extension to the National Portrait Gallery in Ottawa come immediately to mind as examples of this, not because of any particular attribute in their design as individual constructions (any criticism of which exceeds my competence), but because of their impact on their surroundings. Context is important.

Ideas associated with point-counterpoint have deep roots in the heritage field, as may be seen in a number of earlier developments of battlefields, former military installations, some convict stations and a number of archaeological ruins as places of great scenic beauty. The most beautiful historic site I have visited is the former convict station at Port Arthur in Australia. This quality, the product of the natural setting and over a hundred years of conscious beautification of the site, rests uncomfortably with many current experts and students of Australian history who argue that it makes a mockery of the horrors of convictism. Is their literalism, based on notions

of the ugliness of history any less (or more) valid than the literalism of the Carolineans that much contemporary architecture is ugly and debasing?

My own dilemma is that I can appreciate and indeed subscribe to the point-counterpoint approach in one case, but I am extremely uncomfortable with it in the other. So what sort of guidance exists so that my judgment is not simply subjective, based on a personal and perhaps uninformed aesthetic? I'm not sure that the Memorandum provides an adequate foundation, or to put things more positively, some additional guidance may be necessary.

Which brings me to my next point: many experts do not like rules. Or to be more precise, they don't like rules that apply to them. They regard rules as unnecessary (after all experts are experts, and consequently don't need to be guided by rules). Rules, they will argue, are an obstacle or impediment to creativity. I saw constant evidence of this phenomenon over the course of my career. A good but by no means unique professional illustration of this was provided by the approach many conservation architects took when evaluating the proposals of others and the approach they took when they were the project proponents or designers. I don't want to single out architects here: similar examples could be found among historians, art historians, archaeologists, engineers, planners and – yes – policy wonks.

But rules, guidelines, protocols, standards, norms, codes of practice and/or ethics – what some might call mechanistic systems – are hallmarks of mature professions. True, rules are not fixed. Bad rules should be changed, not simply ignored. The need for some rules is based on a number of important assumptions, including the following: we do not begin with a blank sheet, we are not given a blank cheque, and there are important considerations of accountability.

In the last 15 years or so of my career with Parks Canada, I was frequently asked for my views on a wide range of issues relating to commemoration, significance, values, cultural resource management, values-based thinking, conservation, the communication of value, and a host of other things because of my policy expertise. I can't claim I was entirely successful, but very early on I realized that I needed to resist the temptation to answer such questions by saying "I think this ..." or "I think that" Rather, I needed to respond as follows: "The issue is not what I think, or what anyone else thinks, but rather what guidance do our policies provide?" I was surprised at the number of times the latter approach led down a different path than the former.

To conclude, the Vienna Memorandum is a good beginning, but it's just that -- a beginning. So where to from here? One option would be to leave addressing the gaps to the conflicting and contradictory interpretations of experts – and believe me there will be conflicting interpretations. Alternatively, a follow-up document could be considered, just as the *Standards and Guidelines for the Conservation of Historic Places in Canada* complement, among other things, Parks Canada's Cultural Resource Management Policy. The Standards and Guidelines filled many holes by providing additional guidance on matters relating to conservation. [Parenthetically, a similar document dealing with interpretation would be useful to assist in the communication of value(s)]. These supplementary documents do not and will not eliminate the need for professional interpretation and judgment, but they should substantially diminish the possibility of significant contradictions. Happily, the final recommendation (article 32c) in the Vienna Memorandum anticipates such a step. It reads: "UNESCO is invited to study the possibility for formulating a new recommendation to complement and update the existing ones on the subject of

historic urban landscapes, with special reference to the contextualization of contemporary architecture which should be submitted, at a future date, to the General Conference of UNESCO.” Perhaps this Roundtable will be a contribution to this process.

Session 4 : Lignes directrices pour l'intégration de l'architecture contemporaine aux paysages urbains historiques

Session 4 : Guidelines for the Integration of Contemporary Architecture in Historic Urban Landscapes

3.9 « Lignes directrices et talent créateur »

Jean-Claude Marsan, Professeur titulaire, École d'architecture, Université de Montréal / Professor, School of Architecture, University of Montreal.



Jean-Claude Marsan
(C. Boucher, 2006)

LIGNES DIRECTRICES ET TALENT CRÉATEUR

Mon intervention à cette Table ronde sur le patrimoine et la conservation des paysages urbains historiques prend en considération dans le Mémorandum de Vienne les « Lignes directrices pour la gestion de la conservation » (articles 18 à 21) et « Lignes directrices pour le développement urbain » (articles 22 à 26). Ces articles sont complémentaires les uns aux autres et s'avèrent ici nécessaires pour expliciter les cas choisis comme exemples dans des lieux reconnus ou considérés historiques à Montréal. Le choix de ces sites et édifices vise à démontrer que les prescriptions du Mémorandum de Vienne sont sûrement valables en théorie pour atteindre les objectifs de conservation et de mise en valeur souhaités mais, qu'en pratique, elles peuvent s'avérer trop générales pour empêcher certaines déviations et interventions médiocres et, qu'en tout état de cause, elles ne peuvent compenser le talent créateur en aménagement et en architecture.

Les cas choisis à Montréal sont les suivants :

- Le Musée d'archéologie et d'histoire de la Pointe-à-Callière et la place Royale dans l'arrondissement historique du Vieux-Montréal.
- Le cas d'insertion d'édifices contemporains dans l'arrondissement historique du Vieux-Montréal.
- L'édifice IBM Marathon en périphérie de la place du Canada.

Le musée d'histoire et d'archéologie de la Pointe-à-Callière et la place Royale dans l'arrondissement historique du Vieux-Montréal

Le Musée d'histoire et d'archéologie de la Pointe-à-Callière a été réalisé en 1990-1992 à l'occasion du 350^e anniversaire de Montréal par les architectes Dan Hanganu et Provencher Roy sur l'emplacement même du fort Ville-Marie érigé en 1642 par Chomedey de Maisonneuve, le fondateur de la colonie appelée à devenir l'agglomération montréalaise. Situé sur une pointe de terre à la rencontre du fleuve Saint-Laurent et de la petite rivière Saint-Pierre (aujourd'hui disparue), ce fort était vulnérable aux inondations et fut abandonné assez rapidement pour un nouvel établissement sur le coteau Saint-Louis adjacent. Entre temps, une petite place d'armes, qui devint par la suite place du marché, fut aménagée en bordure du fleuve, à un jet de pierre du site du fort Ville-Marie. Ce lieu est aujourd'hui connu sous le nom de place Royale.

Il ne reste rien du site du fort Ville-Marie sauf des vestiges d'un cimetière qui aurait été le premier de la colonie. Des constructions sans grande importance se sont succédées sur cet emplacement jusqu'en 1857 alors que fut érigé l'édifice de la Royal Insurance Company par l'architecte John William Hopkins, édifice emblématique par sa forme caractéristique d'éperon épousant parfaitement la topographie originelle de la pointe de terre où fut érigé le fort Ville-Marie (**figure 1**). Lourdemment endommagé par un incendie, ce bâtiment a été démoli en 1947, laissant un terrain qui a servi principalement de lieu de stationnement jusqu'à l'érection du Musée d'archéologie et d'histoire en 1990-92.

Ce Musée a pour particularité de donner accès à des fouilles archéologiques, notamment à celles du premier cimetière de la colonie se trouvant directement dans son sous-sol, et à celles de l'ancienne place du marché (sous la place Royale d'aujourd'hui), situées à quelques dizaines de mètres plus loin. Les visiteurs du Musée accèdent à ces fouilles par un cheminement souterrain pour en ressortir à l'intérieur de l'ancienne Maison de la Douane, laquelle fut érigée en 1836-38 par l'architecte John Ostell dans la partie nord de l'ancienne place du marché (**figure 2**).

Ce Musée, d'une architecture contemporaine convaincante, répond bien à l'article 23 du Mémoire de Vienne concernant la mise en valeur de nouvelles structures dans des paysages urbains historiques grâce à l'art et au design urbain. Cette réussite est due principalement au fait que le Musée s'inscrit fidèlement dans le gabarit même de l'ancien édifice de la Royal Insurance Company. Ces lignes directrices ont été imposées aux architectes qui ont été sélectionnés dans le cadre d'un concours sur invitation. Contrairement à ce que craignent plusieurs professionnels férus d'architecture contemporaine, de telles contraintes n'ont pas nécessairement comme effet d'inhiber l'esprit créateur. Ainsi, elles n'ont pas empêché les concepteurs de ce Musée d'avoir

recours à diverses analogies comme leviers à leur création. Notamment à celle de « la promenade des veuves », laquelle a donné naissance à une terrasse fort prisée adjacente au restaurant situé dernier étage de l'édifice. Dans le passé lointain, c'étaient les épouses des marins qui montaient au grenier des maisons pour guetter anxieusement l'arrivée des bateaux sur lesquels naviguaient leurs maris. Aujourd'hui, ce sont des visiteurs qui se rendent sur cette terrasse pour y profiter d'une vue magnifique du Vieux-Port et du front de mer de la rue de la Commune, lequel a peu de rival en Amérique du Nord pour son ampleur et son caractère.

La mise en valeur de ce lieu hautement historique a cependant été infirmée sur le plan de la signification culturelle du paysage urbain par l'aménagement qui a été privilégié pour la place Royale elle-même. Place d'armes et place du marché sous le Régime français, ce lieu a perdu ces fonctions et leurs significations historiques lors de la construction de la Maison de la Douane en 1836-38. Un petit square de représentation est venu mettre en valeur ce nouvel édifice dont la fonction signalait l'importance croissante du port. La transformation de la place du marché en un lieu de douane annonçait au surplus le passage d'une économie préindustrielle à une économie industrielle. Enfin, l'architecture néoclassique très palladienne de la Maison de la Douane et la nouvelle forme urbaine dans laquelle elle s'enchâssait témoignaient pour leur part de l'enracinement de la culture britannique en sol « canadien français » (**figure 3**).

En 1881- 82, l'édifice de la douane fut rallongé de 26 pieds du côté du fleuve par l'architecte Alphonse Raza, rapetissant d'autant le square d'ornementation, lequel perdra avec le temps ses arbres et, dans les années 1920, sa clôture ornementale. La Ville y érigea un obélisque en hommage aux fondateurs de Ville-Marie en 1940. Ce petit monument sera à son tour déménagé à la place d'Youville en 1982.

La mise en valeur lors de la réalisation du complexe du Musée des vestiges archéologiques découverts sur le site de l'ancienne place du marché s'est traduite par la construction d'une plateforme recouverte de granit devant la Maison de la Douane, laquelle visait à couvrir cette crypte archéologique et ménager un accès en souterrain aux visiteurs, à l'emplacement même du précédent square d'ornementation qui mettait en valeur l'édifice d'Ostell. Cette structure, qui prend, vue de la rue de la Commune, la forme d'un grand podium désert et anonyme d'une hauteur d'environ un mètre, est venue dépouiller le lieu de toute signification du point de vue de l'histoire et de celle des formes urbaines et de leur affiliation culturelle. Sans compter son impact négatif concernant la mise en valeur de l'ancienne Maison de la Douane elle-même.

Cet aménagement déplorable de la place Royale va à l'encontre des recommandations de plusieurs articles du Mémoire de Vienne :

Article 19 : « La compréhension approfondie de l'histoire, de la culture et de l'architecture du lieu, par opposition aux seuls bâtiments, est primordiale pour le développement d'un cadre de conservation... »

Article 20 : « La base de toutes les interventions structurelles est une étude et une analyse approfondie du paysage urbain historique comme moyen d'expression des valeurs et de l'importance ».

Article 21 : « La vision historique ne devrait pas supplanter les autres, car l’histoire doit rester lisible, tandis que la continuité de la culture par des interventions de qualité est l’objectif suprême ».

Par contre l’article 22 demeure ambigu dans l’appréciation du cas présent :

« Il est important que les nouveaux aménagements minimisent les incidences directes sur les éléments historiques importants, tels que les structures ou les sites archéologiques remarquables ».

Il est manifeste qu’à la place Royale, le site archéologique a eu préséance sur le paysage urbain historique. Avec un effort d’imagination, il aurait été possible de concilier les deux mais, encore, fallait-il admettre que les formes urbaines peuvent avoir une valeur patrimoniale, ce qui à l’époque de la réalisation du complexe du Musée d’archéologie et d’histoire de Montréal échappait aux responsables du projet.

Le cas d’insertions d’édifices contemporains dans l’arrondissement historique du Vieux-Montréal

Le complexe Chaussegros-de-Léry, voisin de l’Hôtel de ville de Montréal et réalisé dans l’arrondissement historique du Vieux-Montréal en 1990-91 par l’architecte Dan Hanganu, répond bien à plusieurs lignes directrices du Mémoire de Vienne, notamment celles des articles 22 et 25 :

« L’architecture de qualité dans les quartiers historiques devrait accorder l’attention qui convient aux échelles données, notamment en ce qui concerne le volume et la hauteur des édifices ». (Article 22).

« La vue d’ensemble de la ville, des toits, les principaux axes visuels, les îlots et les types d’habitation font partie intégrante de l’identité du paysage urbain historique. S’agissant du renouveau, les toitures historiques et les groupes de bâtiments originels servent de fondement à la planification et au design ». (Article 25).

Le temps alloué à mon intervention ne me donne pas la possibilité de faire une analyse détaillée des qualités d’intégration de ce complexe dans son lieu d’insertion. Une vue à partir du Champ de Mars les résume cependant assez bien, tant pour le caractère très contemporain de son architecture, pour son volume, son échelle, sa hauteur, sa matérialité, les rythmes de ses façades répondant à la fois à ceux de la façade de style beaux-arts de la Cour municipale de Montréal, rue Gosford (Marchand et Haskell, arch., 1912-13) qu’à ceux des façades dans cette même rue et dans la rue Notre-Dame de l’Hôtel de Ville de Montréal, de style Second Empire (Henri-Maurice Perrault et Alexander C. Hutchison, 1874-78; reconstruction avec l’ajout d’un étage en 1922-26). Le toit de ce complexe Chaussegros-de-Léry n’est pas moins réussi dans son genre, se mariant d’une façon subtile avec le couronnement plat de la Cour municipale et la toiture mansardée de l’Hôtel de Ville (**figure 4**).

Pourtant, d'autres bâtiments contemporains, qui respectent la lettre de ces mêmes lignes directrices du Mémorandum de Vienne, s'avèrent dans leur essence des clichés, voire des caricatures, de bâtiments anciens et non des œuvres contemporaines authentiques. L'arrondissement historique du Vieux-Montréal en présente malheureusement plusieurs exemples. Un seul suffira comme démonstration, celui de l'édifice qui voisine dans la rue Notre-Dame l'ancien Palais de justice d'Ernest Cormier (1922-25), logeant aujourd'hui la Cour d'appel du Québec (**figure 5**). Une preuve de plus que le talent du concepteur architecte constitue un atout pour réaliser une intégration significative.

L'édifice IBM Marathon en périphérie de la place du Canada

Malgré sa hauteur (45 étages) et le caractère particulier et patrimonial de la place publique et des édifices voisins, à savoir la place du Canada, la gare Windsor et l'église St. George, l'édifice IBM Marathon, œuvre en 1990-93 des architectes Khon Pederson Fox, Larose Petrucci et Associés, s'inscrit d'une façon convaincante dans le caractère patrimonial de la place du Canada (faisant partie de l'ancien square Dominion). Il répond bien à l'ensemble des articles en cause du Mémorandum de Vienne tout en se révélant un des gratte-ciel les plus significatifs au pays par son caractère franchement contemporain.

En effet, cette structure prouve par son élan, l'articulation et le caractère de ses formes architecturales qu'il est possible d'être audacieux et de répondre aux exigences de l'économie de notre temps tout en s'intégrant à des édifices voisins aussi historiques et singuliers que l'église St. George et la gare Windsor (**figure 6**).

Cette réussite ne tient pas, cependant, du miracle. L'insertion de l'édifice IBM Marathon dans ce secteur historique particulier de l'ancien square Dominion a fait l'objet d'une étude de design urbain très élaborée. Ainsi son articulation en volumes variés cherche à rattraper l'échelle des structures historiques du siècle précédent tandis la façade bombée de la tour du côté de la place du Canada se veut un clin d'œil au dôme de la cathédrale Marie-Reine-du-Monde voisine. Ce processus de conception répond à la prescription de l'article 25 du Mémorandum de Vienne qui précise que « s'agissant du renouveau, les toitures historiques et les groupes de bâtiments originels servent de fondement à la planification et au design ».

Le choix des architectes de cette tour originale a donné lieu également à un processus réfléchi, amenant notamment les décideurs à visiter et à comparer les œuvres marquantes de plusieurs firmes du continent nord-américain avant de retenir les services de la firme américaine Khon Pederson Fox.

En prenant comme exemples cet édifice IBM Marathon et le complexe Chaussegros-de-Léry, il faut se rendre à l'évidence en conclusion que les lignes directrices du Mémorandum de Vienne, pas plus d'ailleurs que celles d'autres chartes portant sur la conservation et la mise en valeur de l'environnement bâti, ne pourront jamais compenser le talent créateur comme ingrédient de base primordial pour des insertions et des intégrations de qualité.

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Iconographie

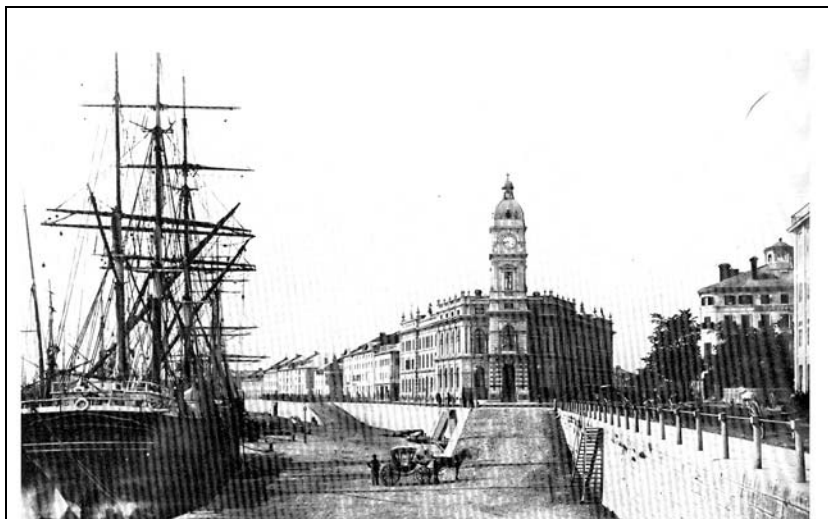


Figure 1. L'édifice de la Royal Insurance Co. en 1870.
(Photo : Alexander Henderson, Archives publiques de l'Ontario)



Figure 2. Le Musée d’archéologie et d’histoire de Pointe-à-Callière avec, à droite, la place Royale et l’ancienne Maison de la Douane. (Photo : Normand Rajotte)

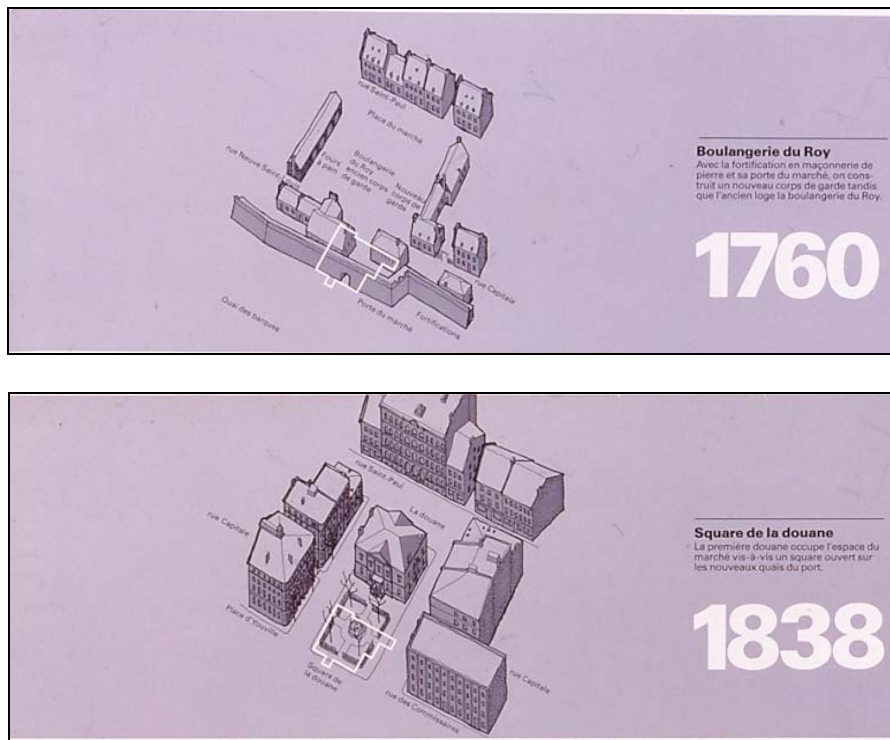


Figure 3. Transformation de la place du marché sous le Régime français en square de la Douane sous le Régime britannique. (Dépliant du Musée d’archéologie et d’histoire de Montréal)



Figure 4. Le complexe Chaussegros-de-Léry avec, à gauche, la Cour municipale et, à droite, l’Hôtel de ville de Montréal. (Photo Jean-Claude Marsan, 2006)



Figure 5. Ancien Palais de justice d’Ernest Cormier et bâtiment voisin. (Photo Jean-Claude Marsan, 2006)



Figure 6. L'édifice IMB Marathon, place du Canada, avec, à gauche, la gare Windsor et, à sa base, l'église St. George. (Photo Jean-Claude Marsan, 2006)

3.10 Julia Gersovitz, Architecte, Fournier, Gersovitz, Moss et associés, Montréal / Architect, Fournier, Gersovitz, Moss and Associates, Montreal.



Julia Gersovitz
(C. Boucher, 2006)

I am very glad to be one of the last speakers, because I spent a lot of time before today in a sort of fog, wondering if I was experiencing the same sense of dislocation and puzzlement that descended upon those hapless souls that went to consult the Delphic Oracle. While it can be argued that this document is no roadmap, it should be commended for at least starting the world conservation community on a journey of exploration.

I wondered if I should approach the question as a practicing architect who worked for the last 30 years in historic contexts, or if should I approach it as someone who has spent the last 20 years as a reviewer, passing judgment on the work of my peers. I decided to attack a little bit from both angles, since for me they are inextricable.

One thing that is interesting is the shift, acknowledged or not, of the positive contribution that contemporary architecture can make to the evolution of the historic city. For example, the Charter of Venice tangles itself in several double negatives in order to state that additions are not welcome <...*additions cannot be allowed except in so far as they do not detract from the interesting parts of the building, its traditional setting, the balance of its composition and its relation with its surroundings.*

However, one thing about the Charter of Venice is that it does give some criteria in order to judge the addition: does it spoil the composition, the setting, the balance?

Management of Possible sites:

One of the issues that need to be addressed: how will and should space be made for contemporary architecture? Is it just by Act-of-God or can it be planned? Generally speaking, my experience has been that an historic building can be surrounded by

vacant lots, and in the end, the only place that is considered both ripe and essential for development will be the land with the historic building on it.

How does one participate in determining where contemporary architecture can go? How does one cede place for it? What is the evaluation process?

Guidelines

Such words as <significant> or <high-quality> are too vague to be useful.

Pseudo-historical design: has been the boogey man since the Charter of Venice was first written by modernists in the days when modernism still had its stranglehold on architectural thought and theory. It is astonishing to me that in the 40 years or so that have seen Post Modernism and a resurgence of neo-classicism, we should still be cleaving to the modernist doctrine and carving its words into our tablets.

It is perhaps almost impossible to preserve the site-specific nature of a city, in a global age, when every city council yearns for a star architect to make their city famous and transformed overnight into a tourist destination.

However, at its heart, this is the exercise that the Vienna Memorandum seeks to perform.

If we accept for the moment that heritage cities are not under imminent threat of big box stores, which represent the only large low threat that I can imagine, then it must be acknowledged that there is only one really big elephant in the room, and that is the high-rise building or development as “Object”...this threat is mentioned only once, in Section E Guidelines for Urban Development as... *Architecture of quality in historic areas should give proper consideration to the given scales, particularly with reference to building volumes and heights. It is important for new development to minimize direct impacts on important historic elements, such as significant structures or archaeological deposits.* But this is not really where the impacts lie. They lie in the loss of scale, in creating looming presences that intrude into the backdrop of historic buildings; that shadow historic plazas; that irrevocably damage historic views and vistas; that introduce bizarre and foreign materials into an indigenous palette.

To my mind, this is what the Vienna Memorandum needs to focus on and after due deliberation, its authors should be able to produce clear statements that welcome the good, but which also control the bad, and control them well by strongly stating what must not be transgressed.

The Canadian model that Parks Canada has adopted and refined a national system of evaluation that is based on determining Heritage Character and from it, the elements that support or contribute to this Heritage Character. What works on a micro scale can probably work on a macro scale – that is: understanding the Heritage Character Elements that contribute to the unique character of a place, of an urban landscape, of a city. It would seem to me that every Conservation Plan or Management Plan should start with a recitation of the predetermined Heritage Character of the place under development. This should then be followed by a statement of how the proposed project changes, enhances, supports, damages the heritage character of the landscape into which it is being inserted. Where there are disconnects – where there are harmful results – then the project should not go forward, without modification.

This parsing of the urban landscape into its components would I believe demystify the reviewing process a great deal, and allow people – and here I mean not just the professionals – to discuss the project in a targeted and focused manner.

So I guess that I will close with my own answer to the question “IS THE VIENNA MEMORANDUM TOO BROAD?” by saying that it is way too broad and it needs to be more specific. In this situation, broadness and generalities are taken only as a sign of weakness, as a demonstration that anything is ultimately possible; and that doublespeak is the language of common parlance.

3.1 1 “The Vienna Memorandum and shifting paradigms for conservation”

Julian Smith, Architecte, Julian Smith et associés, Ottawa / Architect, Julian Smith and Associates, Ottawa.



Julian Smith
(C. Boucher, 2006)

THE VIENNA MEMORANDUM AND SHIFTING PARADIGMS FOR CONSERVATION

Thank you for this opportunity to present some observations about the Vienna Memorandum, and about historic urban landscapes more generally.

It seems to me that the Vienna Memorandum is best seen as a transitional document, a document that supports the gradual shift in world views which I would characterize in its simplest terms as a shift from 20th Century modernism to 21st Century postmodernism. Before we get caught up in terms, I want to distance myself from these terms as descriptors of architectural or urban styles or typologies, because a preoccupation with style and typology is itself a modernist phenomenon.

Rather I would characterize this shift as a move from a 20th Century obsession with the object to a 21st Century emerging interest in what I will call ritual. The modernist preoccupation with object is tied to the importance of observation. The postmodernist interest in ritual is tied to the importance of experience.

The importance of observation as a means of understanding the world is directly connected to a favouring of visual literacy. In this context, the urban landscape is understood as a visual phenomenon. Scale and style are obvious issues within this framework. The role of the architectural or urban historian or the contemporary morphologist is to enlighten us on this visual understanding of the built environment. The Vienna Memorandum is full of the language of visual literacy – the assumption that one understands a place through understanding, for example, its “townscape, roofscape, main visual axes, building volumes, heights, scale and materials”.

This kind of attitude to the urban landscape becomes very clear when one talks about recording or documentation. Yesterday evening those of us in Ottawa heard a presentation about some high profile recording and documentation projects. It was clear that these projects are based fundamentally on a desire to understand places visually, to map both buildings and cities as objects. The complex object, the city, is assumed to be an aggregate of its constituent objects, the buildings. As part of controlling and organizing this process, GIS mapping with its static grid of coordinates is often assumed to provide the most accurate and useful framework.

It is important to note that the Vienna Memorandum argument for contextualism never strays far from this object-based worldview. The document does say that individual buildings must be put into their larger urban context, but never does it question either the building as the fundamental building block for both analysis and intervention, nor the urban landscape as essentially an aggregation of buildings.

A postmodernist world view discards the object as the vehicle for understanding, and turns instead to the relationship between objects, the ecology of the urban landscape. It is an ecology of the mind as well as the body. In general, objects are relatively static and relationships are relatively dynamic, so the question of understanding relationships tends to challenge many of our assumptions, beginning with understanding and documentation. An observer is outside an object, but inside a relationship. Whereas objects are usefully recorded and understood within the framework of systems such as the GIS, relationships require a more fluid approach to recording. If we look at the urban landscape in particular, an emphasis on how that landscape is experienced rather than how it is observed leads to a kind of cognitive mapping that is meaningful only when the grid becomes distorted, when the reality of experience begins to shape the reality of observation. It is only when individuals and communities begin to warp the Euclidean geometry of space into the non-Euclidean geometry of their shared experiences that an accurate picture begins to emerge of a sense of place and a sense of identity.

If architecture is the privileged discipline within the modernist worldview, landscape is emerging as the privileged discipline within postmodernism. We have heard from Mechtild Rössler about how the term “historic urban landscape” was introduced into the Vienna Memorandum in recognition of shifting terms of reference within the conservation field. It does succeed in hinting at a more integrated approach to conservation, a more explicit recognition of the dynamic condition of economic and social realities and of the need to relate conservation issues to larger issues of sustainable development. But as I said, the document is a transitional one and although it pays lip service to these emerging ideas of landscape, and hints at an ecological worldview, its more detailed commentaries remain firmly fixed in a static, visual image of the historic city as an object.

We now turn to the question of contemporary architecture in historic urban landscapes. My concern is that this question never moves, in this document, beyond inserting new visual objects into the existing, large, complex, visual object that is the historic urban landscape. The image is of shining new baubles being strewn across a table top already set for dinner with beautiful and complex place settings. Do the baubles detract? Do they animate? Are they too big? Is the table still going to attract its diners as the dinner hour approaches?

The Vienna Memorandum is full of the language of this visual imagery. Pay attention to scale, materials, lighting. Respect the existing fabric, buildings stock, and context. And in a particularly telling article, “avoid all forms of pseudo-historical design”. The reasons given for this last statement are that one historical view should not supplant others, that history should remain readable, and that it is our responsibility to ensure continuity of culture through quality interventions.

This statement about pseudo-historical design is practically a modernist manifesto, a reflection of Eurocentric conceit, an understanding of the world in terms of visual literacy and the primacy of the architectural object as the touchstone for understanding and intervening in the urban environment.

In a postmodernist view, pseudo-historical design is not the problem. This statement is the problem. And not just because it implies that one avoids pseudo-historicism through modernism – an affirmation of the Eurocentric conceit that modernism is an international style and that its visual signature is a necessary confirmation that we are truly contemporary and enlightened. But also because it assumes that visual legibility is what conservation in particular, and cultural continuity in general, is all about. Once one moves outside Eurocentric cultures, pseudo-modernism is more threatening than pseudo-historicism.

From a post-modernist perspective, some key issues are overlooked in a style-based approach such as this. The human ecology of the urban landscape is what contemporary architecture most seriously affects. The baubles on the dining table cannot be judged purely in terms of their visual impact on the setting, but must be examined as to how they affect the conversation and the ambience once the diners have arrived and the rituals of eating and drinking have begun.

Two of the key issues in an approach based on purely visual criteria are overscale buildings and facadism. To take the first of these, the problem of large-scale buildings in small-scale environments, it must be pointed out that such anomalies are not themselves a problem. If they were, every large cathedral in a small-scale medieval European city would be considered a scar on the urban landscape. The question is rather whether a large scale building reflects and emphasizes, in its function and symbolism, an important shared understanding of that place by the community that inhabits it. In other words, this is a question of the impact of that building on the cognitive mapping that creates the sense of place and the sense of identity. The pilot who flew the Boeing 737 into the World Trade Centre tower in New York on Sept. 11 had done a master’s thesis on urban conservation. He examined the practice of building high-rise hotels on the edge of traditional souks, or market areas, in historic Arab cities. His concern was not primarily a visual concern; it was the undermining of a sense of place and the rituals that sustained it. The carefully constructed layerings of public, semi-public and private space were suddenly torn apart by foreign intruders gazing down from above. A large new mosque would create a similar visual disruption of the townscape, but its role would be seen as compatible rather than menacing. The differences are more cultural than visual.

To tie this into the second issue, that of facadism, it should be pointed out that the question of public, semi-public and private spaces and the rituals they support is fundamental to an ecological view of the urban landscape. Many of the most successful historic urban landscapes were conceived in a spirit of facadism. Public facades on private properties created the public spaces

that the community used to construct its shared identity. The buildings behind these facades were often treated separately, as private or semi-private spaces. This process of building facades in emerging urban areas, and then waiting for neighbours to add their facades to complete the urban ensemble, is still evident in many developing countries where the predominance of landscape has never given way to the predominance of architecture. In Morocco, for example, many new towns in rural areas are still emerging within this traditional set of assumptions. There are cultures and environment where facadism is clearly inappropriate, but what has to be understood is that the intellectual underpinnings of anti-facadism may be tied to a desire to reinforce modernist assumptions about the primacy of buildings as objects. Facadism in some cultural contexts may be quite appropriate.

Our problem is that we are still in our infancy in terms of understanding and documenting the urban landscape as a landscape of the imagination. And yet this is the landscape that is most central to the idea of cultural continuity. It is a landscape that is read differently by residents and visitors, by the powerful and by the marginalized. Every piece of contemporary architecture adds or detracts to the mix, but that impact cannot be measured in purely visual terms. It has to be measured within the cultural framework and the ritual understanding from which the true maps, the maps of the imagination, emerge.

As a painter of Chinese landscapes once observed, the most obvious form of beauty is the beauty of the landscape that we look at. The second, and deeper, form of beauty is that of the landscape that we travel through. And the third, and deepest form of beauty, is that of the landscape that we inhabit. What are we doing to record and document that deepest form of beauty? This is the beauty in a historic urban landscape that contemporary interventions must strengthen. And it is the beauty that can only be experienced from within, not observed from without.

As a starting point to discussions of how to understand and document urban landscapes in these terms, the following are some initial observations:

- urban landscapes of the imagination can exist as layered realities for multiple communities that share the same physical environment
- one can sustain these multiple realities through appropriate contemporary interventions, or undermine them through inappropriate ones
- it is dangerous, in terms of social cohesion and the richness of urban places, to assume fixed boundaries for any historic urban landscape with multiple cultural identities
- landscapes of the imagination are sustained as much through ritual as through physical configuration, and thus an understanding of ritual is vital to conservation concerns
- in the World Heritage Committee's use of 'designed', 'evolved', and 'associative' categories for cultural landscapes, the emphasis for urban landscapes has tended to be on the 'designed' and 'evolved' categories. However, the 'associative' category is perhaps the most promising, for the reasons outlined here. It is unfortunate that the 'associative' category has tended to be limited to aboriginal or sacred sites, whereas in fact the insights we gain from understanding these sites are perhaps the very insights we should be applying to a much wider variety of culturally-significant places
- to understand the landscape of the imagination once must experience the urban environment from the inside, and not just observe it from the outside.

The question of examining urban landscapes from within or without raises the question of the role of the expert, and it is with this discussion that I would like to close.

A hierarchical system of expertise is one of the legacies of a modernist worldview. In a postmodernist perspective, expertise has an experiential as well as conceptual basis. We are therefore talking not only about a shift of place of architecture as a discipline within the contemporary city, but also the role of the architect and planner as expert. Both are becoming less privileged within the evolution of the urban landscape. Zoning, for example, a modernist invention, is losing its primacy as a framework for decision-making. Community-based design and planning are emerging as vital forces. China this past weekend announced a phasing out of show-case architectural projects by international experts as a vehicle for shaping urban environments. In a sense, Gordon Bennett's quotes this morning from the self-promotional literature of modernist architects sounded like the somewhat desperate pleas of a group losing its footing.

So where do we position ourselves as conservation professionals, in other words as experts? If we talk to communities in open and intimate ways, as we have tended to do in the past, we will be in a position to express the realities of their dreams, memories, and imaginations. That will give us the power to act politically, and the insights to proceed with legitimacy. If we do not, and if we fall into the trap of the sophisticated observer, we will have lost a historic opportunity to build on the credibility we have accumulated over the last thirty or forty years.

Thank you.

Julian Smith
Julian Smith & Associates, Architects
Adjunct Professor, Carleton University

4. Compte-rendu des discussions préparé par les étudiants / Summary of the discussions prepared by students

4.1 Synthèse des étudiants de 2^e cycle de l'Université de Montréal

Étudiants de 2^e cycle de l'École d'Architecture de l'Université de Montréal / Graduate students from the School of Architecture at the University of Montreal.



Présentation des étudiants, 10 mars 2006, Université de Montréal
(C. Boucher, 2006)

4.2 “Notes on discussion in sessions 1 and 3”

Étudiants de 2^e cycle, Études canadiennes de l’Université Carleton / Graduate Students, Canadian Studies, Carleton University.



Présentation des étudiants, 10 mars 2006, Université de Montréal
(C. Boucher, 2006)

The Vienna Memorandum

On World Heritage and Contemporary Architecture

March 9th 2006

Notes on discussion in sessions 1, and 3. Prepared by **Britta Rudolff** (Ph. D. Candidate, University of Mainz, Germany; visiting scholar, Carleton University, School of Canadian Studies), and **Francesco Manganiello** and **Christopher Wiebe** (MA students, year 2, Carleton University, School of Canadian Studies).

Session 1: Context for the Vienna Memorandum and the World Urban Forum III Discussion

Christina Cameron, Chair

Herb Stovel

I don't want to jump in with my conclusions on the Vienna Memorandum before we have had a chance to discuss it. But I would like to have a sense of how far this document can still be changed, how much input we are asked to give, and how much change we could envisage to achieve. To what extent can our process refine the Vienna Memorandum? How much room for influence do we have?

Also, we need at some point to ask whether the Vienna Memorandum as an intergovernmental document is useful? I see the Memorandum as a consolidation of professional thinking but I don't see it as an international recommendation. For me the question to ask in assessing its worth is : will this document make a difference in light of, and alongside the many development proposals that come in front of the World Heritage Centre?

Mechtild Rössler

The review group has not yet been established. We need to include universities in the review the process, and there is a need for ICOMOS and ICCROM to have broad representation. As for the content of this document, we have already used this document in concrete ways at World Heritage meetings and we thought it was important to start a dialogue in the broader community. Obviously there is room for improvement of the Vienna Memorandum.

Patrick Frey

If we could get to the upcoming World Urban Forum III and the World Planners Congress, the experts gathered there would certainly give input to the document and would reflect on how much help it would offer to the planning authorities. The question as I see it is how do we intelligently advance the Vienna Memorandum to a broader level of guidance for cities and local development? Hopefully, the Memorandum will do something towards stimulating the research agenda.

Christina Cameron

The Vienna Memorandum came out of UNESCO which is unusual because Charters usually emerge from ICOMOS. This past November there was a meeting at the Université de Montréal that looked at the creation of UNESCO. At that meeting, Dinu Bumbaru called attention to the proliferation of charters and raised questions as to how they relate to one another, which stand out and which have precedence, and how to generally make sense of the bewildering array of documents? So I think we should take a hard look at all of these charters, harmonize them and make sense of them. It is hard for a professional to decide which charters are valid for which situation. Furthermore, can these documents be used and understood by practitioners?

Patrick Frey

There we again come to the question of what are the first principles or core philosophies that drive each of these documents. How can we make them more comprehensible to policy makers and the general public? It is often only the experts who fully understand these charters.

Peter Frood

How does the Vienna Memorandum relate to planning? How can we influence and transform the planning processes, and how practically can we have an impact and get conservation perspectives integrated. This is the leverage that can have an impact on urban environments. The Memorandum was born out of a case specific situation that led to a process in helping local urban planners deal with contemporary development issues. The Memorandum now enables us to raise awareness among planners for heritage issues. Influence on planning will have a proactive rather than reactive effect.

Patrick Frey

I couldn't agree more with Peter. We have to keep in mind that all planning decisions in Canada happen at a local level and that there is no particular single body to convince in order to achieve change.

Mechtild Rössler

The question of process is essential. We have to bring all the levels - national, provincial and local - together and then in the end bring it back to the local level. I find it difficult that we always refer to particular articles of charters but overlook the general idea of the document. So we have to be careful with formulations that could be used differently in isolation. I see a difference between the specificity and the weight of the various documents.

[francophone speaker unidentified]

I'm interested in the way this document will be received, particularly who will receive it. The Vienna Memorandum exercise is potentially dangerous because it contradicts and criticizes certain principles that have been accepted since the Venice Charter of 1964. I believe the Memorandum needs to be even more specific. There seems to be confusion between objectives and principles, references and accepted 'truths' within the document. So I have questions about the weight of the document.

Mechtild Rössler

The Vienna Memorandum was adopted by all members of the World Heritage Committee. It bears remembering that many Committee members are not specialists and so discussion will not always be dictated by content. The management of sites is a very important component of these discussions.

Christina Cameron

The participants at the World Heritage Committee have different abilities. Many countries send ambassadors to the Committee who have very little heritage background. So there is often a discrepancy between what happens at the Committee and in the field. One of the major challenges is to create a link between all these levels. Some people working in the field are not even aware a World Heritage site listing has occurred.

Gordon Fulton

We are at an interesting state of discussion. Canada has two urban communities on the World Heritage list - Quebec and Lunenburg. I wonder how either of those communities would respond if someone were to say there needed to be an office tower project to revitalize them, as has recently occurred in Halifax. While the Vienna Memorandum has no official status at the municipal level in, say, Lunenburg, it does indicate a change in thinking at the World Heritage system level. Such a change in thinking could change the approach in other places and therefore spread a new idea on the conservation of urban fabric. In this way, the Memorandum may have a real impact on Canada.

Patrick Frey

As we move from the designation of districts to streetscapes to entire cities, management issues of scale keep growing. We need to understand management at the city level to achieve outcomes. If you engage the concept of conservation on the city level and use the Vienna Memorandum to facilitate this, it is the branding issue that will support the idea. It should also be presented with case studies of, for example, what happened in Vienna.

Dinu Bumbaru

The Vienna Memorandum is not a scientific document. New tools are discovered as we reflect over time, and this is a continuous process, one we can see in the evolution of our charters and conventions. We live in a world that seems to be divided between the local level and international charters, when in reality it is far more complex. ICOMOS is trying to link the different levels and provide the relevant tools for all. We would like to do cleanups for all those charters and guidelines because too many guidelines is worse than not having any guidelines at all. Documents can be used against each other, so we have to be cautious with the Vienna Memorandum particularly at ICOMOS. ICOMOS puts its charters online to be available to anybody. Consistency problems appear because nations sign documents without exploring the ramifications these documents could have on a national level. I think we can look to Article 5 of the World Heritage Convention to help us out.

Irene Cinq-Mars:

If you want to make that connection between local and international actors it seems that you have to use the education of the experts in the fields. We should take basic education into account in each of these documents. Do you believe that the education of urban planners should refer to the corpus of knowledge that you are identifying? What is the role of educational institutions?

Mechtild Rössler

It has to be included in university training, because each document reflects conservation thought at a particular historical moment. The history of these documents therefore should also be an integral part of the university education.

Patrick Frey

Embedding the body of knowledge in the education system is essential. I think the discussions generated by the Vienna Memorandum will help us in our strategic goal to establish a heritage industry. Questions of how to advance remain, but we should keep in mind something like the health care model, one that embraces both general practitioners and specialists.

Christina Cameron

Conservation education is a fundamental basis for our work, but it always has to be thought of as interdisciplinary. Conservation is a philosophical approach or way of thinking rather than a professional discipline. We need to share and broaden the field and to spread responsibility.

Marie-France Bisson

Are architects sufficiently involved in the process? I believe some of the problems in historic cities grow out of the fact that heritage architects and creator-architects do not share the same values and philosophical approaches. We need to involve the creator-architects. I'd like to point out that there are no creator-architects present at today's roundtable.

Mechtild Rössler

I can assure you that in Vienna many creator-architects were present in the room and participated in the discussion and the drafting of the document. There are many instances, however, where creator-architects are indeed not aware of protected sites and their implications.

Georges Adamczyk

There is a UNESCO charter on the education of architects and it includes an article on historic environments. Canada is represented by the Royal Institute of Architects. We are trying to circulate the Vienna Memorandum among the ten architecture schools in Canada, and to disseminate related information.

Session 3: Guidelines for the Conservation of Historic Urban Landscapes

Discussion

Chairperson: Gordon Fulton, Director of Historical Services, Parks Canada

Mystery Speaker [from Vilnius?]

The skyline in Vilnius is considered very important and an important value which has fostered much public discussion.

Herb Stovel

The Vilnius example is an interesting case. There was public discussion about this in Vilnius but it was difficult to speak up against the project for fear of Prime Ministerial backlash.

Gordon Bennett

We cannot act on a purely case-by-case scenario, as we need some general guidelines and policies to guide our discussions. We are always fighting the same battle. Why do heritage people always have to be reactive?

Herb Stovel

The preparation of nominations often involves fairly superficial efforts to understand what should be communicated to others. The real value of the process is in the ability of the inscription to help those responsible for a site confront real-life challenges and threats. These processes of post-inscription are extremely important for the lessons they contain, even if loss occurs.

Natalie Bull

The VM needs to speak to experts and non-experts. In the Halifax case scenario, many heritage professionals were not happy with those who spoke in favour of the skyscrapers who were the young members of the community and saw the heritage types as the “old gray hair kind”. The public needs to be interested in their heritage in order to consult heritage professionals. If not, heritage is disregarded and the heritage professionals are not contacted. We need to instigate a ‘tribal’ connection to place in order to build public heritage ownership.

Herb Stovel

The heritage community needs to focus on the benefits for those involved as opposed to rules. For example, if we insist, on no façadism, as the VM does, then we are going to lose a lot of

buildings. In most cases where facadism occurs, the real-life situation is the only alternative that allows any measure of heritage retention. In the market-place where development decisions are made, it is usually facadism or nothing, Charters are collective frameworks of principles which provide their users with the collected wisdom, and experience of past generations

Gordon Bennett

I agree with Herb that these static statements do not work today as they may have done so in the past. The heritage community needs to rethink its position on façadism. On the other hand, strict rules and guidelines have worked in the United States. We need strict rules and guidelines for developers or we are at the mercy of interpreters and consultants who have no points of reference.

Patrick Frey

What is the political value of the VM? We needed to bang a gong to create dialogue and debate in a relatively short period of time and the VM accomplished this. The VM was a primarily political tool.

Gordon Bennett

It is premature to comment on what the political impact will be of such a document.

Herb Stovel

Did the VM create discussion? Yes it did. The VM was a positive tool for discussion and awareness but we need to ask ourselves if there are any other initiatives in place that may better reach our objectives.

Mechtild Rössler

The question on the VM's political impact is an important one. The political impact was crucial as there is usually very little dialogue between the heritage community and urban developers. There was a need to facilitate a discussion between both groups. However, I am worried that the VM may be used against its original intention, as is already shown in the SOC reports coming in this year. The VM did address WHC because there were so many examples where it went wrong. In those cases we have concrete obligations made by the States Parties. These cases should be the best examples, but what about other cities? There needs to be further research.

Peter Frood

Good governance is a determinant of quality of life as noted in the "Governance Matters Report". What does this mean for heritage conservation? Good conservation is grounded in good conservation governance. The VM illustrates a World Heritage way of thinking of how it views good governance and I am glad to hear debate on such an important issue.

Christina Cameron

We need to move beyond the education dialogue. We have talked about the necessity to have heritage conservationists speak with urban developers. The WHC is a proxy for what goes on in the World in the heritage sector. Canada will now be on the World Heritage Committee and we must think about our position in the World Heritage Community. We are dealing with people who are immersed in the depths of discussion that we have witnessed today. The majority of the representatives are ambassadors or diplomats with little ‘heritage’ understanding who will be armed with the VM. We need to ask what is important. What are the values that we want to hold on too? Is the document so ‘soft’ that every interpretation will be justified?

Herb Stovel

The VM is a ‘soft’ document that is susceptible to multiple interpretations. It can be used both to sustain the hard liners who will want to use it to insist something is forbidden, but it can also give solace to those who are seeking an interpretation that suits their purposes. For example, if we insist on using it to provide the World Heritage Committee with answers, rather than to frame discussion, the VM will only create polarizations and problems because the document is not sophisticated enough to do the latter.

Gordon Bennett

As the VM will only apply to World Heritage related sites and buffer zones, I cannot see how the VM have provide any useful guidance outside the buffer zone. We need some guidance but I do not know what guidance.

Gordon Fulton

When we wanted to nominate Lunenburg we were requested to provide a buffer zone. I want to see the request for the buffer zone of the buffer zone. A request for a buffer zone could be a possible solution, but then we have to define and measure what an appropriate buffer zone should be. This could prove to be problematic.

Dinu Bumbaru

We need to remember that Charters are written in a political arena which is not always aware of how the end users would use such a document. There are numerous codes with no references within these documents – we must ask whether they are tools for peace or for war. The VM can be used as a tool for both sides and we must be aware of this fact. How do we define a principled decision based on the VM? How many people have been silenced on heritage and other social issues? How can we enrich the World Heritage debate? We need to be a bit more reasonable in finding solutions.

Conclusion

Sous l'égide de la Chaire de recherche du Canada en patrimoine bâti, Faculté de l'aménagement, Université de Montréal, la Table ronde a mis l'accent sur le patrimoine et la conservation des paysages urbains historiques. La discussion s'est basée sur le Mémoire de Vienne, un document créé suite à une conférence internationale ayant pour thème *le patrimoine et l'architecture contemporaine*, tenue à Vienne en mai 2005. Le Mémoire de Vienne énonce les principes et les lignes directrices pour la conservation des paysages urbains historiques et pour l'intégration de l'architecture contemporaine.

La Table ronde a atteint son but principal qui était d'encourager un échange de points de vue sur le Mémoire de Vienne. La structure de l'ordre du jour a permis de soutenir une bonne discussion. Les courtes présentations au début de chaque session ont encadré les débats riches et divers qui ont suivi. Après réflexion, il est évident que la nature complexe du Mémoire de Vienne et les enjeux qui y sont associés auraient facilement alimenté une deuxième journée de discussion.

Quoique certains prétendent que le Mémoire de Vienne représente une déclaration définitive des principes et des lignes directrices pour adresser le défi du développement urbain aux centres historiques, les participants de la Table ronde en sont venus à une autre conclusion. Ils caractérisent le Mémoire de Vienne comme un document de transition qui sert à initier un débat qui risque de se prolonger pendant plusieurs années.

Plusieurs participants ont applaudi le processus qui a mené à la création du Mémoire de Vienne, notant que le dialogue parmi les spécialistes en conservation, les responsables politiques, les promoteurs, les entrepreneurs et les citoyens concernés est souhaitable depuis longtemps. Ils ont recommandé que d'autres régions du monde adoptent ce modèle, encourageant ainsi un bon dialogue parmi tous les partis intéressés.

Quant à l'expression de « paysage urbain historique », les participants ne la trouvaient ni adéquate ni appropriée. Cette définition se distingue de la terminologie utilisée aujourd'hui par des spécialistes en urbanisme comme Luc Noppen et Gérard Beaudet. Une confusion demeure entre la relation du terme « paysage urbain historique » avec d'autres définitions du patrimoine mondial, telle que « paysage culturel », « ensemble urbain » et « paysage patrimonial ». Plusieurs participants ont trouvé que l'élément de « paysage » de la définition proposée au Mémoire de Vienne donnait l'impression d'avoir été ajoutée au document après sa rédaction, ne s'intégrant pas très bien à celui-ci.

Quant aux principes et lignes directrices énoncés au Mémoire de Vienne, les participants de la Table ronde les ont jugés utiles pour initier un dialogue mais trop généraux et ambigus pour offrir une orientation éclairée et définitive. Pendant la journée, les participants ont examiné plusieurs études de cas qui ont démontré que n'importe quelle proposition pouvait être justifiée en utilisant les principes et les lignes directrices, selon la formulation des arguments et la finesse de l'avocat.

Une discussion importante a suivi la présentation éclairée de Julian Smith, qui a repositionné le Mémoire de Vienne dans le contexte d'un monde en évolution, de l'époque du modernisme

du 20^{ième} siècle au postmodernisme du 21^{ième} siècle. Monsieur Smith a caractérisé ce changement comme une transition d'une préoccupation avec la ville historique comme un objet visuel à un intérêt à l'environnement historique comme un espace de rituel et d'expérience humaine. Il a encouragé l'auditoire à rejeter l'objet (le bâtiment) comme moyen de comprendre le paysage urbain et d'adopter une approche écologique qui mettrait l'accent sur la signification autant physique qu'associative des lieux. Quant au langage du Mémorandum de Vienne, Smith a noté qu'il s'agissait d'un langage visuel – volumes, matériaux, échelle – qu'on retrouve dans la Charte de Venise de 1964. Il prétend qu'à l'avenir nous devrions mettre l'accent sur le rituel et l'expérience humaine, où les valeurs de l'espace urbain historique seront définies par ceux et celles qui les habitent. Autrement dit, il ne s'agit pas de l'observation du paysage, mais de l'expérience du paysage.

Le Mémorandum de Vienne est un document de transition. Il fait allusion à une vision d'écologie humaine, mais en général il demeure enraciné dans un monde d'édifices et d'objets fixes sujet à l'observation et à l'analyse scientifique. Il prévoit un changement vers le développement durable et un concept élargi de l'espace urbain. L'avenir semble s'orienter vers un concept de « paysage », non pas des paysages créés par l'homme ni des paysages évolutifs familiers aux spécialistes en conservation, mais plutôt des paysages associatifs, nommés par Julian Smith « des paysages de l'imagination ».

L'UNESCO a demandé à chaque pays de réfléchir au Mémorandum de Vienne et d'intégrer ses principes aux politiques nationales de conservation patrimoniales. Selon les discussions de la Table ronde tenue à Montréal, cette demande paraît prématurée. Les enjeux sont loin d'être clairs. Le Mémorandum de Vienne est important en tant que témoignage de notre époque. Sa valeur réside dans sa capacité d'initier un dialogue parmi des intervenants divers de la communauté au sujet de l'enjeu du développement contemporain dans les villes historiques. En suivant le concept de rituel et d'expérience comme points de départ pour comprendre la signification des espaces urbains historiques, des spécialistes en conservation seront obligés de remettre en question le legs des approches du 20^{ième} siècle et le rôle des experts – surtout celui des architectes. Le dialogue demeure la vraie contribution du Mémorandum de Vienne. La Table ronde tenue sous l'égide de la Chaire de recherche du Canada en patrimoine bâti pourra être considérée comme une petite contribution à un débat important sur la pratique de la conservation patrimoniale.

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Conclusion

The Round Table organized by the Canada Research Chair on Built Heritage, Faculty of Environmental Design, University of Montreal focussed on heritage and the conservation of historic urban landscapes. The context was set by the Vienna Memorandum, a document that emerged as a result of an international conference on *World Heritage and Contemporary Architecture*, held in Vienna in May 2005. The Vienna Memorandum sets forth principles and guidelines for the conservation of historic urban landscapes and for the integration of contemporary architecture.

The Round Table achieved its primary objective of encouraging a meaningful exchange of views on the Vienna Memorandum. The organisation of the agenda worked well to support the discussion. The brief presentations at the beginning of each session set the context for the ensuing debates which were rich and diverse. In hindsight, it is clear that the complex nature of the Vienna Memorandum and the issues associated with it would have easily fuelled a second day of deliberation.

While there are some who believe that the Vienna Memorandum stands as a definitive statement of principles and guidelines to address the challenge of urban development within historic cities, the Round Table participants at Montreal reached a different conclusion. They characterized the Vienna Memorandum as a transitional document that serves to initiate a debate that could continue for several years.

Several participants praised the process that led to the creation of the Vienna Memorandum, noting that dialogue among conservation specialists, politicians, investors, developers and the public was long overdue. They recommended that other regions of the world adopt this model, encouraging a broad dialogue among all interested parties.

As to the phrase “historic urban landscape”, there was no consensus on the adequacy and appropriateness of using this term. The definition differs from traditional terminology currently in use by specialists in urban studies like Luc Noppen and Gérard Beaudet. Confusion exists over the relationship of the term “historic urban landscape” to other World Heritage definitions like “cultural landscape”, “urban ensemble” and “heritage landscape”. Many participants expressed the view that the landscape component of the definition proposed in the Vienna Memorandum appeared to have been inserted as an afterthought, not as an integral and integrated component of the document.

As for the principles and guidelines set forth in the Vienna Memorandum, the Round Table participants saw them as a useful beginning for dialogue, but too general and ambiguous to offer clear and definitive guidance. The discussion explored several examples to illustrate that almost any proposal could be justified under the principles and guidelines, depending on the formulation of the arguments and the skill of the advocate.

The most significant discussion centred on the brilliant paper by Julian Smith, who re-framed the Vienna Memorandum in a broader context of evolving world views, from 20th modernism to 21st century postmodernism. He characterized this change as a shift away from a preoccupation with

the historic city as visual object to an interest in the historic environment as a space for ritual and human experience. He challenged the audience to discard the object (building) as a way of understanding the urban landscape and to adopt an ecological approach that would emphasize relationships, both physical and associative. Smith noted that the language of the Vienna Memorandum is the language of visual literacy – volumes, materials, scale – which harkens back to the Venice Charter of 1964. He believes that the way forward is that of ritual and experience, wherein the values of historic urban spaces are defined by the experience of those who live there. In other words, not the landscape observed, but the landscape experienced.

The Vienna Memorandum is a transitional document. It hints at a vision of human ecology, although for the most part it remains rooted in the world of buildings and fixed objects that are observed and measured scientifically. It signals a change towards sustainable development and a broader concept of urban space. The way forward appears to be through the concept of “landscape”, not so much the designed and evolved landscapes that are familiar to most conservation specialists, but rather associative landscapes or, as Julian Smith calls them, “landscapes of the imagination”.

UNESCO has asked each country to reflect on the Vienna Memorandum and to integrate its principles into heritage conservation policies. Based on the Montreal Round Table, it would appear that this request is premature. The issues are far from clear. The Vienna Memorandum is valuable as an historical record of our time. Its importance lies in its ability to open a dialogue among a broad cross-section of the community on the issue of contemporary development in historic cities. By using ritual and experience as starting points for understanding the significance of historic urban spaces, conservation practitioners will be forced to challenge the legacy of 20th century approaches and the role of experts – particularly architects. Dialogue is the true value of the Vienna Memorandum. The Round Table held under the auspices of the Canada Research Chair on Built Heritage should be considered as a small contribution to what promises to be a worthy debate on heritage conservation practice.

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