



PROCÈS-VERBAL / PROCEEDINGS

Le Patrimoine Mondial / World Heritage: Définir et protéger les « perspectives visuelles importantes » Defining and protecting « Important Views »



Édité par / Edited by: Christina Cameron et Christine Boucher

**Table ronde organisée par la Chaire de recherche du Canada 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, Université de Montréal**

**18 au 20 mars 2008 / 18-20 March 2008
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1. 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, la Table Ronde 2008 a eu lieu à Montréal, du 18 au 20 mars 2008, à l'Institut de statistique de l'UNESCO sur le campus de l'Université de Montréal.

La Chaire relève du programme fédéral des Chaires de recherche du Canada et bénéficie d'un support de l'Université de Montréal de même que de la Fondation canadienne pour l'innovation et du gouvernement du Québec. Elle constitue un foyer pour la recherche dans le domaine de la conservation, du développement et de la gestion du patrimoine. Rattachée à la Faculté de l'aménagement, la Chaire bénéficie de la synergie créée par les départements associés qui couvrent une gamme de disciplines reliées au domaine de la conservation : l'École d'architecture, l'Institut d'urbanisme et l'École d'architecture de paysage.

On définit une table ronde comme une réunion de pairs qui se rencontrent pour discuter et échanger divers points de vue. Le terme provient de la légende du Roi Arthur qui, soi-disant, avait créé une table ronde pour ses chevaliers afin de souligner l'égalité entre tous les membres de sa cour. Les tables rondes organisées par la Chaire de recherche du Canada en patrimoine bâti suscitent à chaque année un solide échange de points de vue entre des spécialistes invités sur un sujet donné.

La Table Ronde 2006 a mis l'emphase sur le patrimoine et la conservation des paysages urbains historiques dans le contexte du Mémoire de Vienne, document découlant d'une conférence internationale sur le Patrimoine mondial et l'architecture contemporaine. La Table Ronde de Montréal a apporté une contribution importante au dialogue global sur ce sujet. Ses conclusions ont été présentées en septembre 2006 à une réunion de l'UNESCO réunissant des experts qui préparaient de nouvelles recommandations sur les paysages urbains historiques.

La Table Ronde 2007 a mis l'emphase sur deux conventions de l'UNESCO qui s'appliquent à des monuments, des sites, des paysages, des phénomènes naturels et des espaces culturels. Il s'agit de la « Convention concernant la protection du patrimoine mondial culturel et naturel » de 1972 (connue sous le nom de « Convention du patrimoine mondial ») et de la toute récente « Convention pour la sauvegarde du patrimoine culturel immatériel » de 2003. La « Convention pour la sauvegarde du patrimoine culturel immatériel » de 2003 a été modelée sur la « Convention concernant la protection du patrimoine mondial culturel et naturel » de 1972. Dans son préambule, la Convention reconnaît « la profonde interdépendance entre le patrimoine culturel immatériel et le patrimoine matériel culturel et naturel ». La Table Ronde de 2007 avait comme objectif de favoriser des discussions qui mèneraient à une meilleure compréhension de la relation entre patrimoines matériel et immatériel à la lumière de ces deux conventions.

La Table Ronde 2008 examine l'un des aspects du vaste programme de recherche portant sur la gestion du changement dans les ensembles urbains historiques. En mettant l'accent sur « Le patrimoine mondial : définir et protéger les perspectives visuelles importantes », la présente Table Ronde explore le concept de l'intégrité visuelle et des questions découlant de projets de développement à l'intérieur ou à proximité des sites du patrimoine mondial tout en cherchant à comprendre la signification des « vues importantes » telles que décrites au paragraphe 104 des *Orientations devant guider la mise en œuvre de la Convention du patrimoine mondial*.

Ce paragraphe énonce les directives sur les zones tampons :

Afin de protéger efficacement le bien proposé pour inscription, une zone tampon est une aire entourant le bien proposé pour inscription dont l'usage et l'aménagement sont soumis à des restrictions juridiques et/ou coutumières, afin d'assurer un surcroît de protection à ce bien. Cela doit inclure l'environnement immédiat du bien proposé pour inscription, les perspectives visuelles importantes et d'autres aires ou attributs ayant un rôle fonctionnel important en tant que soutien apporté au bien et à sa protection. L'espace constituant la zone tampon doit être déterminé au cas par cas par des mécanismes appropriés. Des détails concernant l'étendue, les caractéristiques et les usages autorisés de la zone tampon, ainsi qu'une carte indiquant ses délimitations exactes, doivent être fournis dans le dossier de proposition d'inscription.¹

¹ *Orientations devant guider la mise en œuvre de la Convention du patrimoine mondial* (Paris, Centre du patrimoine mondial de l'UNESCO, 2008), p. 28, paragraphe 104. En ligne : <http://whc.unesco.org/archive/opguide08-fr.pdf>. Site Web consulté le 20 avril 2008.

Les participants à la Table Ronde avaient comme défi d'examiner des mesures pratiques pour évaluer l'impact de nouveaux aménagements sur ces points de vue et les moyens d'améliorer leur protection. Ils ont été invités à examiner les utilisations et les limites des outils existants et à se questionner à savoir si de nouvelles approches comme la cartographie culturelle, la cartographie cognitive et les méthodologies appliquées aux paysages culturels pourraient contribuer à la protection et à la gestion des points de vue importants. L'un des thèmes de discussion abordé à la Table Ronde 2008 a été la façon d'évaluer l'impact qualitatif d'une proposition d'aménagement d'une manière qui pourrait fournir une méthodologie et un langage commun à la fois pour les développeurs, les organismes de réglementation et de conservation du patrimoine aussi bien que pour les défenseurs.

Le programme de la Table Ronde 2008 a été organisé en six sessions visant à examiner les approches théoriques d'identification et de gestion des points de vue importants, ainsi que des études de cas actuels illustrant la gamme de défis relatifs à cette question. À la suite du mot de bienvenue du doyen de la Faculté, Giovanni De Paoli, la session I a présenté une perspective historique sur la construction de vues et a situé le contexte dans lequel le Comité du patrimoine mondial les définit et les protège. La session II a, quant à elle, examiné la question à savoir si oui ou non les outils existants peuvent protéger les points de vue importants, y compris des outils tels que les chartes de conservation, les déclarations d'importance et les approches typomorphologiques. La session III a étudié les méthodologies existantes pour évaluer les incidences du développement sur les points de vue importants, telles que les analyses de l'impact visuel qui ont été réalisées à Londres (Royaume-Uni), des modèles des *Normes et lignes directrices pour la conservation des lieux patrimoniaux au Canada* de même qu'une approche de paysage. La session IV a examiné des outils innovateurs pour définir et protéger les points de vue importants, tels que la cartographie cognitive, le zonage ainsi que d'autres réglementations d'urbanisme. La session V est passée de la théorie à la pratique en nous présentant des études de cas de Saint-Pétersbourg, de Toronto, de Vancouver et de la Capitale nationale du Canada, Ottawa. Finalement, la session VI a présenté en synthèse l'ensemble des discussions de la Table ronde donnant aux participants l'occasion de prendre du recul par rapport aux sessions spécifiques et d'en dégager les principales orientations. Elle a permis aux rapporteurs, des étudiants diplômés

dans les programmes de conservation du patrimoine de l'Université Carleton et de l'Université de Montréal, de présenter leurs comptes-rendus des diverses sessions, en plus de nous présenter une vue d'ensemble d'un expert canadien et de laisser un moment pour une période de discussion générale.

La Table Ronde 2008 a réuni des experts canadiens et étrangers dans la conservation du patrimoine et dans des disciplines connexes travaillant au sein d'organisations publiques, privées et non gouvernementales. Les conférenciers ont été invités à partager leurs connaissances spécifiques afin d'encadrer les discussions qui allaient suivre. Parmi les participants se trouvaient des représentants des trois paliers de gouvernement du Canada aussi bien que des spécialistes provenant des universités canadiennes et d'organisations non gouvernementales. Dans l'esprit d'une Table Ronde, chaque participant a joint le débat favorisant ainsi un échange de points de vue libre et franc.

Dans le cadre de son mandat éducatif, la Chaire de recherche du Canada a fait une fois de plus un effort particulier pour impliquer les jeunes dans le travail de conservation du patrimoine en permettant à plus de trente étudiants des deuxième et troisième cycles universitaires à participer à la Table ronde 2008 à titre d'observateurs et de rapporteurs. Le succès à long terme des stratégies de conservation dépend de la volonté des générations futures de prendre plus de responsabilités de gestion. Faire participer les jeunes d'aujourd'hui permettra de façonner les décideurs de demain.

En examinant les théories et la pratique pour définir et protéger les points de vue importants, la Table Ronde 2008 a favorisé un échange important d'expériences et de bonnes pratiques afin d'en arriver à une compréhension commune des approches visant l'atteinte d'un équilibre entre les besoins des praticiens en conservation et ceux d'autres communautés d'intérêts dans une perspective de développement durable. L'un des résultats d'un tel dialogue est une contribution à un système renouvelé de protection du patrimoine qui répond aux besoins du 21e siècle.

Cette publication contient le programme de la Table Ronde 2008, les textes des conférenciers, les comptes-rendus des rapporteurs de chaque session de discussion, la conclusion qui présente un aperçu des résultats de la réunion de même que la liste des participants.

En terminant, je tiens à remercier l'Institut de statistique de l'UNESCO pour avoir accueilli la Table Ronde dans son excellente salle de conférence sur le campus de l'Université de Montréal, de même que Parcs Canada, Direction des lieux historiques nationaux - Programme des lieux patrimoniaux, pour avoir rendu possible le service de traduction simultanée lors de cet événement.

Christina Cameron
Chaire de recherche du Canada en patrimoine bâti
Faculté de l'aménagement, Université de Montréal
Avril 2008

1. Introduction

Under the auspices of the Canada Research Chair on Built Heritage at the Université de Montréal, the 2008 Round Table was held in Montreal, Canada on 18-20 March 2008 at the UNESCO Institute of Statistics on the campus of the Université de Montréal.

The Chair is part of the federal programme of Canada Research Chairs and benefits from support by the Université de Montréal as well as by the Canadian Foundation for Innovation and the Government of Quebec. The goal of this Canada Research Chair is to create a focal point for strategic research in heritage conservation, development and governance. As part of the Faculté de l'aménagement, the Chair benefits from the synergy created by the associated departments which cover a range of conservation-related disciplines: the School of Architecture, the Institute of Urban Studies and the School of Landscape Architecture.

A round table is defined as a meeting of peers for discussion and an exchange of views. The term is drawn from the legendary King Arthur who purportedly had a round table created for his knights so that there would be no head or foot to the table, hence underlining the equality of all members of his court. The Round Tables organized by the Canada Research Chair on Built Heritage are intended to encourage a robust exchange of views among specialists on a chosen subject.

The 2006 Round Table focussed on heritage and the conservation of historic urban landscapes, in the context of the Vienna Memorandum, a document that emerged as a result of an international conference on *World Heritage and Contemporary Architecture*. The Montreal Round Table made an important contribution to the global dialogue on this subject. Its conclusions were presented in September 2006 to a UNESCO meeting of experts working on new guidelines for Historic Urban Landscapes.

The 2007 Round Table looked at two UNESCO Conventions that could apply to places such as monuments, sites, landscapes, natural phenomena and cultural spaces. The two Conventions are the 1972 Convention concerning the Protection of the Cultural and Natural Heritage (known as

the World Heritage Convention) and the 2003 Convention for the Safeguarding of the Intangible Cultural Heritage. The 2003 Convention for the Safeguarding of the Intangible Cultural Heritage was modelled on the 1972 World Heritage Convention. In its preamble, the Convention acknowledges the “deep-seated interdependence between the intangible cultural heritage and the tangible cultural and natural heritage”. The 2007 Round Table was intended to engender discussion that would lead to a better understanding of the relationship between tangible and intangible heritage, insofar as these two Conventions are concerned.

The 2008 Round Table examines one aspect of a larger research agenda on the management of change in historic urban ensembles. With a focus on *World Heritage: Defining and Protecting Important Views*, it explores the concept of visual integrity and issues arising from development projects in or near World Heritage Sites, seeking to understand the meaning of “important views” in paragraph 104 of the *Operational Guidelines for the Implementation of the World Heritage Convention*.

This paragraph in the *Operational Guidelines* sets forth guidance on buffer zones:

For the purposes of effective protection of the nominated property, a buffer zone is an area surrounding the nominated property which has complementary legal and/or customary restrictions placed on its use and development to give an added layer of protection to the property. This should include the immediate setting of the nominated property, **important views** and other areas or attributes that are functionally important as a support to the property and its protection. The area constituting the buffer zone should be determined in each case through appropriate mechanisms. Details on the size, characteristics and authorized uses of a buffer zone, as well as a map indicating the precise boundaries of the property and its buffer zone, should be provided in the nomination.²

² *Operational Guidelines for the Implementation of the World Heritage Convention* (Paris: UNESCO World Heritage Centre, 2008), 26, para. 104. On line <http://whc.unesco.org/archive/opguide08-en.pdf>. Web site consulted on 20 April 2008.

Round Table participants were challenged to look at practical measures for assessing the impact of new development on these views and possible ways to improve their protection. They were asked to consider the uses and limitations of existing tools and consider whether new approaches like cultural mapping, cognitive mapping and cultural landscape methodologies could contribute to the protection and management of important views. One of the issues for discussion at the 2008 Round Table was the question of how to assess the qualitative impact of a development proposal in ways that might provide a common methodology and language for developers, regulators and heritage conservation advocates alike.

The Programme of the 2008 Round Table was organized in six sessions designed to examine theoretical approaches to the identification and management of important views as well as actual case studies illustrating the range of challenges related to this issue. Following a welcome from the Dean of the Faculty, Giovanni de Paoli, Session I introduced a historical perspective on the construction of important views and set the context for how the World Heritage Committee defines and protects them. Session II looked at the question of whether or not existing tools can protect important views, including tools such as conservation charters, statements of significance and typo-morphological approaches. Session III explored existing methodologies for assessing impacts of development on important views, including sightline analysis being done in London, U.K., models from the *Canadian Standards and Guidelines for the Conservation of Historic Places* and a landscape approach. Session IV looked at innovative tools to define and protect important views such as cognitive mapping, zoning and other land-management regulations. Session V moved from theory to practice, looking at case studies from St. Petersburg, Toronto, Vancouver and Canada's National Capital, Ottawa. Session VI was a wrap-up session that gave participants an opportunity to step back from the specific sessions and grapple with the overall tendencies and trends. It allowed time for a general discussion following reports from the Rapporteurs, graduate students in heritage conservation from Carleton University and the Université de Montréal and an overview from a Canadian expert.

The 2008 Round Table brought together Canadian and international experts in the heritage conservation and related disciplines working in public, private and non-governmental organisations. Speakers were invited to share their specialized knowledge in order to frame the

ensuing discussions. Among the participants were representatives from the three levels of government in Canada as well as specialists from Canadian universities and non-governmental organisations. In the spirit of a Round Table, each participant joined the debate in a free and frank exchange of views.

As part of the educational mandate of the Canada Research Chair, the 2008 Round Table once again made a special effort to engage young people in heritage conservation work. Over thirty university graduate students participated as observers and as Rapporteurs. The long-term success of conservation strategies depends on the will of future generations to take over stewardship responsibilities. Engaging today's youth will shape the decision-makers of tomorrow.

By examining theories and practice for defining and protecting important views, the 2008 Round Table fostered an important exchange of experiences and best practices. It was intended to build a shared understanding of practical approaches that might balance the needs of conservation with those of other communities of interest with a view to attaining sustainable development. One of the outcomes of such a dialogue is a contribution to a renewed system of heritage protection that meets the needs of the 21st century.

This publication contains the 2008 Round Table programme, presentations by speakers, reports from the Rapporteurs of the session discussions, a conclusion that presents an overview of the results of the meeting and a list of participants.

In closing, I would like to thank the UNESCO Institute of Statistics for welcoming the Round Table at its excellent conference room on the campus of the Université de Montréal and the Historic Places Program, National Historic Sites Directorate, Parks Canada for supporting the simultaneous translation service.

Christina Cameron
Canada Research Chair on Built Heritage
Faculté de l'aménagement, Université de Montréal
April 2008

2. Programme de la Table Ronde

Le Patrimoine Mondial : Définir et protéger les “perspectives visuelles importantes” 18 au 20 mars 2008

*Table ronde 2008 organisée par la Chaire de recherche du Canada en patrimoine bâti
Faculté de l'aménagement, Université de Montréal*

Mardi 18 mars 2008

18:00 Réception

Lieu : Café des Beaux-arts
1384, Sherbrooke ouest
Montréal, Québec

Mercredi 19 mars 2008

Lieu : Institut de statistique de l'UNESCO
5255, avenue Decelles, 7^{ième} étage
Montréal, Québec

08:30 Inscription

09:00 **Mot de bienvenue**
Giovanni De Paoli
Doyen, Faculté de l'aménagement, Université de Montréal

09:15 **Session I: le patrimoine mondial et les perspectives visuelles importantes**

Présidente: Christina Cameron, Chaire de recherche du Canada en patrimoine bâti,
Université de Montréal

Rapporteur 1: Pascale Guindon, Étudiante M.A., Université de Carleton,

Christina Cameron, Université de Montréal

*Comment le Comité du patrimoine mondial aborde-t-il la définition et la
protection des « perspectives visuelles importantes »?*

Gordon Fulton, Directeur, Services historiques, Parcs Canada, Gatineau
*Rapport de la réunion portant sur les Zones-tampon tenue à Davos, en Suisse,
du 11 au 15 mars 2008*

Michael Turner, Comité du patrimoine mondial, Israël
Protéger les perspectives visuelles importantes : la ville revisitée

10:15 Pause

10:45 **Session II: Les outils existants peuvent-ils protéger les perspectives visuelles importantes?**

Présidente: Claudine Déom, Professeure adjointe, École d'architecture,
Faculté de l'aménagement, Université de Montréal
Rapporteur 2: Alexandra Lemarcis, Étudiante M.Sc.A – Conservation de
l'environnement bâti, Université de Montréal

François Leblanc, ICOMOS Canada, Ottawa
Les chartes en conservation protègent-elles les perspectives visuelles importantes?

John Pinkerton, Coordonnateur, Affaires internationales, Parcs Canada, Gatineau
*Les énoncés de signification et de valeur du patrimoine mondial contribuent-ils à
la protection des perspectives visuelles importantes?*

Gérard Beudet, Professeur et Directeur, Institut d'urbanisme, Université de
Montréal
*La mise en application de l'approche typo-morphologique protège-t-elle les
perspectives visuelles importantes?*

12:00 Discussion

12:30 Déjeuner

Lieu : Institut de statistique de l'UNESCO

13:30 **Session III: Les modèles pour évaluer l'impact du développement sur les perspectives visuelles importantes**

Président : Larry Ostola, Directeur général, Lieux historiques nationaux,
Parcs Canada, Gatineau
Rapporteur 3: Sophie Morin, Étudiante, M.Sc.A., Conservation de
l'environnement bâti, Université de Montréal

Sue Cole, Section du Patrimoine mondial, English Heritage, Londres
L'approche britannique de l'analyse de l'impact visuel

Christiane Lefebvre, Conseillère principale en politiques,
Direction générale des lieux historiques nationaux, Parcs Canada, Gatineau
*Comment déterminer l'impact sur les perspectives visuelles importantes à partir
de l'orientation que l'on retrouve dans les Normes et lignes directrices pour la
conservation des lieux patrimoniaux au Canada*

Nicole Valois, Professeure adjointe, Département Architecture de paysage,
Faculté de l'aménagement, Université de Montréal
L'approche du paysage pour évaluer les perspectives visuelles importantes

14:30 Discussion

15:00 Pause

15:30 **Session IV: À la recherche des instruments innovateurs pour définir et protéger les perspectives visuelles importantes**

Président: Jean-Claude Marsan, Professeur, École d'architecture,
Faculté de l'aménagement, Université de Montréal
Rapporteur 4: Sophie Béraud, Étudiante M.A., Université de Carleton

Julian Smith, Architecte, Julian Smith and Associates, Canada
La cartographie cognitive comme instrument pour définir et protéger les perspectives visuelles importantes

Lodovico Folin-Calabi, Expert associé, Centre du Patrimoine mondial
(et Mechtild Rössler)
L'approche du paysage culturel comme instrument pour définir et protéger les perspectives visuelles importantes

Jeffrey Soule, Directeur, American Planning Association, Washington
Le zonage et les autres réglementations de contrôle du sol protègent-ils les perspectives visuelles importantes?

16:30 Discussion

17:15 Clôture de la session

19:30 Dîner

Lieu : Au Bistro Gourmet
2100 St-Mathieu (coin Maisonneuve)
Montréal, Québec

Jeudi 20 mars 2008

Lieu: Institut de statistique de l'UNESCO
5255, avenue Decelles, 7^{ième} étage
Montréal, Québec

08:30 Inscription

- 09:00 **Session V: Des études de cas au sujet de la protection des perspectives visuelles importantes**
 Président: Dinu Bumbaru, Secrétaire général de l'ICOMOS et Directeur des politiques, Héritage Montréal
 Rapporteur 5: Davina DesRoches, Étudiante M.A., Université de Carleton
- Jean-Pierre Chupin, Professeur, École d'architecture, Université de Montréal
« Sky is the limit » : Gazprom-city à Saint-Pétersbourg
- Imen Ben Jemia, Candidate au Ph.D Aménagement, Faculté de l'aménagement, Université de Montréal
Libeskind à Toronto : Quand l'architecture cristallise une image pour la ville
- 10:15 Pause
- 10:45 Gerry McGeough, Architecte et architecte en paysage de l'Université de la Colombie-britannique
Les grattes-ciel de Vancouver : protéger des perspectives importantes
- John Abel, Ex-Directeur, Design et utilisation du sol, Commission de la Capitale nationale
Protéger les perspectives visuelles des symboles nationaux du Canada
- Discussion
- 12:00 Déjeuner : Institut de statistique de l'UNESCO
- 13:00 **Session VI: Discussion en table ronde des conclusions**
- Présidente: Natalie Bull, Directrice exécutive de la Fondation Héritage Canada
- Comptes-rendus des Rapporteurs
- Herb Stovel, Professeur associé, Université de Carleton, Ottawa
Une vue d'ensemble des discussions de la Table ronde
- Discussion
- 14:45 Discours de clôture : commentaires d'Anne Cormier, Directrice de L'École d'architecture, Faculté de l'aménagement, Université de Montréal
- 15:00 Clôture de la Table ronde 2008

2. Round Table Programme

World Heritage: defining and protecting “Important Views” 18-20 March 2008

*2008 Round Table organized by the Canada Research Chair on Built Heritage
Faculty of Environmental Design, Université de Montréal*

Tuesday 18 March 2008

18:00 Reception

Location: Café des Beaux-arts
1384, Sherbrooke St. West
Montréal, Québec

Wednesday 19 March 2008

Location: UNESCO Institute of Statistics
5255, avenue Decelles, 7th floor
Montréal, Québec

08:30 Registration

09:00 **Welcome**
Giovanni De Paoli
Dean, Faculté de l'aménagement, Université de Montréal

09:15 **Session I: World Heritage and “Important Views”**

Chair: Christina Cameron, Canada Research Chair on Built Heritage, Université de Montréal

Rapporteur 1: Pascale Guindon, M.A. Student, Carleton, University

Christina Cameron, Université de Montréal
How the World Heritage Committee deals with defining and protecting “important views”

Gordon Fulton, Director, Historical Services, Parks Canada
*Report from the Buffer Zone meeting in Davos, Switzerland,
March 11-15, 2008*

Michael Turner, Israel World Heritage Committee
Protecting Important Views: the City Revisited

10:15 Break

10:45 **Session II: Can Existing Tools Protect Important Views?**

Chair: Claudine Déom, Assistant Professor, School of Architecture, Faculty of environmental design, Université de Montréal

Rapporteur 2: Alexandra Lemarcis, Student, M.Sc.A – Conservation de l'environnement bâti, Université de Montréal

François Leblanc, ICOMOS Canada, Ottawa
Do conservation charters protect important views?

John Pinkerton, International Coordinator, Parks Canada, Gatineau
Do World Heritage Statements of Significance contribute to the protection of important views?

Gérard Beaudet, Professor and Director of the Institute of Urban and Regional Planning, Faculty of environmental design, Université de Montréal
Does the application of a typo-morphological approach protect important views?

12:00 Discussion

12:30 Lunch

Location: UNESCO Institute of Statistics

13:30 **Session III: Models for Assessing Impacts of Development on Important Views**

Chair: Larry Ostola, Director General, National Historic Sites, Parks Canada, Gatineau

Rapporteur 3: Sophie Morin, Student, M.Sc.A., Conservation de l'environnement bâti, Université de Montréal

Sue Cole, English Heritage, London, U.K.
Britain's approach to Visual Impacts Analysis

Christiane Lefebvre, Senior Policy Advisor, National Historic Sites Directorate, Parks Canada, Gatineau
How to determine impacts on important views using the Canadian Standards and Guidelines for the Conservation of Historic Places

Nicole Valois, Assistant Professor, Landscape Architecture, Université de Montréal
A Landscape Approach to Evaluating Important Views

- 14:30 Discussion
- 15:00 Break
- 15:30 **Session IV: Exploring Innovative Tools to Define and Protect Important Views**
 Chair: Jean-Claude Marsan, Professor, School of architecture, Université de Montréal
 Rapporteur 4: Sophie Béraud, M.A. Student, Carleton University
- Julian Smith, Julian Smith and Associates, Ottawa
Cognitive Mapping as a tool to protect important views
- Lodovico Folin-Calabi (and Mechtild Rössler),
 UNESCO World Heritage Centre
Cultural Landscape Approach to protect important views
- Jeffrey Soule, Director, American Planning Association, Washington
Are zoning and other land-management regulations effective in protecting important views?
- 16:30 Discussion
- 17:15 Close of session
- 19:30 Dinner
- Location : Au Bistro Gourmet
 2100 St-Mathieu (Corner Maisonneuve/St-Mathieu)

Thursday 20 March 2008

- Location: UNESCO Institute of Statistics
 5255, avenue Decelles, 7th floor
 Montréal, Québec
- 08:30 Registration
- 09:00 **Session V: Case Studies about protecting Important Views**
- Chair: Dinu Bumbaru, Secretary-General, ICOMOS and Director of Policy, Heritage Montréal
 Rapporteur 5: Davina DesRoches, M.A. Student, Carleton University
- Jean-Pierre Chupin, Professor, School of Architecture, Université de Montréal
The Skyline is the Limit: Gazprom-City in St. Petersburg

Imen Ben Jemia, Candidate, Ph.D Aménagement,
Faculty of environmental design, Université de Montréal
Libeskind at Toronto: When architecture crystallizes an image for the city

10:15 Break

10:45 Gerry McGeough, University Architect and Landscape Architect
University of British Columbia
Vancouver Tall Buildings: protecting important views

John Abel, former Director, Design and Land Use,
National Capital Commission
Protecting Views of Canada's National Symbols

Discussion

12:00 Lunch: UNESCO Institute of Statistics

13:00 **Session VI: Round Table Conclusions**

Chair: Natalie Bull, Executive Director, Heritage Canada Foundation

Reports of the Rapporteurs

Herb Stovel, Associate Professor, Carleton University, Ottawa
An Overview of the 2008 Round Table Discussions

Discussion

14:45 Closing Remarks from Anne Cormier, Director, School of architecture, Université
de Montréal

15:00 Close of 2008 Round Table

3. Textes des conférenciers / Texts of the speakers

Session I: le patrimoine mondial et les perspectives visuelles importantes Session I: World Heritage and “Important Views”

Présidente / Chair: Christina Cameron, Chaire de recherche du Canada en patrimoine bâti, Université de Montréal / Canada Research Chair on Built Heritage, Université de Montréal

Rapporteur 1: Pascale Guindon, Étudiante M.A., Université de Carleton / M.A. Student Carleton, University

3.1 Comment le Comité du patrimoine mondial aborde-t-il la définition et la protection des « perspectives visuelles importantes »? / How the World Heritage Committee deals with defining and protecting “important views?”

Christina Cameron, Chaire de recherche du Canada en patrimoine bâti, Université de Montréal / Canada Research Chair on Built Heritage, Université de Montréal



Christina Cameron

This presentation sets the context for the 2008 Round Table. The purpose of the meeting is to explore concept of visual integrity, to differentiate between “buffer zones” and “settings”, to discuss the tools and methodologies that can be used to protect and manage important views and to contribute to the larger UNESCO research agenda on historic urban landscapes.

Before turning to specific cases, an explanation of the World Heritage context is in order. The World Heritage Committee decisions being examined in this paper concern development activities within and beyond the buffer zones of World Heritage Sites. In making decisions on the

inscription and state of conservation of sites, the Committee is guided by its *Operational Guidelines for the Implementation of the World Heritage Convention*.³ Guidance concerning important views comes from the requirements for adequate buffer zones:

For the purposes of effective protection of the nominated property, a buffer zone is an area surrounding the nominated property which has complementary legal and/or customary restrictions placed on its use and development to give an added layer of protection to the property. **This should include the immediate setting of the nominated property, important views and other areas or attributes that are functionally important as a support to the property and its protection.**⁴

It is important to note that the highlighted sentence was a new addition to the *Operational Guidelines* in 2005. The terms “immediate setting”, “important views” and “attributes are functionally important” are not defined anywhere in the document. Recent decisions by the Committee suggest that its interests extend beyond the formal boundaries of buffer zones to include views and vistas. What this broad interest in important views and visual integrity could mean for complex sites like historic urban centres is only beginning to become apparent. This paper will present several examples of recent decisions by the Committee related to important views.

The Historic Centre of Vienna, Austria

The Historic Centre of Vienna (fig. 1) was inscribed on the World Heritage List in 2001 under criteria ii, iv and vi. Its outstanding universal value derives from its urban and architectural qualities, including Baroque castles and gardens, as well as the late nineteenth-century Ringstrasse lined with grand buildings, monuments and parks. Historic Vienna embodies three key periods of European cultural and political development: the Middle Ages, the Baroque and

³ “Operational Guidelines for the Implementation of the World Heritage Convention,” *Basic Texts of the 1972 World Heritage Convention* (Paris, UNESCO World Heritage Centre, 2005), 193 p.

⁴ *Ibid.*, para. 104.

the Gründerzeit. The city's associative value stems from its remarkable reputation from the sixteenth-century onwards as the musical capital of Europe.⁵

Following inscription of the Historic Centre of Vienna on the World Heritage List, the city approved a major high-rise project in the buffer zone of the site. The reaction of the World Heritage Committee was immediate, clear and forceful. In 2002, it expressed “serious concern about the Wien-Mitte urban development project, adjacent to the World Heritage site of Vienna and located in the buffer zone of the site, and in particular about the architectural solutions and the height of the proposed towers.”⁶ It asked the State Party to review the height and volume of the proposed new development so as not to impair the visual integrity of the historic town. The Committee went further, warning the State Party that the site risked being removed from the World Heritage List if the project went ahead.⁷ The Committee did not to use the term “important views” in its decision, probably because the new *Operational Guidelines*, while in informal circulation, were not yet approved and in force.

While one tower was already under construction when the Committee intervened and was eventually completed (fig. 2), the city responded by revising the design (at significant cost), launching an international architectural competition on city planning, and sponsoring an international symposium of experts to discuss the matter. The meeting of architects, planners, citizens, conservation specialists and institutions produced the Vienna Memorandum (2005), a document that proposes principles for conservation and for insertion of contemporary buildings in historic urban landscapes.

Meidan Emam, Esfahan, Iran

Meidan Emam was inscribed on the World Heritage List in 1979 under criteria i, v and vi. Its outstanding universal value derives from its composition of early seventeenth-century monumental buildings, including royal mosques and palace linked by a series of two-storied

⁵ <http://whc.unesco.org/en/list/1033>.

⁶ UNESCO, World Heritage Committee, 2002, Dec. 26COM, 21B.35.

⁷ Ibid.

arcades. This complex bears witness to the sophisticated social and cultural life in Persia during the Safavid era.⁸

For several years, the Committee monitored a commercial development overlooking the World Heritage Site, though not within the site or its buffer zone. In 2002, it expressed “concern over the new commercial complex ... which replaced a historic caravanserai and negatively impacts upon the skyline of the historic city.”⁹ In 2004, it asked the local authorities, “to pursue the implementation of the decision adopted by the National Technical Committee to reduce the height of the Jahan-Nama Commercial Complex to minimize the negative impact this Complex causes upon the setting, function, and integrity of the Meidan Emam World Heritage property.”¹⁰ The next year, the Committee strongly urged the State Party “to halt ... construction of the multifunctional complex ... with a view to ensure the conservation of the authentic setting and integrity of the historic city.”¹¹

The local perspective was made clear by the mayor who remarked that “Isfahan has an owner and its owner is the City Council. The new Jahan Nama tower is not related to the World Heritage Site.”¹² From the perspective of the Committee, the site is part of the heritage of humanity. The proposed tower diminished the value of the city’s ancient texture. Located 760 metres from the site, the tower was deemed to intrude on the aerial buffer zone, thereby overshadowing the site. The Committee threatened “automatic In Danger listing in 2006” if action was not taken to remove the threat by February 2006.¹³ In May 2006, in an unprecedented action, the Iranian cultural heritage authorities intervened and ordered the local authorities to reduce the height of the tower by 32 metres.

Cologne Cathedral, Germany

Cologne Cathedral was inscribed on the World Heritage List in 1996 under criteria i, ii and iv. Begun in the 13th century and constructed over six centuries by successive builders who remained faithful to the original plans, Cologne Cathedral has outstanding universal value as a masterpiece

⁸ <http://whc.unesco.org/en/list/115>.

⁹ UNESCO, World Heritage Committee, 2002, Dec. 26COM, 21B.53.

¹⁰ UNESCO, World Heritage Committee, 2004, Dec. 28COM, 15B.63.

¹¹ UNESCO, World Heritage Committee, 2005, Dec.29COM, 7B.54.

¹² <http://www.mehrnews.ir/en/Archives.aspx?date=20050419>.

¹³ UNESCO, World Heritage Committee, 2005, Dec.29COM, 7B.54.

of Gothic architecture and an exceptional work of human creative genius. While the Cathedral is obviously a landmark in the city, it is important to note that the building was inscribed on its footprint, without any buffer zone (fig. 4).¹⁴

In 2004, the World Heritage Committee was informed about a proposed high-rise development in Cologne, across the river and some 800 metres from the Cathedral. The Committee decided to immediately inscribe the site on the In Danger List because of the “threatening effects of town planning” and asked that “any new construction respect the visual integrity of the property.”¹⁵ The German authorities responded by stating that the integrity of Cologne Cathedral was not endangered, though they acknowledged that the new construction might have a harmful visual impact on the World Heritage property.¹⁶ The next year, the Committee noted that Germany had done a visual impact study but had not taken any decision on the high-rise project itself. As a result, it re-iterated its concern for visual integrity of the site and threatened to begin the process of removing the site from the World Heritage List.¹⁷ At that point, the German authorities intervened to stop the project. The Committee expressed satisfaction that Germany had halted the high-rise project to protect the integrity of Cologne Cathedral and decided to remove the property from the List of World Heritage in Danger.¹⁸

Tower of London, United Kingdom

The Tower of London was inscribed on the World Heritage List in 1988 under criteria ii and iv. Its outstanding universal value derives from its White Tower, typical of Norman military architecture whose influence was felt throughout the United Kingdom, and the imposing fortress around the tower, layered with history and a symbol of royalty.¹⁹ At the time of inscription, the Committee was concerned about modern development near the Tower and took note of the United Kingdom’s written commitment to protect the setting from further development.²⁰

Through the reactive monitoring process, the World Heritage Committee was made aware of several development proposals in the vicinity of the Tower of London (fig. 5). As a result, the

¹⁴ <http://whc.unesco.org/en/list/292>.

¹⁵ UNESCO, World Heritage Committee, 2004, Dec. 28COM, 15B.70.

¹⁶ <http://whc.unesco.org/news/71>.

¹⁷ UNESCO, World Heritage Committee, 2005, Dec. 29COM, 7A.29.

¹⁸ UNESCO, World Heritage Committee, 2006, Dec. 30COM, 7A.30.

¹⁹ <http://whc.unesco.org/en/list/488>.

²⁰ UNESCO, World Heritage Committee, SC-88/CONF.001/13.XIV.

Committee asked the State Party in 2005 to prepare an in-depth study on the impact of these developments on the World Heritage Site.²¹ In 2006, the Committee continued to express its concern that the proposed developments would not respect the significance of the property with its related settings and vistas. It went on to regret that the planning policies, which operate at the local level, do not provide statutory protection for views to and from the Tower.²² In this case, the Committee is again extending its purview beyond the boundaries of the site and buffer zone to include distant views and vistas.

In an effort to introduce a scientific approach to the issue, the Committee has asked for a skyline survey to provide a “framework for assessing the impact of new development on views and setting that contribute to the outstanding universal value of the Tower.”²³ The Committee decided to review the possibility of inscribing the Tower of London on the List of World Heritage in Danger in 2007. In October 2006, a high-level delegation headed by the Chairman of the World Heritage Committee and the Director of UNESCO’s World Heritage Centre visited the site and met with government officials in an attempt to resolve the matter. Since that time, the City of London has worked with English Heritage to identify and protect view planes around the Tower.

Dresden Elbe Valley, Germany

The Dresden Elbe Valley was inscribed on the World Heritage List in 2004 under criteria ii, iii, iv and v. It is a cultural landscape of outstanding universal value because it is an ensemble that integrates the celebrated baroque setting and suburban garden city into an artistic whole within the river valley and is an exceptional example of land use in a major Central-European city. Its art collections, architecture, gardens, and landscape features have been an important reference for Central European developments in the 18th and 19th centuries.²⁴

In 2006, the authorities approved the construction of a new bridge over the Elbe River near Dresden. The Committee considered that the bridge would have such a serious impact on the integrity of the property’s landscape that it might no longer merit its World Heritage status. The Committee therefore decided at its July 2006 meeting to inscribe Dresden Elbe Valley on the List

²¹ UNESCO, World Heritage Committee, 2005, Dec. 29COM, 7B.89.

²² UNESCO, World Heritage Committee, 2006, Dec. 30COM, 7B.74.

²³ Ibid.

²⁴ <http://whc.unesco.org/en/list/1156>.

of World Heritage in Danger “with a view to also consider, in a prudent manner, delisting the site from the World Heritage List in 2007 if the plans are carried through.”²⁵ Since actual work had not begun on the bridge when the Committee met in 2007, judgement on delisting the site was postponed until 2008.

Other Tall Buildings

The World Heritage Committee has also been commenting on new tall buildings in the capital cities of the Baltic republics. Tallin, Riga and Vilnius have been criticized for the appearance of tall buildings near their historic urban centres. Each country has been asked to submit visual impact studies of their historic centres and called upon to respect the spirit and intent of the Vienna Memorandum in managing the rapid development in their urban cores. In the same vein, the Committee is keeping a watchful eye on the Gazprom project proposed for the edge of the historic centre of St. Petersburg, Russia.

Implications of the case studies

These cases demonstrate that the World Heritage Committee is taking seriously the requirement from the *Operational Guidelines* to protect important views and settings around World Heritage Sites. They do nonetheless raise a number of questions related to methodologies, predictability, jurisdiction, property rights and the balance between conservation and development. Our discussions should look at practical measures for assessing the impact of new development on views and possible ways to improve their protection. The 2008 Round Table of the Canada Research Chair on Built Heritage is designed to explore these issues through interdisciplinary dialogue, with a view to providing a common methodology and language for developers, regulators and heritage conservation advocates alike.

²⁵ <http://whc.unesco.org/en/news/265>

Illustrations:



Fig. 1 View of Historic Centre of Vienna, Austria (photo: Jukka Jukilehto).



Fig. 2 First tall building of the Wien-Mitte project, Vienna, Austrian (photo: Jukka Jukilehto).



Fig. 3 View of partially demolished Jahan-Nama tower at Meidan Emam, Esfahan, Iran, 14 Sept. 2006 (<http://www.chnpress.com/news/?Section=2&id=6650>).



Fig. 4 View from the Rhine River of Cologne Cathedral, Germany (photo: <http://www.anicursor.com/colpicb.html>).



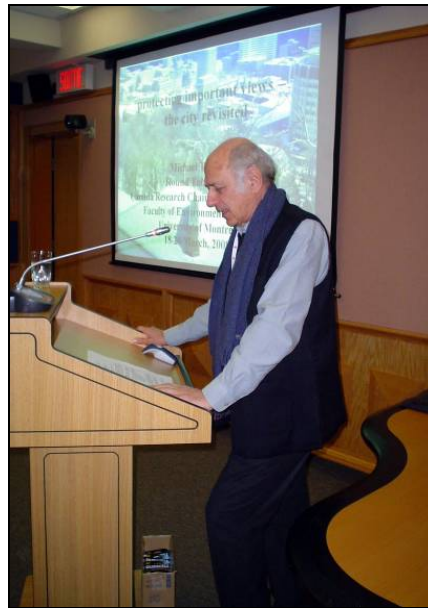
Fig. 5 London Skyline with Tower of London in foreground (photo: <http://www.stereophoto.co.uk/London/uond>).



Alternate Fig. 5 (photo: http://www.trekearth.com/gallery/Europe/United_Kingdom/photo_161774.htm).

3.2 Protéger les perspectives visuelles importantes : la ville revisitée / Protecting Important Views: the City Revisited

Michael Turner, Professeur, Bezalel Academy of Arts and Design, Jérusalem; Directeur, Israel World Heritage Committee, Jérusalem, Israël / Professor, Bezalel Academy of Art and Design; Chairman, Israel World Heritage Committee, Jerusalem, Israel.



Michael Turner
(C. Boucher, 2008)

Protecting important views – the city revisited

Abstract

The Bible has been a source of inspiration with views attributed to Moses and Jonah and the Balaam prophecies over the tents in the wilderness viewed from above, with an intrinsic beauty. What were the ingredients? A spiritual point, an oracle, omens and spirit – genus loci and a majestic overlook.

Kostof (1991) analyzed the urban skyline, defining the high vantage points, the approaches by land and the waterfront views. Dr Samuel Johnson pointed out that the street views were often vistas towards monuments. The objects were the landmarks of Lynch (1960) identifying the components of the observer, the environment and the built setting. The mental image is a layered

palimpsest with historic associations and interpretations in art and literature intertwined with social, political or religious meanings. Kostof (1992) subsequently defined the skyline as the line where earth and sky meet, physically and spiritually; the urban silhouette, called the "city portrait" or stadtbild, was the result of a cumulative process.

The travel incunabula, especially the bird's eye views by von Breydenbach, and later books at the end of the sixteenth century, appeared for readers who wished to "travel" without leaving home while Braun and Hogenberg's city tomes were the current version of our coffee-table books. El Greco (1570), on arriving in Toledo gave us the first realistic images of the city he loved. The picture postcard industry has been at work for centuries in developing our understanding of the world encouraging a sense of pride and local patriotism.

Thomas Gray portrays Oxford as a centre for public learning and science with its spires and towers. Similarly Canaletto painted the stadtbild of London in 1746 with views over the City crowned with Saint Paul's Cathedral. Half a century later, the focus moved from the religious to the social at Westminster with a new depiction of the Thames. The sonnet by Wordsworth, the paintings by Turner, Whistler and Monet all played on the theme of the city fair and majestic entwined between the skylines of the towers and domes with the human activity of theatres and temples.

As the industrial revolution gained momentum, Pugin's images of 1836 still lauded the landscape of the Gothic city. The Garden Cities and City Beautiful Movements were inherently part of the reactions to the changing order of the skyline from spires to chimneys.

Halbwachs (edition 1992) coined the current term of collective memory; views are important when they move from the personal to the collective memory, when they become loved by the local community and visitors. The outstanding universal value of a view might be in its inherent beauty or sense of emotion, representing a period of time or value.

How was importance ascertained? Narrative and commentary can change the relationships in the landscape as Berger (1972) so aptly adds text to the Wheatfield with Crows of Van Gogh.

The belvedere personified the archetype building to take advantage of a view. From there, the comprehension of our cities dramatically changed in 1840 with the advent of the photograph by Fox Talbot. Parallel to this, the new dismemberment of the city for which Erder (1986) cites as Haussmanniana changed once again the views of the monument and the city. This subsequently became part of the Athens' Charter agenda of 1933 for urban design.

The current cases of Cologne and the effects of high building around the Cathedral and the setting of the Tower of London are of particular interest. The views and panoramas are a shorthand for the reading and legibility of the city. They are reduced to a glimpse of the last 'authentic and uninterrupted view', or even wiped out completely depending on the values and needs for the community and the importance that is currently being attributed.

Zukin (1995) claims that the latter day cities of Babylon are often criticized, leaving the question of who can occupy public space, and so define an image of the city, open-ended. A text by Jean-Jacques Rousseau depicts Saint-Preux, arriving in the Parisian city, experiencing the full impact of the modern metropolis. This is a real challenge for visual integrity.

Protecting important views – the city revisited

The Bible is full of views; from the life of Abraham to Moses' virtual view of the Promised Land from Mount Nebo and the city view over Nineveh of Jonah waiting to see what would happen to the prophecy of God.

It was a city of enormous dimensions, as quoted - 'Nineveh was an exceedingly large city, a three days' walk across'. But without a doubt, the most poetic of viewpoints was that of Balaam in the Sinai wilderness.

Numbers 23

²⁷ So Balak said to Balaam, 'Come now, I will take you to another place; perhaps it will please God that you may curse them for me from there.' ²⁸ So Balak took Balaam to the top of Peor, which overlooks the waste-land.

Numbers 24

¹ Now Balaam saw that it pleased the LORD to bless Israel, so he did not go, as at other times, to look for omens, but set his face towards the wilderness. ² Balaam looked up and saw Israel camping tribe by tribe. Then the spirit of God came upon him, ³ and he uttered his oracle, saying:

‘The oracle of Balaam son of Beor,
the oracle of the man whose eye is clear,*

⁴ the oracle of one who hears the words of God,
who sees the vision of the Almighty,*

...

⁵ **how fair are your tents, O Jacob,
your encampments, O Israel!**

I will not go into the full Midrashic explanation as to what he saw from that viewpoint that moved Balaam to utter the texts, but to adopt the ‘pshat’²⁶ simply the order of the tents in the wilderness viewed from above, had an intrinsic beauty. What were the ingredients? A spiritual point, an oracle, omens and spirit – genus loci and a majestic overlook.

Kostof (1991) analyzed the city views to the urban skyline, including the static high vantage point. But he also identified the dynamic approaches to the city from land and sea. Together these were defined as

the high vantage points,
the approach by land and
the waterfront views.

Not only are there long views from the high vantage points but street vistas integrated as part of the streetscape. The street was always an integral part of the public realm and activity; if you needed to know what was going on in the world without radio and internet, you would stroll out on to the street and hear the ‘word-of-mouth’. In the eighteenth century, Dr Samuel Johnson

²⁶ **PaRDDeS** is an acronym typology describing the four different approaches to Biblical exegesis in rabbinic Judaism. The ‘Pshat’ is the first of the four formats, being the simple or literal meaning.

pointed out that 'if you wish to have the notion of the magnitude of this city you must not be satisfied with seeing its great streets and squares, but must survey the innumerable little lanes and courts. It is not the showy evolutions of buildings, but in the multiplicity of human habitations which are crowded together, that the wonderful immensity of London consists'.

These street views were, essentially vistas towards monuments becoming important because they were carefully articulated;

closed by a curtain,

framed or fixed by the means of some object

The objects were the markers and monuments, the landmarks of Kevin Lynch in his seminal work, the Image of the City, and included the triumphal arches, the commemorative columns and the statues together with the public buildings which stood out from the urban day-to-day fabric.

Lynch identifies the components of the *observer*, the *environment* and the *built setting*. Images are dramatically different for each observer and the mental maps have a life of their own even for children imagining their village. The mental image gains identity and organization between the present -personal and the past-collective memory and is part of its representation. It is a layered palimpsest built up with historic associations and interpretations in art and literature intertwined with social, political or religious meanings.

The physical view and visual integrity is comprehended through the elements as identified by Lynch – the paths, edges, districts, nodes and landmarks. People viewing the city will move through the *paths*, they will have glimpses, vistas or panoramas. The accumulated number of shared images would be a factor of the number of years this image was accepted and the number of people that have seen the image. In this way, its importance is developed. While the *edges* might be relevant in viewing the city in its approach and at the waterfront, they will only have a meaning if an oddity or idiosyncrasy highlights the view giving a unique identity to the place. This could be natural or man-made. The *districts* could be interpreted as Johnson's multiplicity of habitation.

I had the opportunity of participating in an invitational seminar at the University of Washington, in 1980 in which Kevin Lynch announced that '*nodes* were out!', leaving us with the last and most critical element to comprehend, the views overlooking *landmarks*. While the distant elements are the hallmark of the city, *for the visitor and tourist*, the more detailed local elements are the landmarks for the residents.

Let us focus on the views and vistas. It was the skyline that gave the civic identity. Spiro Kostof (1992) defined the skyline as the line where earth and sky meet, physically and spiritually. It was the meeting of the real and virtual – the heavenly and earthly Jeruselems. By the middle ages this 'meeting' was engraved in the minds of the community expressing itself in art and literature.

Historically, the urban silhouette, what the Germans called the "city portrait" or *Stadtbild*, was the result of a cumulative process, and its reading was debated. The landmarks were symbols of a collective life; they advertised civic priorities, and made palpable the hierarchy of public institutions.

The Ode on a Distant Prospect of Eton College, by Thomas Gray portrays Oxford as a centre for public learning and science.

Ye distant spires, ye antique towers
That crown the watery glade,
Where grateful Science still adores
Her Henry's holy shade;
And ye, that from the stately brow
Of Windsor's heights th' expanse below
Of grove, of lawn, of mead survey,
Whose turf, whose shade, whose flowers among
Wanders the hoary Thames along
His silver-winding way.

Canaletto painted the *stadtbild* of London in 1746 from the house of his patron, the second Duke of Richmond – the *observer*. For centuries, St Paul's Cathedral ruled the skyline – the *object*,

together with a host spires, almost all designed by Wren – the *narrative*. At this period, only two secular features appear on the scene, the glowing Monument and a dark conical bottle oven.

Half a century later, the focus moved to Westminster with the depiction of the Thames and the embankment buildings in the backcloth as a new major part of the London identity. Not only the sonnet by William Wordsworth, but the paintings by Turner, Whistler and Monet all played on the theme of the city fair and majestic.

Upon Westminster Bridge – September 3, 1802 by William Wordsworth

Earth has not anything to show more fair,
Dull would he be of soul who could pass by
A site so touching in its majesty;
This City now doth like a garment wear

The beauty of the morning; silent, bare,
Ships, towers, domes, theatres, and temples lie
Open unto the fields and to the sky,
All bright and glittering in the smokeless air.

This definition of majesty is entwined between the skylines of the towers and domes with the human activity of theatres and temples. The cultural significance of the architecture and its symbolism is evident.

But it did not stop there. As the industrial revolution gained momentum the values and form of the cities were debated. The Garden Cities Movement and the City Beautiful were all part of the reactions to the changing order of the skyline from spires to chimneys. Pugin's images of 1836 shows this very contrast still lauding the landscape of the Gothic city as opposed to its industrial competition.

The views were purveyed by the city fathers, patrons of the city and most of all travel books. It was these travel books that were part of a longer history and were critical in the representation of cities especially their bird's eye view.

The picture postcard industry has been at work for centuries in developing our understanding of the world. The 'wish you were here' syndrome was an inherent part of the historic one-upmanship. It started in Europe with the Crusades following the sun to the Holy Land. The incunabula *Peregrinatio in Terram Sanctam* by Bernhard von Breydenbach (1440-1497) is remarkable for a number of reasons. It includes the first detailed and accurate printed illustrations of some of the most important European and Middle Eastern cities such as Venice and Jerusalem. It is regarded as the first illustrated travel book and as such acted as a preparatory guide for pilgrimages to the Holy Land. The book was illustrated by Erhard Reuwich of Utrecht, described by the author as a 'skilful painter'.

Towards the end of the 16th century, travel literature began to appear for readers who wished to "travel" without leaving home. Publishers were challenged to give their readers pictorial representations of cities that were both pleasing to the eye and true to life. The German and Flemish publishers and printers Georg Braun and Frans Hogenberg took up this challenge with their *Civitates Orbis Terrarum*, a work in six volumes totaling over 300 bird's-eye views and plans of the world's major cities. As Braun wrote in his preface to the third book:

"What could be more pleasant than, in one's own home far from all danger, to gaze in these books at the universal form of the earth . . . adorned with the splendor of cities and fortresses and, by looking at pictures and reading the texts accompanying them, to acquire knowledge which could scarcely be had but by long and difficult journeys?"

Braun and Hogenberg's city books were the 16th-century version of our coffee-table travel books. Their view of Seville emphasized the cathedral's bell tower, the Giralda, long established as the key symbol of the city.

The examples of the Holy Land pilgrimage sites reaching their goal in the Heavenly Jerusalem from sites as far away as London, the Babylon of Shelley. The evolving European cities are an important backcloth to the story. While the similarities to other cultures are apparent in, for

example, the Asian art, literature and architecture and the depictions in the rock art of Africa, a comparative analysis must be the subject of a separate paper.

The depiction of the cities developed as a sense of pride and local patriotism, with the public buildings and towers featuring high on the list. The Italian city states contributed with their outrageous depictions of the towers reaching to the sky. El Greco in the 1570's, on arriving in Toledo gave us the first realistic images of the city he loved.

But it was the belvedere that personified the archetype building to take advantage of a view. On the hillside above the Vatican Palace, Antonio Pollaiuolo built a small casino named the *palazzetto* or the Belvedere for Pope Innocent VIII. It became the fashion in the 16th century when Donato Bramante linked the Vatican with the Belvedere, under a commission from Pope Julius II by creating the Cortile del Belvedere. The ensuing structures took on many forms, including turrets, cupola or even open galleries.

Views are important when they move from the personal to the collective memory, when they become loved by the local community and visitors and then are engraved in the image of the city. Nothing is more relevant than the seminal work of Halbwachs (edition 1992) where he coined the current term of *collective memory* separating the notion from the individual memory. The collective memory is shared, passed on and also constructed by the group, or modern society. The conclusion in his excursus *The Legendary Topography of the Gospels in the Holy Land* weaves the two millennia narrative between the real woof and the virtual warp; the reality of the history and the images of Jerusalem and the Biblical landscapes. Mark Twain in his travel diary of *Innocents Abroad* had, on the other hand, great difficulty in merging the real and virtual.

The collective memory of a nation is represented in part by the memorials it chooses to erect and preserve from one generation to next between one regime and the other. These were the buildings and monuments erected over the events. But Halberwachs, more significantly, notes that what was not memorialized was the real indicator of the collective memory.

How was importance ascertained? History always constitutes the relationship between the past and its present. The past is not for living in; it is a well of conclusions from which we draw in

order to act. The factors and variables, include the defining of the importance for whom and for what, are the subject, object and narrative and their interrelationship in space and time.

The subject – the observer, the citizen, the pilgrim, the tourist

The object – the monument, the buildings, the vista, the study and view

The narrative - the selective creation of a sense of identity for the local community which could take the form of nationalist or other esprit de coeur; a sense of mysticism for the visitor; information and knowledge for the resident; a sense of belonging, of love.

When we see a landscape, we situate ourselves within it. The narrative and commentary can change the relationship as Berger (1972) so aptly adds to the Wheatfield with Crows of Van Gogh. The image reproduced has become part of an argument of significance which has little to do with the paintings original intent.

The outstanding universal value of a view might be in its inherent beauty or sense of emotion, representing a period of time or value accepted in a collective memory. Its value might be in the monument in itself or the setting of the landmark. The interaction between the views and the monuments and sites become the setting and context that is now part of the typo-morphological analysis of history.

But the views and visual understanding of our cities dramatically changed in 1840 with the advent of the photograph by Fox Talbot. He was an all-rounder, mathematician and classicist, having translated the cuneiform texts from Nineveh, merged the real and the image. The renewed interests of the City Fathers and their architects in the image of the city, or perhaps it was in their own personal image, was the basis for the new dismemberment of the city for which as Erder (1986) mentions, the Haussmanniana was the epitome. ‘Our cathedrals were not built for the desert as the pyramids of Egypt, but to soar over the dense habitation and narrow streets of our city’ impassionedly declared Montalembert, the Count with Mediaeval roots. This was a wonderful up-to-date statement of cultural significance echoing the sentiments of Johnson. But the opening of views was also on the agenda of the Athens’ Charter of 1933 with the paradigm:

‘The destruction of the slums around historic monuments will provide an opportunity to create verdant areas.’

....The situation can be turned to advantageThere the vestiges of the past will be bathed in a new and possibly unexpected ambience.

The case of Cologne and the effects of high building around the Cathedral and the setting of the Tower of London are of particular interest. The current situation in Cologne reduces the views of the cathedral to visual corridors as opposed to the panoramas in the Woensam woodcut of the sixteenth century; no doubt, a change affecting its cultural significance.

A similar situation has arisen with the setting of the Tower of London, with the last ‘authentic and uninterrupted view’ reduced to a narrow corridor, which would be accompanied by a viewing platform – ‘what the butler saw’.

The views and panoramas are a shorthand for the reading and legibility of the city. They are reduced to a glimpse, or even wiped out completely depending on the values and needs for the community and the importance that is currently being attributed.

Sharon Zukin (1995) claims that the latter day modern cities of Babylon are often criticized because “they represent the basest instincts of human society. They are built versions of Leviathan and Mammon, mapping the power of the bureaucratic machine or the social pressures of money” but the image of the city is constructed also on the micro level. It is produced by many social encounters that make up daily life in the streets, shops, and parks - The question of who can occupy public space, and so define an image of the city, is open-ended.

"New York was an inexhaustible space, a labyrinth of endless steps and no matter far he walked ..., it always left him with the feeling of being lost. Lost, not only in the city, but within himself as well"

I leave you with this image of Montreal with a text by Jean-Jacques Rousseau in his novel, *Julie, ou la Nouvelle Héloïse* (1761), in which the protagonist, Saint-Preux, moves from the countryside of Switzerland to the Parisian city, and experiences the full impact of the modern metropolis:

"I'm beginning to feel the drunkenness that this agitated, tumultuous life plunges you into. With such a multitude of objects passing before my eyes, I'm getting dizzy. Of all the things that strike me, there is none that holds my heart, yet all of them together disturb my feelings, so that I forget what I am and who I belong to."

This is the real challenge of visual integrity.

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Session II: Les outils existants peuvent-ils protéger les perspectives visuelles importantes?
Session II : Can Existing Tools Protect Important Views?

Présidente / Chair: Claudine Déom, Professeure adjointe, École d'architecture, Faculté de l'aménagement, Université de Montréal / Assistant Professor, School of Architecture, Faculty of environmental design, Université de Montréal

Rapporteur 2: Alexandra Lemarcis, Étudiante M.Sc.A – Conservation de l'environnement bâti, Université de Montréal / Student, M.Sc.A – Conservation de l'environnement bâti, Université de Montréal

3.3 Les chartes en conservation protègent-elles les perspectives visuelles importantes?/ Do Conservation charters protect important views?

François LeBlanc, ICOMOS Canada, Ottawa



François LeBlanc
(C. Boucher, 2008)

Do the international charters protect important views?

This paper is presented within the framework of the roundtable organized from March 18-20, 2008 in Montreal by Christina Cameron, Chair of the Canada Research Chair on Built Heritage. The roundtable focused on the subject of defining and protecting important views. I was asked to comment on the question “Do the international charters protect important views?”

Paragraph 104 of the Operational Guidelines for the Implementation of the World Heritage Convention states:

*104. For the purposes of effective protection of the nominated property, a buffer zone is an area surrounding the nominated property which has complementary legal and/or customary restrictions placed on its use and development to give an added layer of protection to the property. This should include the immediate setting of the nominated property, **important views** and other areas or attributes that are functionally important as a support to the property and its protection. The area constituting the buffer zone should be determined in each case through appropriate mechanisms. Details on the size,*

characteristics and authorized uses of a buffer zone, as well as a map indicating the precise boundaries of the property and its buffer zone should be provided in the nomination.

This is the only time that the word “views” is used in the document with this meaning. It is not defined any further. But what exactly is an “important view”? Do the international charters and other international cultural heritage preservation instruments give guidance on the definition and protection of “important views”?

To answer the above question, I went to the ICOMOS website, to the section on Charters and other doctrinal texts and examined 45 documents (charters, declarations, conventions, and recommendations) ranging from 1931 to 2005. Of all these documents (see annex) only two use the 2 word “views” in the context of views to and from historic monuments and sites. And they both use it only once. They are:

2005 Xi’an Declaration on the conservation of setting of heritage structures, sites and areas. *Article 4. Understanding the setting in an inclusive way requires a multi-disciplinary approach and the use of diverse information sources. Sources include formal records and archives, artistic and scientific descriptions, oral history and traditional knowledge, the perspectives of local and associated communities as well as the analysis of **views** and vistas.*

And

1976 UNESCO Recommendation concerning the Safeguarding and Contemporary Role of Historic Areas. *Article 5. In the conditions of modern urbanization, which leads to a considerable increase in the scale and density of buildings, apart from the danger of direct destruction of historic areas, there is a real danger that newly developed areas can ruin the environment and character of adjoining historic areas. Architects and town-planners should be careful to ensure that **views** from and to monuments and historic areas are not spoilt and that historic areas are integrated harmoniously into*

contemporary life.

Therefore, the answer to the question “Do the international charters protect important views?” is NO, at least, not specifically.

But most of the international documents that I reviewed contain plenty of suggestions, recommendations and guidance for the purpose of defining and protecting important views. Furthermore, many national capitals such as Washington, London, Paris and Ottawa have adopted regulations that define and protect important views in their core areas. Such a document entitled *Canada’s Capital Views Protection* can be consulted at:

http://www.capcan.ca/bins/ncc_web_content_page.asp?cid=16300-20443-29362-29363&lang=1

This document for instance offers the following six basic steps for view protection:

1. Define the subjects (national symbols) which should be visually protected and enhanced, and assign relative visual and symbolic values to the component parts.
2. Define the vantage zones and viewing positions from which visual assessments can be made most effectively. Isolate key viewpoints within these zones and analyze the important visual, compositional characteristics of the views from these viewpoints. Summarize the compositional attributes, which should be maintained and/or improved.
3. Define the areas in which building heights should be controlled in the background and the foreground of the views from the key viewpoints.
4. Define appropriate measures or "standards" for protecting the visual integrity of the subjects in each of the views from the key viewpoints.
5. Isolate a minimum number of key viewpoints from which the projected height control planes will provide comprehensive view-protection for all of the other identified key viewpoints.

6. Assess the impact of height controls on the development capacity of affected sites to ensure that as-of-right redevelopment densities are protected.

The authors explain that this is not a linear process and that it necessitates the application of a consensus building process.

Meanwhile, the various charters and international instruments reviewed infer the following points for consideration in the definition and protection of important views:

1. It requires the multi-disciplinary input of many professionals such as planners, architects, lawyers, surveyors, historians, economists, building developers, landscape architects, computer modellers and geographers.

2. It implies value judgements on visual qualities and visual relationships and compositions; these judgements are achieved through consultative processes that involves the public and their conclusions must be transformed into specific measurements of regulation which quantify the term visual integrity.

3. It needs to consider the whole environment, natural, built and urban.

4. It requires long-term visions.

5. It needs to be managed on the basis of values.

6. All developers must be subject to the same rules (private as well as government).

7. All controlling agencies must use the same rules.

8. It is best achieved through education programs for young children as well as mature citizens; it should be promoted through an enhancement and public awareness program.

9. It should be fair.

10. It requires special methods for underwater cultural heritage.

Furthermore, through their guidance for the protection of historic monuments, these documents infer that:

1. The protection of views contributes to creating and maintaining a “sense of place”.

2. Countries signatory to the UNESCO 2005 Convention on the Protection and promotion of the diversity of cultural expressions have a duty in this regard (Canada is a signatory).

3. That countries that intentionally destruct cultural heritage could be subject to Article 8(2)(b)(ix) of the 2005 Rome Statute of the International Criminal Court that states:

“Intentionally directing attacks against buildings dedicated to religion, education, art, science or charitable purposes, **historic monuments**, hospitals and places where the sick and wounded are collected, provided they are not military objectives;”

4. That as signatories to international conventions, countries have obligations to protect heritage, diversity and enjoyment of cultural heritage.

5. That beyond the material evidence, heritage sites can carry a deep spiritual message that must be protected.

Conclusion

From the review of all the international instruments for the protection of cultural heritage in the Annex that follows, it appears that there is a need for the international community of experts in conservation to elaborate principles, definitions and methodologies for identifying and protecting important views to and from world heritage sites as well as other historic places of national or local significance.

Annex

International instruments **For the preservation of natural and cultural heritage**

In chronological order

1931 Athens Charter for the Restoration of Historic Monuments (Athens Conference, 21-30 October 1931) (*Views = No; Guidance = Article III on perspective treatment and removing unsightly elements*)

1954 Convention for the Protection of Cultural Property in the Event of Armed Conflict with Regulations for the Execution of the Convention The Hague, 14 May 1954 (*Views = No; Guidance = general for protection of monuments in event of armed conflict*)

1962 Recommendation concerning the Safeguarding of Beauty and Character of Landscapes and Sites, 11 December 1962 More (*Views = No; Guidance = Lots of guidance on principles, protective measures and education of the public*)

1964 International Charter for the Conservation and Restoration of Monuments and Sites (The Venice Charter) (*Views = No; Guidance = Article 1 and 6 on settings*)

1967 Normas de Quito, 1967 (Informe final de la reunión sobre la conservación y utilización de monumentos y lugares de interés histórico y artístico) (*Views = No; Guidance = General preservation guidance in the context of the Americas and recommendations especially concerning tourism*)

1968 Recommendation concerning the Preservation of Cultural Property Endangered by Public or Private works 19 November 1968 More (*Views = No; Guidance = On how public works can impact historic monuments preservation*)

1972 Convention concerning the Protection of the World Cultural and Natural Heritage Paris, 16 November 1972 (*Views = No; Guidance = Covers built and nature; general guidance on identification, protection, conservation, presentation and transmission to future generations of the cultural and natural heritage; more specific guidance in the Operational Guidelines*)

1972 Recommendation concerning the Protection, at National Level, of the Cultural and Natural Heritage 16 November 1972 (*Views = No; Guidance = On general principles, policies, financial resources, public participation, creation of specialized public services, protective, legal and administrative measures, educational and cultural action and international co-operation*)

1972 Resolutions of the Symposium on the Introduction of Contemporary Architecture into Ancient Groups of Buildings (*Views = No; Guidance = Importance of built heritage and very general principles for introduction of contemporary architecture*)

1975 Declaration of Amsterdam (Congress on the European Architectural Heritage, 21-25 October 1975) (*Views = No; Guidance = On importance of built heritage, local responsibilities, education, holistic approaches, integrated approaches, buffer zones, public support and consultation, youth, legal and administrative measures, specialized techniques and traditional crafts*)

1975 European Charter of the Architectural Heritage (Council of Europe, October 1975) (*Views = No; Guidance = On importance for the whole of Europe, integrated conservation, setting, towns and villages, social balance, importance of education, modern threats, legal, administrative, financial and technical requirements*)

1975 Resolutions on the Conservation of Smaller Historic Towns (ICOMOS General Assembly) (*Views = Yes “Article 5. In the conditions of modern urbanization, which leads to a considerable increase in the scale and density of buildings, apart from the danger of direct destruction of historic areas, there is a real danger that newly developed areas can ruin the environment and character of adjoining historic areas. Architects and town-planners should be careful to ensure that views from and to monuments and historic areas are not spoilt and that historic areas are integrated harmoniously into contemporary life.; Guidance = Lots of guidance on all aspects of conservation of smaller towns*)

1976 Recommendation concerning the Safeguarding and Contemporary Role of Historic Areas 26 November 1976 (*Views = No; Guidance = Lots of guidance on all aspects of conservation of historic areas... importance, urbanization, social role, policies, legal, administrative, technical, economic, and social measures, research, education and information, international cooperation*)

1982 The Florence Charter (Historic gardens and landscapes) (*Views = No; Guidance = Not for protection of views*)

1982 Charter for the Preservation of Quebec's Heritage (Deschambault Declaration) (ICOMOS Canada) (*Views = No; Guidance = On preservation of geographic and human environments, landscapes, individual's responsibilities, public participation*)

1982 Declaration of Dresden (*Views = No; Guidance = Not for protection of views*)

1982 Tlaxcala Declaration on the Revitalization of Small Settlements (*Views = No; Guidance = General on scale, traditional environment of rural settlements and small towns, policies, use of traditional materials, and training of professionals*)

1983 Appleton Charter for the Protection and Enhancement of the Built Environment (ICOMOS Canada) (*Views = No; Guidance = On setting*)

1983 Declaration of Rome (*Views = No; Guidance = Not for protection of views*)

1987 Charter on the Conservation of Historic Towns and Urban Areas (*Views = No; Guidance = On preservation of historic character of historic towns, methods and instruments*)

1987 First Brazilian Seminar About the preservation and Revitalization of Historic Centers (ICOMOS Brazil) (*Views = No; Guidance = On very broad and general principles*)

1989 Recommendation on the Safeguarding of Traditional Culture and Folklore 15 November 1989 (*Views = No; Guidance = Not for protection of views*)

1990 Charter for the Protection and Management of the Archaeological Heritage (*Views = No; Guidance = On threats by development projects*)

1992 A Preservation Charter for the Historic Towns and areas of the United States of America (US/ICOMOS)

1992 Charter for the Conservation of Places of Cultural Heritage Value (ICOMOS New Zealand) (*Views = No; Guidance = General guidance on setting and risk management*)

1993 Guidelines for Education and Training in the Conservation of Monuments, Ensembles and Sites (*Views = No; Guidance = Not for protection of views*)

1994 The Nara Document on Authenticity (Nara Conference on Authenticity in Relation to the World Heritage Convention, held at Nara, Japan, from 1-6 November 1994) (*Views = No; Guidance = On values, authenticity, respect of cultural diversity*)

1996 Principles for the Recording of Monuments, Groups of Buildings and Sites (ICOMOS 1996) (*Views = No; Guidance = On importance of recording for better understanding of values and evolution of cultural heritage*)

1996 Charter for the Protection and Management of the Underwater Cultural Heritage (*Views = No; Guidance = On threats to underwater cultural heritage by construction work*)

1996 Declaration of San Antonio at the InterAmerican Symposium on Authenticity in the Conservation and Management of the Cultural Heritage (*Views = No; Guidance = On the authenticity of cultures and heritage of the Americas, values, mitigation, conservation of overall character and traditions, spiritual meaning, evolution, complexity on deciding what to protect, stewardship, economics, reflection of the true value, integrity, context, identity, use and function, recommendations for architecture and urbanism, archaeological sites, cultural landscapes, and concerning the Nara Document*)

1998 The Stockholm Declaration : Declaration of ICOMOS marking the 50th anniversary of the Universal Declaration of Human Rights (adopted by the ICOMOS Executive and Advisory Committees at their meetings in Stockholm, 11 September 1998) (*Views = No; Guidance = On the right of everyone to partake freely in the cultural life of the community*)

1999 Charter on the Built Vernacular heritage (*Views = No; Guidance = General guidance on importance and issues related to the conservation of vernacular heritage*)

1999 International Charter on Cultural Tourism (*Views = No; Guidance = On communication of significance of heritage to tourists, challenges, formulation of plans and policies to develop detailed, measurable goals and strategies relating to the presentation and interpretation of heritage places*)

1999 Principles for the Preservation of Historic Timber Structures (*Views = No; Guidance = Not for protection of views*)

1999 The Australia ICOMOS Charter for the Conservation of Places of Cultural Significance (The Burra Charter) (Australia ICOMOS) (*Views = Yes “Place means site, area, land, landscape, building or other work, group of buildings or other works, and may include components, contents, spaces and views”; Guidance = On many aspects of heritage conservation, management, approach, knowledge and skills, values, significance, use, visual setting, location, contents, related places and objects, participation, change, maintenance etc.*)

2000 Principles for the conservation of heritage in China (Chinese Principles) (*Views = No; Guidance = On many aspects of heritage conservation and especially on the treatment of the setting*)

2001 Convention on the Protection of the Underwater Cultural Heritage Paris, 2 November 2001 (*Views = No; Guidance = On the necessity of developing special protection methods, threats and complexity for management and protection*)

2003 Indonesia Charter for Heritage Conservation / Piagam Pelestarian Pusaka Indonesia (ICOMOS Indonesia) (*Views = No; Guidance = Not for protection of views*)

2003 Convention for the Safeguarding of the Intangible Cultural Heritage Paris, 17 October 2003 (*Views = No; Guidance = On inclusion and importance of spaces associated with intangible heritage*)

2003 ICOMOS Charter – principles for the analysis, conservation and structural restoration of architectural heritage (*Views = No; Guidance = Not for protection of views*)

2003 UNESCO Declaration concerning the Intentional Destruction of Cultural Heritage 17 October 2003 (*Views = No; Guidance = On “The international community recognizes the importance of the protection of cultural heritage and reaffirms its commitment to fight against its intentional destruction in any form so that such cultural heritage may be transmitted to the succeeding generations”. Also, intentional destruction of cultural heritage is covered by the Rome Statute of the International Criminal Court “Article 8(2)(b)(ix) states: Intentionally directing attacks against buildings dedicated to religion, education, art, science or charitable purposes, **historic monuments**, hospitals and places where the sick and wounded are collected, provided they are not military objectives)*

2003 The Hoi An Declaration on Conservation of Historic Districts of Asia (*Views = No; Guidance = On importance of public participation*)

2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions Paris, 20 October 2005 (*Views = No; Guidance = On protection and promotion of cultural expressions, cultural policies, interculturality*)

2005 Xi'an Declaration on the Conservation of the Setting of Heritage Structures, Sites and Areas, adopted in Xi'an, China by the 15th General Assembly of ICOMOS (2005) (*Views = Yes “Article 4. Understanding the setting in an inclusive way requires a multi-disciplinary approach and the use of diverse information sources. Sources include formal records and archives, artistic and scientific descriptions, oral history and traditional knowledge, the perspectives of local and associated communities as well as the analysis of views and vistas. ; Guidance = This is all about setting, its contribution, documentation, interpretation, conservation, management and public participation*)

3.4 Les énoncés de signification et de valeur du patrimoine mondial contribuent-ils à la protection des perspectives visuelles importantes? / Do World Heritage Statements of Significance contribute to the protection of important views?

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John Pinkerton
(C. Boucher, 2008)

Do World Heritage Statements of Significance contribute to the protection of important views?

Abstract

The paper considers whether a statement of significance for a World Heritage property can be an effective tool in protecting associated important views. It briefly traces the evolution of the use of statements of significance and statements of outstanding universal value within the World Heritage system before examining three cases studies – Tower of London, Cologne Cathedral and Gros Morne National Park. The paper concludes that the concept of statements of significance has not yet been an effective tool in protecting important views, largely due to insufficient experience, but that they do offer some potential to do so. Ultimately, their utility will depend upon the degree to which the nomination/evaluation/inscription process of inscribing a property on the World Heritage Lists defines and captures the importance of views associated with the property.

I have been asked to speak today on the subject of World Heritage statements of significance and important views. Specifically, I have been asked to address the question *Do World Heritage Statements of Significance contribute to the protection of important views?* This is a timely question for me, as it links the current discussion of the value of views, viewsheds and visual integrity with an equally important and ongoing discussion of the concept of “statements of significance” – and their utility - within the processes for implementing the World Heritage Convention. I will, in fact, be participating in a meeting next week at ICCROM’s offices in Rome to discuss “statements of significance” and “statements of outstanding universal value,” in an effort to develop recommendations for the Committee to clarify existing confusion within the World Heritage community and to develop guidelines for developing the kind of statements that the Committee judges to be useful.

In order to answer the question that has been put to me, I propose to give a brief overview of the concept of a statement of significance within the World Heritage system - drawing heavily on a paper that has been prepared by ICCROM for next week’s meeting – and then to examine a number of cases in which the World Heritage Committee has taken an interest in the views surrounding a World Heritage site. My answer to the question *Do World Heritage Statements of*

Significance contribute to the protection of important views? is “not yet, potentially, and it depends.”

Before considering how the World Heritage system has attempted to integrate statements of significance into its procedures, perhaps it is worth thinking about the concept more generally. Here I draw heavily upon the paper that ICCROM has prepared for next week’s meeting and I acknowledge my debt to the authors of that paper.

The concept of a statement of significance has emerged in recent decades from related developments in the field of heritage conservation. During this period, value-based management took the forefront in heritage conservation, shifting the focus from concentrating primarily on the physical fabric of a site, to an approach that incorporates the values and meanings that make a place important. In this approach, effective conservation and management plans have become the crucial strategic document for pursuing conservation and management objectives, and understanding the significance of a place is the key concept in developing an effective conservation and/or management plan. Most of us here are familiar with this approach to heritage conservation, and it has become well established in Australia, New Zealand, the UK, the United States and here in Canada. It is also beginning to take hold in other regions of the world.

Within this approach, a fundamental step in creating a good conservation/management plan is undergoing a significance assessment and writing a statement of significance for the site or property in question. This is a typically short statement, outlining the importance of the site and its components. Precisely defining the nature and degree of significance of a property through such a statement can offer managers and stakeholders a concise description of the most significant aspects of the site to conserve and knowing a site’s significance provides managers with a helpful tool when considering management alternatives. Further, a statement of significance allows the importance and meaning of a site to be communicated to a broad audience of stakeholders, to create a better understanding of the site, and to promote participation in site management and conservation by a wide variety of people or groups.

How, then, has the World Heritage system integrated this concept and how effectively has it done so?

The concept of a statement of significance for World Heritage sites was first introduced into the *Operational Guidelines for the Implementation of the World Heritage Convention* in the mid 1990s, when it appeared in the section of the document describing the format and content of nomination dossiers. In the context of providing a *Justification for Inscription* of the nominated property, States Parties were, as of 1997, “encouraged to provide information and documentation on ... [a list of] items... [including] a) Statement of Significance.” Though the *Operational Guidelines* did not explain the content of a statement of significance, the Explanatory Notes adopted at the Committee’s 20th session give some additional guidance, notably:

the statement of significance should make clear what are the values embodied by the site. It may be a unique survival of a particular building form or habitat or designed town. It may be a particularly fine or early or rich survival and it may bear witness to a vanished culture, way of life or ecosystem. It may comprise assemblages of threatened species, exceptional ecosystems, outstanding landscapes or other natural phenomena..

It is interesting to note that this additional guidance draws upon terms that are found in the ten criteria that the Committee was using for judging whether a nominated property was considered to be of “outstanding universal value.” This suggests that a statement of significance was intended, in the World Heritage context, to describe the values that the Committee judged to be so significant as to justify the property’s inscription on the World Heritage List.

Such a conclusion can be supported by terminology introduced into the discussion of revisions of the *Operational Guidelines* during the period of 2000-2005, a major exercise that culminated in significantly revised and improved guidelines coming into effect in 2005. During this process, the term “statement of World Heritage values” appeared, as an alternative to statement of significance, adding clarity - perhaps - and a greater emphasis on the World Heritage values of properties inscribed on the List. However, the use of this term was short-lived, as it was itself

replaced by statement of outstanding universal value by the time the Committee held its 25th session in Helsinki in December 2001. This is the term that was ultimately integrated into and adopted with the 2005 *Operational Guidelines*. In relatively short order, therefore, and before the Committee had even provided definitive guidance about the meaning of “statement of significance,” this term was superseded by “statement of outstanding universal value.”

The details of the debate during this time about “statement of significance” vs “statement of World Heritage value” vs “statement of outstanding universal value” are buried in the reports of various expert working groups charged with recommending revisions to the *Operational Guidelines*, and the reports of World Heritage Bureau and World Heritage Committee meetings of this time, and need not be recounted here. However, it is instructive to note that some participants in the discussion suggested that the term “World Heritage values” was a new term, not found in the Convention, that should be avoided, while others expressed concern that “Statement of Outstanding Universal Value” might have the effect of limiting the application of the Convention to only a sub-set of a property’s values. From this perspective, the debate turned on whether the conservation of a World Heritage site referred to the conservation of *all* value associated with the site or only those considered to be of Outstanding Universal Value.

Leaving the debates of the past behind, the question to ask now is whether the accepted term and concept - “Statement of Outstanding Universal Value” - is clearly defined and useful, in particular, for our purposes with respect to protecting important views associated with a World Heritage site. The existing description and intended use of these statements is found in paragraphs 154 and 155 of the *Operational Guidelines*.

The key elements of a Statement of Outstanding Universal Value, according to this guidance are:

- a summary of the Committee’s determination that the property has outstanding universal value
- identification of the criteria under which the property is inscribed
- assessment of the conditions of integrity or authenticity
- requirements for protection and management in force
- the statement to be used for future protection and management of the property

While the first two of these elements seem straightforward and the requirement to include an assessment of the property's authenticity and/or integrity are also easily understood, "the requirements for protection and management in force" would seem to introduce something foreign into a statement based on values. One could ask – at the considerable risk of confusing things further - whether the statement described in paragraph 155 could not be described more appropriately as a "statement of inscription", consisting of, first, a statement of outstanding universal value (that is, the determination that the property has outstanding universal value, the applicable criteria, and the assessment of authenticity and/or integrity) and, second, a statement of the protection and management required to assure future conservation of the property's outstanding universal value, authenticity and/or integrity.

Further detail and guidance about these statements is included in Annex 5 of the guidelines, describing the required contents of a World Heritage site nomination. In the section titled *Justification for Inscription*, the nomination is to include, first, *Criteria under which inscription is proposed (and justification for inscription under these criteria)* and then a *Proposed Statement of Outstanding Universal Value*. The guidance for preparing this proposed statement reads:

Based on the criteria used above, the proposed Statement of Outstanding Universal Value should make clear why the property is considered to merit inscription on the World Heritage List (see Paragraphs 154-157 of the Operational Guidelines). It may be a unique survival of a particular building form or habitat or designed town. It may be a particularly fine or early or rich survival and it may bear witness to a vanished culture, way of life or eco-system. It may comprise assemblages of threatened endemic species, exceptional eco-systems, outstanding landscapes or other natural phenomena.

Interestingly, the bulk of this text is no different from the guidance provided in 1997 when the term used was "statement of significance"! It is clear that the World Heritage system has been challenged by the concept of documenting, in a concise statement of some kind, the importance,

at a global level, of the places that it determines to warrant inscription on the World Heritage List.

The current guidance in the *Operational Guidelines* was first put into effect at the Committee's 31st session in Christchurch in 2007. At that meeting, the Committee adopted, for the first time, statements of outstanding universal value for the properties it inscribed on the World Heritage List. In many respects, therefore, it remains to be seen whether a statement of outstanding universal value is a useful tool for the protection and management of a World Heritage site, including the protection of important views.

I have spent this time giving an overview of the history of statements of significance and outstanding universal value within the World Heritage context to support the first part of my answer to the question posed to me. I believe that the concept of a statement of significance or a statement of outstanding universal value has not been sufficiently developed, well enough understood or applied with sufficient consistency to make it a useful tool, at this time, in protecting important views.

Recognizing that there is still work to be done to develop this tool further within the World Heritage system, I would like to suggest that it does have the potential to protect views, but only insofar as views are clearly defined as a part of the outstanding universal value or the conditions of authenticity and/or integrity of an inscribed property. A statement of outstanding universal value can be a tool to protect views associated with a World Heritage site, but only if the analysis of the property leading to the inscription of that site is clear and complete. A statement of outstanding universal values should document the Committee's determination that a property meets the criteria and conditions for inscription – if the process of reaching that determination includes no reference to important views, visual integrity or viewsheds, then the statement of outstanding universal value cannot be expected to be a useful tool to protect them.

To explore the potential utility of these statements further, it is interesting to examine a number of cases in which the World Heritage Committee has expressed concerns about threats to important views associated with particular World Heritage sites and, recognizing that a statement

of significance or outstanding universal value was not required at the time these sites were inscribed, ask whether such a statement might have helped in the discussions of how to mitigate these threats. I would like to discuss the Tower of London, Cologne Cathedral and Gros Morne National Park.

Tower of London.

As many of you may know, since 2003, the Committee has had an ongoing concern about high-rise development in London and its impact on the visual setting of the Tower of London World Heritage site.

The Committee inscribed the Tower of London on the World Heritage List at its 12th session (Brasilia, 1988) on the basis of criteria C(ii)(iv). The Committee made this decision having received ICOMOS' July 1998 evaluation and recommendation that stated "ICOMOS fully recommends that the Tower of London be included [on the World Heritage List] on the basis of criteria II and IV." The evaluation continued by describing how these two criteria were fulfilled:

Criterion II. A monument symbolic of royal power since the time of William the Conqueror, the Tower of London served as an outstanding model throughout the kingdom from the end of the 11th century. Like it, many keeps were built in stone, e.g. Colchester, Rochester, Hedingham, Norwich or Carlsbrooke Castle on the Isle of Wight.

Criterion IV. The White Tower is the example par excellence of the royal Norman castle in the late 11th century. The ensemble of the Tower of London is a major reference for the history of medieval military architecture.

As was the practise at the time, the Committee's decision to inscribe the Tower of London was recorded in a rather perfunctory fashion, simply noting in the meeting record the name of the property, the number assigned to it, the name of the State Party where it was located and the criteria under which it was inscribed. In the absence of any more detail about the decision, one must conclude that the Committee fully endorsed ICOMOS' recommendation and inscribed the Tower of London as a "monument symbolic of royal power" and "the example par excellence of

the royal Norman castle in the late 11th century.” However, in ICOMOS’ recommendation and in the Committee’s decision, there is a brief reference to the visual relationship between the Tower and its surrounding urban environment, foreshadowing, perhaps, a potential issue for the Committee and the UK.

In its evaluation of the nomination, ICOMOS included an observation stating:

ICOMOS draws the Committee’s attention to the inconsistent value of the surroundings of the Tower of London. Alongside certain remarkable and historically valuable elements, such as Tower Bridge, oversized buildings have increasingly been built in the Docks area. The most regrettable one is the Tower Hotel, which seriously modifies the urban landscape in the St. Katherine’s dock area and diminishes the monumental value of the Tower of London. ICOMOS expresses the wish that the Committee recommend that the United Kingdom authorities make strenuous efforts to protect the surroundings of the Tower of London in order to prevent any further abuse of this nature.

In 1988, the Advisory Bodies’ recommendations were first considered by the World Heritage Bureau before being discussed by the Committee several months later. As such, the United Kingdom had the opportunity to provide written assurances to the Committee that the surroundings of the Tower would be protected. The Committee’s decision to inscribe the Tower therefore included an expression of regret over the building of the Tower Hotel, but also “took note of the assurances of the United Kingdom authorities as to protection henceforth to be granted to the environment of the Tower of London.” Notwithstanding these assurances, the Committee has found itself faced with difficult issues surrounding development in London and its impact on the Tower of London World Heritage site.

I believe the case of the Tower of London illustrates the potential utility of a statement of significance or statement of outstanding universal value. Had there been a requirement, in 1988, for a statement of significance or statement of outstanding universal value as described above, is

it possible to imagine that the Committee would have adopted a statement with specific reference to views of or from the Tower, based on ICOMOS' recommendation? The decision-making process that led to inscription of the Tower of London addressed all the elements captured by paragraph 155 of the current *Operational Guidelines* – a summary of the Committee's determination that the Tower has outstanding universal value according to criteria C(ii)(iv), an assessment of its authenticity and integrity, and requirements for future protection and management – and a statement of significance or statement of outstanding universal value could have codified these elements in such a way as to clearly document management and conservation expectations for the future. In the absence of the requirement to adopt such a statement, however, the full scope of the decision was not adequately documented and the Committee's understanding of the importance of the relationship between the Tower and its urban landscape not clearly communicated. As a result, the Committee and the UK authorities find themselves discussing the issue annually, despite the apparent resolution of the issue 20 years ago at the time of inscription.

Cologne Cathedral

In 1996, the Committee inscribed Cologne Cathedral on the World Heritage List “on the basis of cultural criteria (i), (ii) and (iv) considering that the monument is of outstanding universal value being an exceptional work of human creative genius...” In so doing, it concluded the nomination and inscription process with a decision that repeated, in a number of ways, the decision for the Tower of London, and set the scene for similar difficulties with German authorities in recent years.

ICOMOS' evaluation of the nomination was very positive and left no doubt about its unqualified recommendation to inscribe the property. Its report to the Committee did, however, make an important observation. ICOMOS noted that “the nomination dossier gave no indication of any buffer zone around the Cathedral, nor of town planning regulations in the city of Cologne. In its report the ICOMOS expert mission made a specific proposal for a buffer zone. The State Party has accepted this proposal and has also supplied information about planning protection.” The Committee obviously accepted the seriousness of this issue, as it suggested to Germany, as part of its decision to inscribe the Cathedral, “that protective legislation should be set up which would ensure that new constructions around the property would be in conformity with the architectural significance of the Cathedral.”

As was the case with the Tower of London, the decision-making process that led to inscription of the Cologne Cathedral addressed all the elements captured by paragraph 155 of the current *Operational Guidelines* and a statement of significance or statement of outstanding universal value could have recorded these elements in a way that clearly documented the Committee's expectations about future management and conservation of the site. In particular, such a statement could have clearly described the relationship between "the monument [that] is of outstanding universal value..." and future "new constructions around the property" in an effort to "ensure conformity with the architectural significance of the Cathedral." Insofar as that relationship was understood to be a visual one, the Committee could have documented and communicated its expectations more completely and more clearly.

Despite the fact that the Committee expressed concern about possible new constructions in the vicinity of the Cathedral at the time of inscription and suggested a mechanism by which to avoid future problems, in 2003 it found itself faced with potential building development projects in Cologne that caused serious concerns about the World Heritage status of the Cathedral. Over the course of the next few years, extensive efforts were undertaken to address these concerns, but not before the Cathedral was inscribed on and then removed from the List of World Heritage in Danger. It is difficult to conclude that a clearly written statement of outstanding universal value, based in part on an analysis of the important views to and from the Cathedral and adopted at the time of inscription, would not have been helpful in addressing these problems.

Gros Morne

The last case I would like to discuss very briefly is an example from closer to home, Gros Morne National Park in Newfoundland and Labrador. In choosing a World Heritage site inscribed for natural values, I hope to illustrate that the questions raised by the issue of important views are not necessarily restricted to cultural heritage.

Gros Morne was inscribed on the World Heritage List in 1987 on the basis of criteria vii and viii, in recognition of its spectacular natural beauty and its record of the Earth's geological history.

Situated in Western Newfoundland, it is a forested, coastal landscape and its boreal forest ecosystem extends from the coast eastward into the centre of the province.

In the late 1990s, controversy erupted in Newfoundland about the proposal to undertake clear-cut logging in the watershed of the Main River, to the east of Gros Morne. The World Heritage Committee soon took an interest in this issue and at its 24th session (Cairns, 2000) was told by IUCN that “logging outside the Gros Morne National Park could affect the exceptional natural beauty of the site.” Given that the proposed logging was always intended to be outside the park, this concern must have been based on the belief that the exceptional natural beauty of Gros Morne was inextricably linked with the natural beauty of the surrounding landscape, or, in other words, *with everything* that could be seen from within the park. In terms of protecting important views, such a position would raise serious challenges for park managers, who are ultimately only responsible for what happens within park boundaries.

At the time Gros Morne was inscribed on the World Heritage List, there was no requirement for any kind of statement of significance or statement of outstanding universal value. However, in 2006, the Committee did adopt a statement of significance for Gros Morne (and the other Canadian World Heritage sites), based on the decision made in 1987. This statement gives no hint that views from the park outward to the surrounding landscape are a significant part of its natural beauty, nor does it even refer to the boreal forest landscape specifically. Rather, it notes that “the fjords, waterfalls and geological structures of the park combine to produce a landscape of high scenic value” and describes how the park satisfies criterion vii: “Gros Morne National Park, an outstanding wilderness environment of spectacular landlocked, freshwater fjords and glacier-scoured headlands in an ocean setting, is an area of exceptional natural beauty.”

These three cases illustrate my conclusion about the potential value of a statement of outstanding universal value for protecting important views. *If* views are considered important to the property’s outstanding universal value during the nomination and inscription process and *if* the conclusions of this process are clearly and completely recorded, then a statement of outstanding universal value should be able to contribute to protecting important views.

Conclusion

In my view, a statement of outstanding universal value is an accountability tool within the World Heritage system. It is used to document the decisions, expectations and responsibilities of the World Heritage Committee, a State Party and a site manager at the time a property is inscribed on the World Heritage List. The Committee grants World Heritage status to a property when it agrees that the property has outstanding universal value, authenticity and/or integrity. It grants this World Heritage status with the expectation that the State Party will conserve it for the future. The State Party, in turn, seeks this status for its property and, in exchange, agrees to conserve its outstanding universal value, authenticity and/or integrity into the future by implementing the protection and management measures that the Committee has agreed are sufficient. The Committee holds the State Party accountable for conserving the property by implicitly reviewing and renewing its World Heritage status at each annual Committee meeting.

All of these agreements, expectations, responsibilities and accountabilities should be clearly codified in the statement of outstanding universal value. If such a statement does not describe the importance of views associated with the outstanding universal value of the property, it will not be a useful tool for protecting those views.

Do World Heritage Statements of Significance contribute to the protection of important views?
Not yet - because we don't really know how to use them. *Potentially* - if we use them to carefully document all parts of the decision that go into inscribing a property on the World Heritage List.
It depends – on whether everyone agrees that important views are relevant to the outstanding universal value of a given World Heritage site.

References

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3.5 La mise en application de l'approche typo-morphologique protège-t-elle les perspectives visuelles importantes? / Does the application of a typo-morphological approach protect important views?

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Gérard Beaudet
(C. Boucher, 2008)

L'approche typomorphologique permet-elle de protéger les perspectives visuelles importantes » ?

Pour pouvoir proposer une réponse à la question qui m'a été posée, il importe, d'entrée de jeu, de rappeler une distinction entre les configurations visuelles et les valorisations visuelles. Si les premières relèvent d'une objectivité « mesurable », les secondes appartiennent à l'univers des valeurs, donc de la subjectivité. Certes, on peut montrer que certaines configurations spatiales constituent de véritables mises en scène qui ont été pensées comme telles. C'est le cas, par exemple, des places de la Renaissance, des aménagements baroques dont la Rome des papes aura été le terreau au XVII^e siècle, ou encore des percées haussmanniennes qui ont essaimé dans toute l'Europe après avoir été expérimentées à Paris. Il n'en reste pas moins que ces configurations ont constitué des vues remarquables parce qu'elles exprimaient les sensibilités de l'époque. Qu'elles aient été, pour la plupart, durables, n'invalide pas cette proposition. En revanche, il est toujours utile de se rappeler que ce que nous valorisons ne l'a pas toujours été. En font foi les jugements portés par Charles De Brosses, ci-devant comte de Tournay, baron de Montfalcon, seigneur de Pregny, de Chambezy, de Vezins et de Previsin, dit le « président de Brosses, grand voyageur et auteur des Lettres d'Italie (1739-40), sur Saint-Marc-de-Venise, qu'il trouvait d'un goût misérable, et sur le Palais des Papes d'Avignon, dont il soutenait qu'il était méchamment bâti.

Par ailleurs, il est aussi possible de montrer que de nombreuses configurations spatiales relativement banales en ce qui concerne les intentions qui ont présidé à leur aménagement ou à leur évolution peuvent être fortement valorisées. La perspective que la rue des Ursulines de Trois-Rivières offre sur le couvent éponyme en constitue un bon exemple. Certes, on a « joué » de cette perspective, comme le montrent la niche et le cadran solaire visibles sur le mur latéral du corps principal du bâtiment. Mais il n'en reste pas moins que, dans l'ensemble, la valorisation de ce morceau de paysage urbain est davantage le résultat de nos sensibilités que celui d'un geste réfléchi.



La place de l'église dans le Vieux-La-Prairie, un exemple d'une configuration vernaculaire aujourd'hui grandement appréciée davantage pour ses qualités plastiques que pour ses potentiels de place publique, ces derniers ayant été grandement altérés par les changements des modes de vie et la place prépondérante occupée par l'automobile.

Photo : G. Beaudet

La recherche du pittoresque qui a accompagné le développement du tourisme en deuxième moitié du XIX^e siècle, a favorisé la construction d'un répertoire extrêmement étendu de vues urbaines dont la gravure, mais surtout la photographie et la carte postale ont permis la diffusion, au point où certaines sont devenues de véritables icônes. Or, plusieurs de celles-ci, qu'elles soient de proximité (une rue sinueuse, l'angle d'une place, un immeuble à l'architecture inusités, etc.) ou de vaste étendue (un panorama urbain, une large avenue ouverte sur l'horizon, etc.), n'avaient pas été d'emblée conçue autrement qu'en regard d'impératifs fonctionnels ou d'une adaptation optimale aux conditions de terrain.

De nos jours, de telles émergences opèrent toujours, comme en fait foi la transformation d'une vue parmi tant d'autres sur le dôme de la cathédrale Saint-Paul, au cœur de Londres, en un spectaculaire corridor visuel articulé à la passerelle du millénaire lancée en travers de la Tamise. À Montréal, le glissement des activités portuaires vers l'aval et la réappropriation, à des fins publiques, du Vieux-Port et de l'embouchure du canal de Lachine ont créé des opportunités de valorisation visuelles qui ont capté des assemblages morphologiques qui sont essentiellement des compositions aléatoires, mais n'en comptent pas moins parmi les vues les plus fortement valorisées.



Le Vieux-Montréal, vu du Vieux-Port. Ce panorama, libéré par le glissement vers l'aval des activités portuaires, montre que l'évolution des dynamismes urbains peut créer des opportunités visuelles que les acteurs de la production de la ville n'avaient pas envisagées.

Photo : G. Beaudet

La dimension perceptuelle des configurations spatiales a depuis longtemps retenu l'attention d'observateurs et de concepteurs. On retiendra, parmi ceux dont l'influence reste marquante, Camillo Sitte (1843-1903) architecte et historien de l'art, documentaliste de la ville ancienne, auteur de *L'art de bâtir les villes* (1889), Patrick Geddes (1854-1932) biologiste, écologiste, sociologue et urbaniste, créateur de la démarche inventaire-analyse-intervention, créateur d'un observatoire urbain et initiateur de la chirurgie conservatrice, Gustavo Giovannoni (1873-1943) architecte, historien de l'art, ingénieur et urbaniste, inventeur de la notion de patrimoine urbain et auteur de *L'urbanisme face aux villes anciennes* (écrit de 1913 à 1931), Sir Frederick Ernest Gibberd (1908-1984) architecte et architecte paysagiste, auteur de *Town Design* (publié en 1953), ainsi que Kevin Lynch (1918-1984), urbaniste, auteur de *Image of the City* (publié en 1960) et de nombreux autres ouvrages sur la forme urbaine.

Tous ces auteurs ont exploré, chacun à sa manière, les liens entre les dimensions objectives des formes urbaines et leur appréciation visuelle. S'inscrivant en quelque sorte dans le sillage des travaux de ces auteurs – et de nombreux autres –, la typomorphologie peut apporter une réponse à la problématique de la protection des percées visuelles significatives.

Rappelons que cette approche a été développée d'abord en Italie, à compter des années 1950, en réaction à ce qui était considéré par certains comme une perte de la compétence de bâtir et à l'indifférence de nombreux architectes modernes aux environnements bâtis d'accueil de leurs projets. En développant des outils cognitifs et analytiques destinés à cerner les règles de

formation et de transformation des milieux bâtis et à en définir les limites de transformabilité, la typomorphologie propose un cadre de référence susceptible de mieux fonder l'intervention.

De ce point de vue, la démarche peut donc contribuer à protéger les perspectives visuelles importantes, d'une part, en favorisant une compréhension objective de la configuration spatiale tridimensionnelle des espaces qui définissent ces perspectives et, d'autre part, en révélant les limites de transformabilité, c'est-à-dire en signalant qu'au-delà d'une certaine ampleur, les transformations de la morphologie d'un lieu lui font perdre certains de ses caractères distinctifs.

Cette limite de transformabilité comporte toutefois une part de subjectivité quand on se place d'un point de vue perceptuel. Ce qui est considéré acceptable par un expert ne l'est en effet pas nécessairement par un résident ou un visiteur et, inversement, ce qui est tolérable pour un résident ne l'est pas nécessairement pour un expert. Certaines des premières expériences de protection de perspectives visuelles significatives ont incidemment montré cette part de subjectivité.

L'adoption, en 1902, par le Parlement britannique d'une loi visant à protéger une vue s'étendant des collines de Richmond au dôme de Saint-Paul consacrait en quelque sorte une arcadie que les poètes et les peintres, dont Peter Tillemans, Joseph W. Turner et Thomas C. Hofland avaient célébré tout au long des XVIII^e et XIX^e siècles. Or, pour les défenseurs de ce qui était « by universal consent, the finest (view) within a few miles of London indeed, of its kind, it is difficult to surpass anywhere²⁷ », la seule protection valable consistait à soustraire les lieux environnant les collines à toute forme de développement. Aussi procéda-t-on à de nombreuses acquisitions de propriétés de manière à en préserver les caractères distinctifs. Ailleurs en Angleterre, le National Trust s'est porté acquéreur de plusieurs propriétés, dont *Gibbons Gate Field* et *Miller's Field* afin de préserver l'intégrité d'une campagne célébrée par le peintre Constable. Dans l'un et l'autre cas, l'avenir des occupations concrètes aura été subordonné à un idéal correspondant aux lieux représentés.

²⁷ *The Queen's London : a Pictorial and Descriptive Record of the streets, Buildings, Park and Scenery of the Great Metropolis* (1896).

En Italie, la loi de protection des monuments est amendée en 1939 pour y inclure la sauvegarde du paysage. Travaillant dans sa ville natale dans les années 1950, le célèbre archéologue Ranuccio Bianchi Bandinelli propose de conférer à Sienne et à son site le statut de monument global. Il s'agissait en quelque sorte, en empruntant à l'outillage conceptuel de la conservation architecturale, de conférer un caractère unitaire à un paysage considéré comme une forme bâtie achevée. L'attribution d'un statut aurait permis ici de réaliser ce que les acquisitions foncières devaient permettre en Angleterre.

Mais les choses se compliquent encore davantage dans certaines circonstances associées à des temps longs. On sait en effet que l'appréciation en mode paysager d'un lieu relève plus du regard – c'est-à-dire du construit culturel – que de la simple mécanique de la vue. En d'autres termes, les perspectives visuelles importantes ne coïncident pas nécessairement avec un état morphologique donné. Québec et Montréal en fournissent des exemples. Dans l'un et l'autre cas, des peintres puis des photographes ont célébré des panoramas urbains remarquables et remarqués. Or, malgré le passage du temps et des transformations parfois spectaculaires des profils urbains, les points de vue appréciés au tournant du XVIII^e au XIX^e siècle le restent aujourd'hui. À Québec, les vues depuis Lévis, sur la rive droite du Saint-Laurent, ou depuis la pointe sud-ouest de l'île d'Orléans, restent des classiques de l'iconographie consacrée à la vieille Capitale, même si le célèbre Château Frontenac coiffe désormais de son imposante masse le promontoire²⁸.

À Montréal, les vues depuis le mont Royal en direction de l'île Sainte-Hélène et celles depuis cette dernière en direction du premier ont été l'objet de très nombreuses représentations. Jusque dans les années 1930, cette perspective croisée mettait en scène l'actuel Vieux-Montréal, que dominaient les tours de l'église Notre-Dame et les silos-élévateurs à grains, ainsi que les quartiers résidentiels s'étendant jusqu'aux glacis de la montagne. Puis, peu à peu, une imposante palissade d'édifices en hauteur s'est dressée en travers du champ visuel, au point où, depuis les années 1960, s'est imposé un *skyline* à l'américaine. Malgré tout, rares sont ceux qui n'apprécient pas ce massif urbain, particulièrement lorsque embrassé depuis l'observatoire du chalet du parc du Mont-Royal.

²⁸ Il serait incidemment extrêmement hasardeux de proposer de nos jours une telle construction dont on peut être assuré qu'elle soulèverait un tollé unanime. Or, comme la Tour Eiffel, dont la construction avait été décriée, est devenue une icône parisienne, le Château est aujourd'hui partie prenante de l'imaginaire de la Ville de Québec.



Ces deux photographies prises à environ un siècle d'intervalle montrent que l'observatoire du chalet du parc du Mont-Royal n'a rien perdu de son attrait, même si ce qu'il permet de voir s'est radicalement et irrémédiablement transformé.

Source : Musée McCord

En revanche, la multiplication, au centre-ville, des édifices en hauteur comportant une forte emprise au sol, en fermant graduellement les vues, particulièrement celles sur le mont Royal, a peu à peu conféré à certains corridors visuels, au premier chef celui de l'avenue McGill College, un statut patrimonial. Désormais, on se montre soucieux de l'évolution de l'encadrement architectural de ces perspectives visuelles nées.

Ces deux cas de figure n'invalident évidemment pas la pertinence des apports de la typomorphologie. Ils montrent toutefois que les valorisations visuelles n'émanent pas des configurations spatiales des lieux, mais y sont tantôt sensibles, tantôt indifférentes, sans qu'il soit véritablement possible d'établir les filiations qui conduisent des unes aux autres.

Il n'en reste pas moins que l'ampleur des bouleversements qui peuvent affecter les cadres bâtis auxquels on associe des perspectives visuelles d'intérêt peut justifier la mise en œuvre d'outils susceptibles de fonder les limites à l'intérieur desquelles des transformations pourraient être acceptées. L'application du principe de précaution pourrait incidemment suffire à asseoir la pertinence de telles mesures.

Mais le problème qui se pose dorénavant tient à ce que la question des perspectives visuelles ne peut plus être abordées en se confinant à l'intérieur d'ensembles bâtis passablement homogènes et bien circonscrits, pas plus qu'elle ne peut se résumer au maintien d'un profil urbain se dégageant au-dessus de périphéries fortement dégagées. Plusieurs « dossiers chauds » concernent en effet les voisinages étendus au milieu desquels se situent des ensembles d'intérêt patrimonial, des voisinages à partir desquels on découvre ces ensembles ou qui en constituent le cadre d'inscription visuelle.

Les perturbations réelles ou anticipées sont habituellement associées à des changements d'échelle (par exemple dans le cas d'édifices de grande hauteur) ou à des insertions d'ouvrages imposants (par exemple un pont). Dans de tels cas, la typomorphologie est d'autant moins performante qu'il ne s'agit pas d'objets isolés qui seraient insérés dans un environnement donné, mais de composantes d'un système qui tend en quelque sorte à se substituer à un système plus ancien. C'est notamment ce qui s'est produit à Montréal où un centre-ville à l'américaine s'est graduellement substitué aux voisinages antérieurs d'inspiration georgienne. Si les premiers gratte-ciels sont apparus comme autant d'intrusions isolées, ils ont tôt fait de faire système, créant du même coup un contrepoint au Vieux-Montréal où de telles intrusions ont été limitées. Aujourd'hui, deux imposants ensembles morphologiques cohabitent de manière relativement harmonieuse. On peut toutefois raisonnablement suggérer que si nos préoccupations actuelles avaient émergé dans les années 1960, on aurait assisté à la multiplication des batailles pour empêcher la construction des édifices en hauteur qui fondent aujourd'hui la personnalité du centre-ville et définissent un profil urbain apprécié autant des Montréalais que des visiteurs.

Il ne s'agit évidemment pas de déduire de cet exemple que toute préoccupation est mal avisée et que toute intervention est vaine. Il s'agit plutôt de reconnaître qu'une approche à la pièce est condamnée à des réactions défensives dont on voit bien, en s'attardant à certains dossiers concernant les villes inscrites sur la liste du patrimoine mondial, qu'elles imposent la prise en charge de dynamiques métropolitaines qui se déploient sur des superficies qu'il serait illusoire de penser soumettre à des règles qui ont été élaborées pour des périmètres restreints.

Mais il s'agit aussi de réaliser que les pressions immobilières auxquelles répondent certaines des initiatives qu'on cherche à contrer sont engendrées par le statut de protection qui, en sacralisant les lieux et en associant des interdicts spatiaux quant aux transformations acceptables en ces mêmes lieux, reportent à leur périmètre les potentiels de plus values.

Dans les circonstances, on peut se demander si le développement d'une typomorphologie à l'échelle des territoires où se déploient ces dynamiques est réaliste, d'autant plus que l'examen des différentes échelles spatiales et temporelles montre que la problématique change au gré des échelles de référence. Par ailleurs, il semble bien qu'on est moins confronté à des rapports de formes appartenant à un même univers qu'à des rapports de voisinage entre, d'une part, des expressions d'une urbanisation corrélée à l'idée de ville et, d'autre part, des expressions davantage liées à une urbanisation généralisée. Finalement, on doit se demander comment composer à la fois avec des voisinages formels dont les étendues sont souvent inférieures au kilomètre et des rapports visuels s'étendant pour leur part sur plusieurs kilomètres.

Session III: Les modèles pour évaluer l'impact du développement sur les perspectives visuelles importantes

Session III: Models for Assessing Impacts of Development on Important Views

Président / Chair : Larry Ostola, Directeur général, Lieux historiques nationaux, Parcs Canada, Gatineau / Director General, National Historic Sites, Parks Canada, Gatineau

Rapporteur 3: Sophie Morin, Étudiante, M.Sc.A., Conservation de l'environnement bâti, Université de Montréal / Student, M.Sc.A., Conservation de l'environnement bâti, Université de Montréal

3.6 L'approche britannique de l'analyse de l'impact visuel / Britain's approach to Visual Impacts Analysis

Sue Cole, Section du Patrimoine mondial, English Heritage, Londres / English Heritage, London, U.K.



Sue Cole
(C. Boucher, 2008)

Britain's approach to Visual Impact Analysis

Abstract

The UK protects its historic environment through designations and through its planning and development control system. Both systems work in parallel and complement each other. Traditionally these have given protection of specific places or points but much more emphasis is being placed on protecting areas.

This has led to work in several parts of the country looking at how this can best be done. The most advanced work has been done in London.

London is made up of 33 autonomous Boroughs, each of which is planning authorities. The most data available shows London contains 3.12 million dwellings and 3.24 million households (source ODPM) and there are over 100,000 planning applications per year. Boroughs work together to assess impacts of cross boundary applications but inevitably local interests can take precedence. In 2000 AD the Greater London Authority²⁹ came into being with an Executive Mayor whose priority was economic growth and world pre-eminence for London.

²⁹ Its predecessor the Greater London Council was abolished in 1988

The 2004 London Plan – the Regional Spatial Planning Strategy for London – contained a proposal for reviewing Regional Planning Guidance RPG3A which protected 10 long distance views of St Paul’s Cathedral and the Houses of Parliament. This resulted in the 2007 London View Management Framework a strategic document which identifies 26 specified views (with one or more viewing place), viewing corridors, backdrops, front and middle ground assessment areas and sets out the methodology for assessing impact of development³⁰. This has resulted in greater protection for short distance views. This is still a high level document and to complement this English Heritage has prepared a more detailed methodology for assessing the historical significance of views³¹. This comprises two parts; the first is a baseline survey which ascribes values to heritage items and to the view and then is issued for public consultation. The second is a methodology for developers to follow to enable them to assess the impact of a particular proposal. Seeing the History in the View is currently out for public consultation.

Pilot Assessments have been prepared of key views into and out of the Westminster World Heritage Site and these are being considered by the main Westminster World Heritage Site stakeholders before wider consultation. A view of the Tower of London has been similarly assessed.

Key lessons coming out of the whole process can be summarised as this

- *Views mean different things to different people and differ according to season, time of day or night etc*
- *It is essential to understand what is important about the view*
- *It is essential to agree on view assessment points and places*
- *It is essential to agree on a clear, robust methodology and terminology to be used in all cases*
- *It is essential to put in place protective policies in strategic and local planning documents and to have clear identification of what views are important and why in*

³⁰ The London View Management Framework <http://www.london.gov.uk/mayor/strategies/sds/docs/spg-views-final-all.pdf>

³¹ English Heritage Seeing the History in the View <http://www.english-heritage.org.uk/server/show/ConWebDoc.13380>

World Heritage Site Management Plans. Clear statements of Outstanding Universal Value are required to enable developers to assess the impact of their proposals on OUV.

These are still early stages and much more work needs to be done eg developing a London wide computer modeling system. Other parts of the UK are now showing interest in this approach and it will be interesting to see how the methodology evolves.

Introduction

The UK has long protected its heritage through designation of archaeological sites and historic buildings and through its planning and development control system. The first Act of Parliament to protect archaeological monuments was passed in 1888 with legislation to protect buildings of “special architectural, historic or architectural interest” enacted in 1923. Over the last twenty or so years emphasis has been placed on protecting the site and its context; this is reflected in the draft Heritage Protection Bill April 2008 which has recently been released for public consultation (http://www.culture.gov.uk/NR/rdonlyres/D1933A0E-14F6-4AE0-8DDF-E6745380E88B/0/hrp_whitepaper_doc1.pdf).

In parallel to, and complementary with, designation lies the UK Planning and Development Control system. The first Planning Acts of the twentieth century were consolidated into the Town and Country Planning Act of 1948 and have been subsequently refined, enhanced and clarified by legislation and case law into the system we have today.

The UK as a plan led system with regional spatial strategies and local development frameworks with statements of community involvements slowly replacing the old county and local plans. Government issues national guidance – Planning Policy Guidance (now Planning Policy Statement) and circulars to set out how regional and local authorities should respond to issues. PPG 15 - Planning and the Historic Environment – and PPG 16 – Archaeology and Planning – set out how Government expects to see Local Planning Authorities handle proposals affecting the historic environment under the development plan and control systems. Other legislation derives from Europe enacted into UK law such as Environmental Impact Assessment Legislation.

Regional and Local authorities are expected to have policies and maps identifying and protecting the historic environment within their Plans. In some case more detailed advice and guidance is prepared on specific topics or areas and this is often aimed at householders or developers.

A good example of such supplementary guidance is the protection given to key views and I will look in detail here at the London system which has pioneered a qualitative system to manage views.

Case Study London

London is made up of 33 autonomous Boroughs, each of which is planning authorities. The most recent data available shows London contains 3.12 million dwellings and 3.24 million households (source ODPM) and there are over 100,000 planning applications per year. Boroughs work together to assess impacts of cross boundary applications but inevitably local interests can take precedence. In 2000 AD the Greater London Authority (its predecessor the Greater London Authority was abolished in 1988) came into being with an Executive Mayor whose priority was economic growth, sustainability, affordable homes and world pre-eminence for London.

The 2004 London Plan – the Regional Spatial Planning Strategy for London – contained a proposal for reviewing Regional Planning Guidance RPG3A which had protected 10 long distance views of St Paul’s Cathedral and the Houses of Parliament. These views administered by the Secretary of State Communities and Local Government.

This review of RPG3A resulted in the publication of the *London View Management Framework* (LVMF) in July 2007. The LVMF aimed to “protect highly valued views without creating unnecessary constraints over a broader area than that required to enjoy the view” with emphasis being placed not just on what happens in the view corridors but the impact on the entire townscape within the field of vision.

The LVMF is a strategic document which identifies 26 specified “strategically important views (with one or more viewing place), viewing corridors, backdrops, front and middle ground assessment areas and sets out a technical methodology for undertaking assessments in a robust, transparent and comparable way. The views were selected because they are highly valued, allow

for an appreciation and understanding of London and because changes in them are significant to London's identity.

This very complex document took over 3 years to produce and has been subject to considerable public consultation – controversial aspects included the narrowing of the width of protected corridors and what should be included as geometrically protected views. It was published and adopted as Supplementary Planning Guidance in July 2007.

Views are separated into different categories; townscape, river prospects, panoramas and linear views each of which has a management plan which sets out key aspects at a strategic level. These encompass both long distance and short range views but tend to focus on three strategically important landmarks – Tower of London, St Paul's Cathedral and the Houses of Parliament although the LVMF recommends that Boroughs identify other locally important views for protection in their plans. Views themselves are divided into two types – views managed by qualitative visual assessment (QVA) and protected views managed by geometric definition called protected vistas.

Protected views have a landmark viewing corridor with front and middle ground clearly identified together with lateral assessment areas, a background assessment area and a background height threshold. This is linked to a policy in the London Plan (4B17) which states:

“The Mayor will, and the boroughs should, normally refuse or direct refusal of all development within the Landmark Viewing Corridors above threshold heights and development within the Landmark Background and Lateral Assessment areas, which fails to preserve or enhance the ability to recognize and appreciate landmark buildings. The Mayor will and boroughs should, normally refuse or direct refusal of developments in front and middle ground assessment areas that are overly intrusive, unsightly or prominent to the detriment of the view as a whole.”

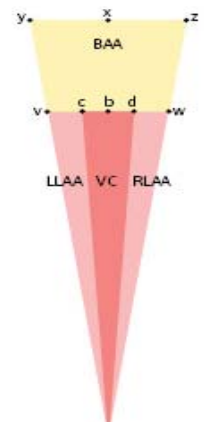
Emphasis is placed on the ability to “recognize and appreciate the strategically important landmark” and “applicants whose proposals would exceed the threshold planes... will be required

to show the cumulative effect of their proposed development on affected views taken together with other consented views. Developments will be normally refused when their combined efforts, when read together with other consented developments, would fail to preserve or enhance the ability to recognize and enhance the strategically important landmark or would create a canyon effect”.

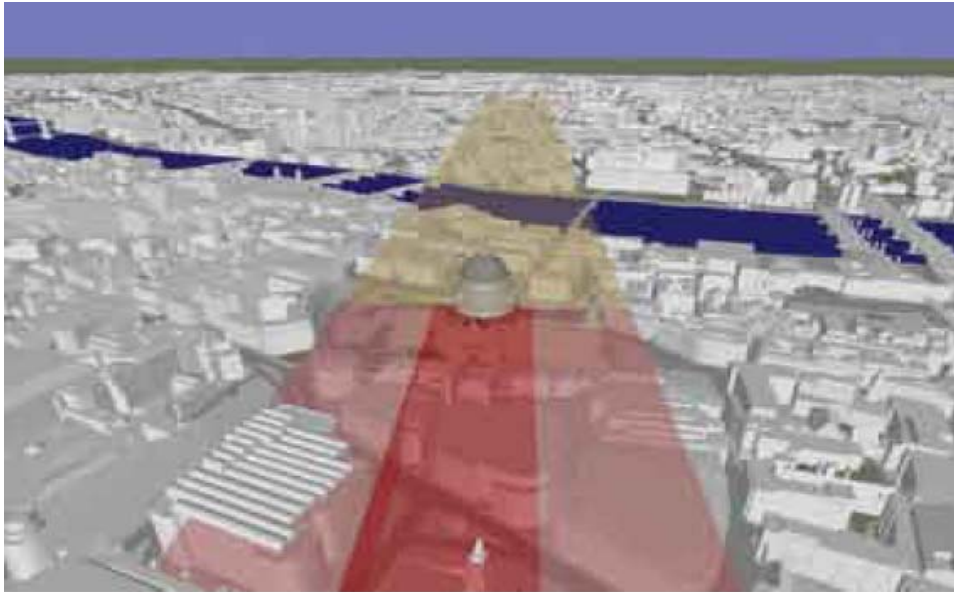
The following figures show a protected view from Parliament Hill (North London) towards St Paul’s Cathedral in the City of London (copyright Miller Hare and extracted from the London View Management Framework 2007)



Diagram

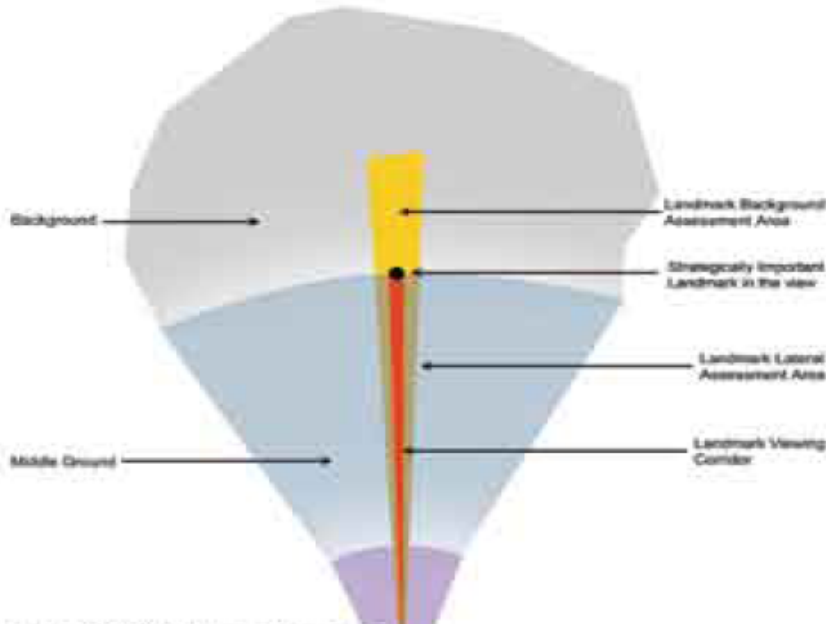


f) A diagram of the Protected Vista, not drawn to scale, which indicates the key points corresponding to the co-ordinates given in the directions issued by the Secretary of State. As with the maps showing the full extent of the Protected Vista, the red area in this diagram indicates the front and middle ground assessment areas of the Protected Vista; a pink coloured area indicates Lateral Assessment Areas, and the yellow area indicates the background assessment areas. The points are referenced in an accompanying table (e)



(copyright Miller Hare and extracted from the London View Management Framework 2007)

Components of a Protected Vista



(copyright Miller Hare and extracted from the London View Management Framework 2007)

- The LVMF recommends that London Boroughs are advised to identify locally important views in their own development framework documents. A particularly useful element is the technical methodology for producing Accurate Visual Representations (AVR) that are both accurate and replicable. A key issue here is that the technology involved can be very

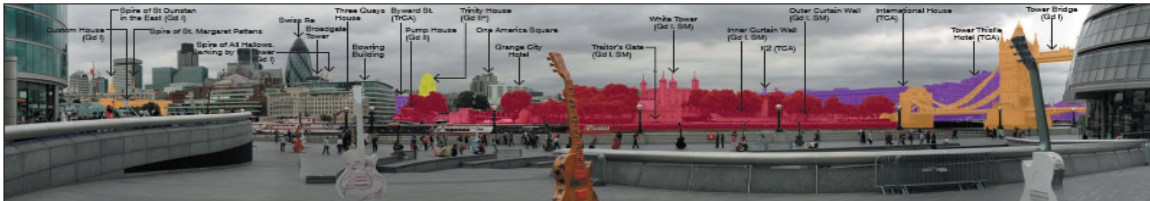
complex and expensive; it is difficult for Local Authorities to undertake this on a wide scale and impossible for local groups or voluntary societies and work is going on at the moment to see how this could be best addressed. The LVMF calls for early consultation with all bodies and for developers to undertake QVA perhaps as part of an Environmental Impact Assessment. The process is summarized as:

- Undertake early consultation and agree scope and AVRs with Local Planning Authorities and statutory consultants
- Establish and describe features and conditions of the view
- Describe proposed development and prepare AVRs
- Assess impact of the development particularly on the Outstanding Universal Value of World Heritage Sites

In London, English Heritage looked at the LVMF and felt that the descriptions of what was in the high level LVMF Management Plans was not sufficient to properly understand the historic significance of the view. In collaboration with the Greater London Authority English Heritage has undertaken to produce a methodology for explaining how to assess the historic significance of views. A consultation document *Seeing the History in the View; A methodology for assessing heritage significance within views* was published in April 2008 www.english-heritage.org.uk/historyinviews. This is a qualitative rather than quantitative study and a key element is the ascription of values. It sets out a methodology which is divided into two parts; the first is a baseline study of a particular view undertaken usually by a Local Planning Authority or English Heritage which sets out ascribed values and is publicly consulted upon. The second part is the study of the specific impact of a proposed development on the view and the values established as part of the baseline study. This will look also at visual relationship to setting and surroundings; scale grain and massing in relation to the existing; appearance, color, texture reflectivity, diurnal changes, seasonal changes etc; effect on the existing skyline; night time effect and the potential obstruction to views. The published consultation includes one view of the Tower of London from the south bank of the Thames outside City Hall.



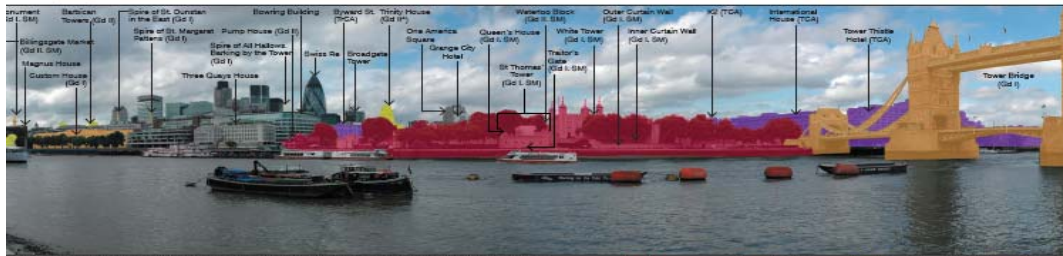
Existing view (July 2007) - see Fig. 5.1 for Assessment Point location



(copyright English Heritage 2008)



Existing view (July 2007) - see Fig. 5.1 for Assessment Point location

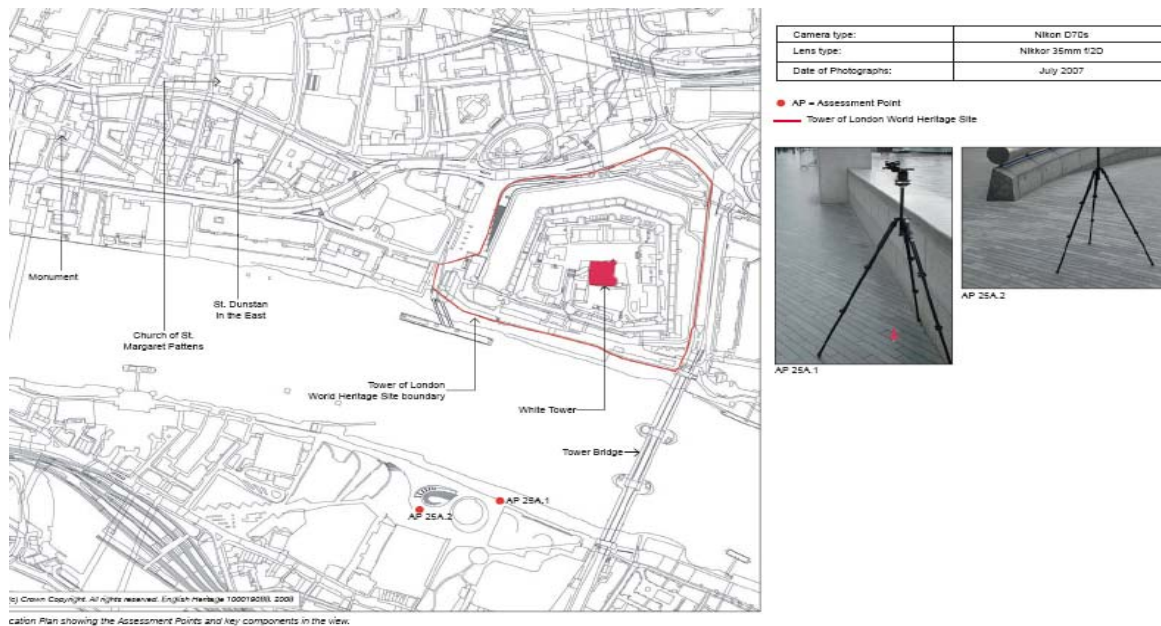


Location of World Heritage Sites. Listed Buildings (grades I, II* and II) and SM's with the key, built components referred to in text site: TCA - Tower Conservation Area; TCA - Trinity Conservation Area

Photography information:

Viewpoint location (grid reference):	533485,180201
Ground height / camera height (AOD):	4.8m / 8.1m
Date and time of photography:	12/07/07 17:03
Field of view / number of shots taken:	150° / 9

ART 1 ASSESSMENT: CITY HALL TO TOWER OF LONDON
Figure 5.2: Assessment Point 25A.1



ART 1 ASSESSMENT: CITY HALL TO TOWER OF LONDON
 Figure 5.1: Location of Assessment Points



(copyright English Heritage 2008)

In parallel to the work ongoing on the LVMF in 2006 UNESCO sent two missions to look at the impact of development on the Westminster and Tower of London World Heritage Sites and to see if they should be put on the World Heritage in danger list. The missions were useful in focusing minds of all organizations and politicians and recommended that a “Dynamic Visual Impact be produced to enable rapid assessment of the impact of a planning application”. Work to map the significance of key views into and out of the Westminster World Heritage Site is underway using the “Seeing the History in the View” methodology. The results will be used to help inform whether there should be a buffer zone (defined local setting). Work is also underway to assess how best the information can be presented graphically in a computer GIS (Geographical Information System) which can be used by all Boroughs. Such systems do exist in the private sector and are extensively used by developers in the central parts of London. However to develop a common system for all boroughs and pan London organizations would be technologically difficult and expensive at present but would present a very good opportunity to enable links to other initiatives such as disaster planning.

The LVMF recommends that Boroughs should develop their own view management frameworks. The City of Westminster has prepared a draft Metropolitan Views study which would be adopted as a Supplementary Planning Document following public consultation. The study followed the same approach as the LVMF but contained a set of management guidelines which the City of Westminster would expect from applicants. The consultation showed more work was required before adoption is possible.

We are now into “interesting times” in London as on 1st May 2008 a new Mayor was elected who has publicly stated his desire for “tall buildings to be placed where appropriate” and that “tall buildings should not block historic views”. How this will translate into practice is not yet clear.

Other areas in England are looking at views and how best to protect them for example Liverpool where a draft Supplementary Planning Document is being produced. Oxford and Newcastle are also looking at this issue.

Key issues and Conclusions

Key aspects that have come out of all of the work that has been undertaken are the need for accurate information and a clear consistent methodology that all can and must use. Clear policies and agreement on how to implement the policies are essential. Further work on significance, public agreement and mapping is definitely required.

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HMG *Draft Heritage Protection Bill* 2008 http://www.culture.gov.uk/NR/rdonlyres/D1933A0E-14F6-4AE0-8DDF-E6745380E88B/0/hrp_whitepaper_doc1.pdf)

English Heritage 2008 *S Seeing the History in the View; A methodology for assessing heritage significance within views* www.english-heritage.org.uk/historyinviews

3.7 Comment déterminer l'impact sur les perspectives visuelles importantes à partir de l'orientation que l'on retrouve dans les Normes et lignes directrices pour la conservation des lieux patrimoniaux au Canada / How to determine impacts on important views using the Canadian Standards and Guidelines for the Conservation of Historic Places

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Christiane Lefebvre
(C. Boucher, 2008)

Comment déterminer l'impact sur les perspectives visuelles importantes à partir de l'orientation que l'on retrouve dans les Normes et lignes directrices pour la conservation des lieux patrimoniaux au Canada.

Résumé

Cette présentation vise à démontrer l'utilité des Normes et lignes directrices pour la conservation des lieux patrimoniaux au Canada comme outil d'analyse dans la détermination de l'impact d'une intervention sur les perspectives visuelles d'un lieu désigné. Pour démontrer ce fait, nous examinerons le projet d'implantation d'une éolienne au Lieu historique national (LHN) Dalvay-by-the-Sea.

Tout d'abord quelques mots sur le processus de prise de décision proposé par les Normes et lignes directrices. La première étape, qui est cruciale, consiste à identifier la valeur patrimoniale du lieu. Celle-ci est habituellement définie au cours du processus formel, puis elle est consignée dans un document officiel qui servira, entre autres, à évaluer l'impact d'une intervention sur les valeurs du lieu. Les étapes suivantes du processus d'analyse consistent à déterminer le traitement principal, réviser les normes et consulter les lignes directrices. La section sur les paysages comporte une ligne directrice qui porte spécifiquement sur les vues.

Dalvay-by-the-Sea est une résidence d'été construite en 1896 dans le style néo-Queen Anne. Le bâtiment a été converti en hôtel de villégiature en 1932 puis acheté par le fédéral en 1937, lors de l'établissement du parc national de l'Île-du-Prince-Édouard. Dalvay-by-the-Sea est classé en 1988 et désigné LHN en 1990. En 2006, Parcs Canada planifie d'ériger une éolienne à proximité de l'édifice qui est situé sur un vaste terrain dégagé faisant face à un lac, non loin de l'océan. À cause de la proximité de l'aéroport de Charlottetown, l'éolienne devra être très visible. La première étape de l'analyse est simplifiée par le fait qu'il existe deux documents officiels faisant état des valeurs associées au lieu, qui font spécifiquement référence aux vues. Malgré cela, une première évaluation du projet conclura à un impact négligeable sur les valeurs du LHN. On jugera en effet que si l'éolienne sera visible depuis l'autre côté du lac Dalvay, elle sera située en dehors du champ de vision des clients de l'hôtel. Une seconde analyse a lieu à la demande du Bureau des édifices fédéraux du patrimoine. Le rapport renverse le premier jugement et détermine que la présence de l'éolienne va modifier la relation de l'édifice avec son environnement et affecter ainsi l'intégrité de sa valeur patrimoniale. La norme 11 est déterminante et permet de recommander qu'un autre emplacement soit choisi.

Pour que les Normes et lignes directrices soient utiles comme outil d'analyse dans ce type de situation, un certain nombre de conditions préalables doivent être remplies. La première est l'existence d'un consensus au sujet de son statut de document de référence pour une évaluation d'impact sur un lieu patrimonial. En second lieu, il est nécessaire que les valeurs et les éléments caractéristiques d'un lieu désigné soient identifiés et consignés dans un document (les perspectives visuelles étant spécifiquement mentionnées). L'analyse doit aussi être faite par des professionnels. Enfin, le processus d'évaluation doit être mené de façon indépendante. Ces conditions étaient présentes dans le cas de l'examen d'impact sur le LHN Dalvay-by-the-Sea. Ce n'est pas toujours le cas, en particulier lorsque la décision finale incombe à des entités administratives qui ont un intérêt politique ou économique dans un projet.

Introduction

Cette présentation comporte deux volets. En premier lieu, nous examinerons le processus de prise de décision proposé par le document *Normes et lignes directrices pour la conservation des lieux patrimoniaux au Canada*, en insistant sur les parties les plus pertinentes à cette table-ronde. Puis nous illustrerons de quelle manière les *Normes et lignes directrices* ont été utilisées pour évaluer l'impact de l'érection d'une éolienne sur les ressources culturelles du Lieu historique national Dalvay-by-the-Sea.

Tout d'abord quelques mots sur le document proprement dit. Les *Normes et lignes directrices* ont été élaborées pour orienter la pratique de la conservation au Canada. Ce manuel de conservation constitue le premier document pancanadien offrant une approche systématique en matière de conservation au pays. Publiées en 2003, les *Normes et lignes directrices* sont le fruit d'une vaste collaboration entre les gouvernements fédéral, provinciaux, territoriaux et municipaux. Ont également participé à son développement de nombreux professionnels de la conservation ainsi que plusieurs groupes intéressés par la conservation du patrimoine au pays. Les *Normes et lignes directrices* sont basées sur les chartes internationales ainsi que sur plusieurs autres documents de conservation, tel que l'ouvrage américain *The Secretary of Interior's Standards for the Treatment of Historic Properties*, dont il a adopté le format.

Les *Normes et lignes directrices* ont deux fonctions principales :

1. Il s'agit d'un outil de gestion permettant de développer des projets respectueux de la valeur patrimoniale des lieux désignés.
2. Le document est aussi utile comme instrument de réglementation. Dans le cadre d'approbation de projets ou d'octroi de subventions, les *Normes et lignes directrices* servent à vérifier la conformité d'un projet en regard de son respect des valeurs patrimoniales identifiées.

Il est important de mentionner qu'elles ne proposent pas de méthodologie spécifique pour évaluer les perspectives visuelles importantes d'un lieu patrimonial.

Le processus de prise de décision

Les étapes du processus de prise de décision proposées par le document sont les suivantes :

- Identifier la valeur patrimoniale
- Déterminer le traitement principal
- Analyser en regard des normes
- Respecter les lignes directrices selon le type de traitement choisi et selon le type de ressource.

Première étape : Identifier la valeur patrimoniale

L'identification de la valeur patrimoniale du lieu est une étape cruciale. Car sans connaître le «quoi» et le «pourquoi», il sera impossible de naviguer dans le document, dont le langage est entièrement basé sur la conservation des valeurs reliées au lieu désigné. La valeur patrimoniale et les éléments caractéristiques d'un lieu patrimonial sont habituellement définis au cours du processus de reconnaissance officielle par une autorité, ou au moment de son inscription au Répertoire canadien des lieux patrimoniaux. C'est pourquoi les *Normes et lignes directrices* ne proposent pas de critères pour évaluer les valeurs patrimoniales. Toutefois, le document définit la valeur patrimoniale comme suit : importance ou signification esthétique, historique, scientifique, culturelle, sociale ou spirituelle pour les générations passées, actuelles ou futures. La *valeur patrimoniale* d'un lieu repose sur ses *éléments caractéristiques* tels que les matériaux, la forme, l'emplacement, les configurations spatiales, les usages, ainsi que les connotations et les significations culturelles. Les vues ou perspectives visuelles seront donc assimilables à un, parmi plusieurs autres éléments caractéristiques – ou attributs – sur lesquels repose la valeur patrimoniale du lieu.

Pour être prises en compte dans une analyse au moyen des *Normes et lignes directrices*, les vues ou perspectives visuelles doivent avoir été identifiées et consignées dans un document officiel.

Voici quelques exemples de documents utilisés au Canada pour consigner cette information :

1. L'énoncé d'importance.

Pour les sites inscrits sur le Répertoire canadien des lieux patrimoniaux. Il s'agit d'un court document divisé en trois parties : description du lieu, valeur patrimoniale et éléments caractéristiques. Le document comporte également une photo.

2. L'énoncé de valeur patrimoniale.

Le Bureau des édifices fédéraux du patrimoine (BEEFP) base ses analyses sur ce document, qui est en quelque sorte l'ancêtre de l'Énoncé d'importance mentionné précédemment.

3. L'énoncé d'intégrité commémorative

Ce document a été développé par Parcs Canada pour les Lieux historiques nationaux. Il décrit les limites du lieu désigné, les ressources et les valeurs historiques reconnues, ainsi que les objectifs de la commémoration.

Seconde étape : Déterminer le traitement principal

Les Normes et lignes directrices font état de trois types de traitement, soit la préservation, la réhabilitation et la restauration. Pour analyser l'impact d'un ajout sur un lieu désigné (par exemple, la construction d'un pont, d'une tour à bureaux, d'une éolienne, etc.), le traitement à privilégier est la réhabilitation.

Troisième étape: analyser en regard des normes

Les normes sont des principes généraux servant à guider la prise de décision concernant les interventions. Les normes 1 à 12 sont applicables aux projets de réhabilitation.

Pour donner quelques exemples en rapport à la protection des perspectives visuelles, la norme 1 indique qu'on doit «Conserver la valeur patrimoniale du lieu. Ne pas enlever, ni remplacer, ni modifier substantiellement les éléments caractéristiques intacts ou réparables». Par ailleurs, la norme 5 recommande d'«affecter le lieu patrimonial à une utilisation qui n'impose aucun changement ou que des changements minimes à ses éléments caractéristiques».

La norme 11 est sans contredit la plus pertinente lorsqu'il s'agit d'évaluer l'impact d'un ajout sur les valeurs et les éléments caractéristiques d'un lieu patrimonial :

Conserver la valeur patrimoniale et les éléments caractéristiques lorsqu'on construit des ajouts à un lieu patrimonial ou de nouvelles constructions contiguës. S'assurer que les nouveaux éléments sont compatibles physiquement et visuellement avec le lieu patrimonial, qu'ils en sont subordonnés et qu'ils s'en distinguent

Les mots tels que «compatibilité physique et visuelle» ainsi que le concept de subordination peuvent parfois s'avérer difficile à interpréter. Car s'il est relativement facile de déterminer la compatibilité visuelle et la notion de subordination dans le cas d'insertion d'une structure hors proportion par rapport aux éléments constitutifs d'un lieu (par exemple un pont moderne en contexte ancien, un condominium de douze étages adjacent à un lieu historique du XIXe siècle), il n'est pas toujours aussi facile de définir ce qui est compatible et subordonné lorsqu'il s'agit d'ajouts à des bâtiments existants. Le terme subordonné ne veut pas nécessairement dire plus petit mais fait plutôt référence à une intervention respectueuse ou, dans un langage plus familier, qui ne vole pas la vedette.

Quatrième étape: Respecter les lignes directrices selon le type de traitement choisi et selon le type de ressource

Les lignes directrices sont des conseils pratiques servant à guider les prises de décision lorsqu'on intervient sur les lieux patrimoniaux. Elles se présentent sous la forme d'actions «conseillées» ou «déconseillées». En ce qui a trait au thème de cette table-ronde, la protection des perspectives visuelles importantes, les lignes directrices pour les paysages sont les plus pertinentes car une de celles-ci porte spécifiquement sur les vues.

Voici, à titre d'exemple, des extraits de cette ligne directrice qui pourraient permettre d'évaluer l'impact d'un ajout sur les valeurs reliées à un site du patrimoine mondial. En relation avec le traitement **Préservation**, dans la colonne **Déconseillé** :

«Enlever ou changer radicalement les vues qui s'avèrent importantes pour définir la valeur patrimoniale d'ensemble du paysage, occasionnant ainsi une dépréciation de la valeur patrimoniale».

En relation avec le traitement **Réhabilitation**, dans la colonne **Déconseillé** :

«Placer un nouvel élément de telle façon qu'il nuise aux vues caractéristiques ou les modifie – par exemple masquer une vue jusqu'à un repère marquant en construisant un nouveau mur».

Évaluation de l'impact d'une éolienne sur les ressources culturelles du lieu historique national Dalvay-by-the-Sea

Dalvay-by-the-Sea est une résidence d'été construite en 1896 dans le style néo-Queen Anne. Cette demeure cossue est convertie en hôtel de villégiature en 1932, puis elle est achetée par le gouvernement fédéral en 1937, lors de l'établissement du parc national de l'Île-du-Prince-Édouard. L'hôtel est désigné édifice fédéral classé en 1988, et nommé Lieu historique national Dalvay-by-the-Sea en 1990. L'hôtel Dalvay-by-the-Sea est situé sur un vaste terrain dégagé qui fait face à un lac d'eau douce.

En 2006, l'unité de gestion planifie la construction d'un nouveau centre administratif non loin de l'hôtel qui comprend, entre autres, une éolienne de 30 mètres de hauteur. À cause de la proximité de l'aéroport de Charlottetown, Transport Canada exige que l'éolienne soit très visible. Elle sera donc peinte en blanc et orange et sera pourvue d'une lumière clignotante à son sommet. La stratégie de production d'énergie renouvelable du lieu est partiellement financée par le Bureau national de Parcs Canada et s'inscrit dans un plan à long terme visant l'atteinte de deux objectifs du gouvernement fédéral, soit le développement durable et la réduction des gaz à effet de serre.

Analyse au moyen des Normes et lignes directrices

La première étape consiste à identifier la valeur patrimoniale du lieu désigné et à voir si les deux documents officiels, soit l'énoncé de valeur patrimoniale (relié au statut d'édifice fédéral classé) et l'énoncé d'intégrité commémorative (relié au statut de lieu historique national), font état de perspectives visuelles à préserver.

L'énoncé de valeur patrimoniale de Dalvay-by-the-Sea mentionne que le bâtiment a été inscrit sur la liste des édifices classés parce qu'il constitue :

«un excellent exemple d'opulente résidence estivale d'Américains riches et importants, sise dans un cadre rural. Il est également important en raison de ses liens ultérieurs avec

l'établissement du parc national de l'Île-du-Prince-Édouard. Dalvay-by-the-Sea est un excellent exemple de maison de campagne de style néo-Queen Anne présentant toutes les caractéristiques de ce dernier, tant à l'intérieur qu'à l'extérieur, dont l'excellente qualité de la facture et l'emploi de matériaux locaux....».

Dans la section **Éléments caractéristique**, on précise que :

«Le vaste panorama ouvert qu'offrent les gazons et le lac sont importants tant pour la longue approche de la maison que pour le point de vue depuis la maison même. Il conviendrait de conserver ces caractéristiques et de les laisser libres de développements».

De son côté, l'énoncé d'intégrité commémorative fait référence aux vastes espaces qui entourent la maison, à la relation entre le bâtiment et le lac, et aux points de vue sur le bâtiment et à partir de celui-ci qui reproduisent l'apparence historique du lieu.

Une première évaluation du projet conclut toutefois à un impact négligeable sur les valeurs du lieu. Car si l'éolienne sera visible lorsque l'on regardera l'hôtel depuis l'autre côté du lac Dalvay, elle sera située en dehors du champ de vision des clients de l'hôtel.

À la demande du représentant du BEÉFP du Centre de services de l'Atlantique, on procède également à un examen d'intervention, tel que prescrit pour les édifices fédéraux classés. Cette analyse arrive à une conclusion différente :

1. Les vues de l'hôtel, entouré de vastes pelouses et situé à proximité de plans d'eau, constituent des éléments caractéristiques bien identifiés dans les énoncés (intégrité commémorative et de valeur patrimoniale) et elles sont essentielles au maintien de la valeur pittoresque du lieu.
2. La présence de l'éolienne va modifier la relation de l'édifice avec son environnement et affecter ainsi l'intégrité de sa valeur patrimoniale.
3. L'intervention ne respecte pas les *Normes et lignes directrices*, en particulier la norme 11, qui requiert que les nouveaux ajouts au site soient compatibles et subordonnés. Presque toujours en mouvement, avec son feu clignotant et ses pales blanches et orange, l'éolienne va certainement devenir l'élément visuel dominant du paysage.

L'examen d'intervention recommande donc de choisir un emplacement pour l'éolienne qui ne portera pas atteinte à la valeur patrimoniale du lieu désigné. Suite à cet avis, l'éolienne, qui avait été érigée temporairement afin d'en visualiser l'impact sur les vues de l'hôtel, sera démontée et entreposée jusqu'à nouvel ordre.

Conclusion

L'étude de cas précédente démontre l'utilité des *Normes et lignes directrices* comme outil d'analyse dans la détermination de l'impact d'une intervention sur des perspectives visuelles. Toutefois, un certain nombre de conditions préalables doivent être remplies pour que ce document soit efficace.

La première est l'existence d'un consensus au sujet de son statut de document de référence dans le cadre d'une évaluation d'impact sur un lieu patrimonial. En second lieu, il est nécessaire de disposer d'un document écrit faisant état des valeurs et des éléments caractéristiques du lieu, dans lequel les perspectives visuelles sont mentionnées. L'analyse doit également être faite par des professionnels (équipe pluridisciplinaire selon le cas). Enfin, le processus d'évaluation doit être mené de façon indépendante.

Dans le cas de Dalvay-by-the-Sea, les *Normes et lignes directrices* ont été adoptées par Parcs Canada en 2003 comme document de référence pour tous ses projets. L'analyse a pu se baser sur deux documents officiels reliés aux deux niveaux de désignation. L'évaluation du BEÉFP a été menée par des consultants-experts (Programme pour la conservation du patrimoine, Travaux publics services gouvernementaux du Canada). Puis, comme le lieu tombait sous la juridiction de Parcs Canada, la décision finale du BEÉFP a été respectée.

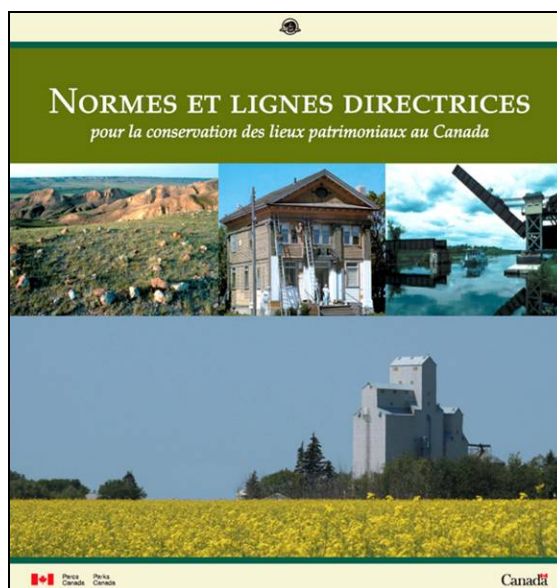
Ces conditions gagnantes ne sont pas toujours présentes, en particulier lorsque la décision finale incombe à des entités administratives qui ont un intérêt politique ou économique dans un projet.

Quelques zones grises en rapport aux *Normes et lignes directrices* :

Les projets de développement situés à l'extérieur du lieu patrimonial. Quelle influence les *Normes et lignes directrices* peuvent-elles avoir sur ce genre de projet, étant donné que leur portée touche principalement les valeurs patrimoniales et les éléments caractéristiques du lieu désigné.

La norme 11. L'interprétation de cette norme, en particulier en ce qui touche les notions de compatibilité visuelle et de subordination, demeure complexe, étant donné les diverses interprétations que l'on peut donner à ces termes.

Illustrations



**Page couverture des Normes et lignes directrices pour la conservation des lieux patrimoniaux au Canada.
© Sa Majesté la reine du chef du Canada, 2003.**

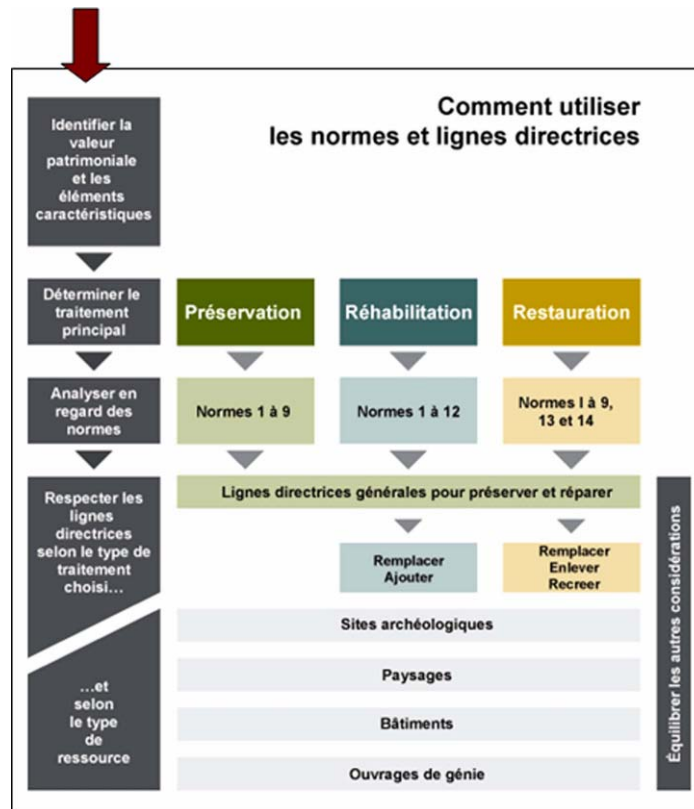


Tableau illustrant le processus de prise de décision des Normes et lignes directrices.
 © Sa Majesté la reine du chef du Canada, 2003.



Hôtel-Dalvay-by-the-Sea.
 Parcs Canada 1992 (HRS 0960)



**Impact de l'éolienne sur les perspectives visuelles de l'Hôtel-Dalvay-by-the-Sea.
Parcs Canada 2006.**

3.8 L'approche du paysage pour évaluer les perspectives visuelles importantes / A Landscape Approach to Evaluating Important Views

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Nicole Valois
(C. Boucher, 2008)

L'approche paysagère pour l'évaluation des perspectives visuelles importantes

Résumé

Dans le domaine du patrimoine et de l'aménagement, l'évaluation des perspectives visuelles relève de situations diverses. Pour ne prendre que la spécialité de l'architecture de paysage et en regard de toutes les facettes de sa discipline, la question des vues a depuis longtemps joué un rôle dominant. Qu'il s'agisse de mettre en scène les attributs d'un paysage comme le faisaient Repton et Olmsted, d'étudier l'impact de l'insertion d'infrastructure dans un milieu ou de procéder à la caractérisation d'un lieu, l'étude des vues est interpellée en premier chef. En plus d'être au cœur des préoccupations de la composition des jardins pour les concepteurs, l'examen des vues est un des aspects incontournables dans la démarche d'intervention sur le paysage, quelle que soit l'échelle.

L'analyse visuelle comme branche spécifique de l'architecture de paysage a pris racine au sein des études d'impacts environnementales qui ont émergé dans les années 60, pour s'installer nettement aujourd'hui dans les études paysagères de tout genre. Si l'exploration des vues offre entre autres de mesurer les méfaits de l'insertion des infrastructures sur les vues à partir des

zones sensibles et de qualifier la valeur des vues, l'étude paysagère permet de porter un regard global sur les attributs du territoire puisqu'elle compte plusieurs parties, dont l'étude des vues. Couramment utilisée par les professionnels de l'aménagement dans le but d'amener les acteurs à comprendre un territoire, elle est une « porte d'entrée » à la compréhension du paysage et un outil de lecture pour faciliter la communication entre les partis. L'étude paysagère s'avère fort utile pour faire valoir, dans le souffle d'une seule thèse, les qualités multiples d'un milieu. Qu'elles soient liées à sa formation naturelle et anthropique ou à ses usages et représentations, les propriétés inventoriées et analysées par cette approche permettent d'appréhender l'ensemble des caractères du paysage en intégrant les valeurs qu'un groupe lui attribue.

L'étude paysagère offre l'avantage d'être transdisciplinaire et de s'adapter à la complexité du paysage et à la grande variété de ses aspects et de ses échelles. Pour ces raisons, il y a lieu de considérer les bienfaits de cette approche paysagère dans l'évaluation des perspectives visuelles. D'abord, la démarche paysagère puise dans des modèles méthodologiques multiples : elle repose sur des raisonnements qualitatifs, quantitatifs et expérimentaux variés, vastement documentés. Elle permet de combiner les méthodes pour rencontrer la multiplicité de cas. Ainsi, l'examen d'un territoire qui demande d'inventorier les valeurs paysagères instituées et véhiculées par la population trouvera réponse en interviewant les occupants tout autant qu'en analysant la documentation municipale ou en faisant l'observation des composantes architecturales et paysagères. Des procédés établis comme la typomorphologie italienne, l'analyse expérientielle du laboratoire du Cresson ou la recherche de lisibilité de type « Lynch » peuvent se conjuguer pour résumer la compréhension de ce territoire. Autrement dit, les données objectives et subjectives sont considérées en parts égales puis l'expérience du lieu vécue par les résidents tout autant que celle menée par le professionnel chargé de l'étude est mise à contribution de cette compréhension

Il apparaît essentiel qu'au préalable à l'identification ou l'évaluation des perspectives la compréhension du territoire soit faite. Dans le cas où la protection d'un monument est menacée par une construction se trouvant dans son champ visuel, l'étude paysagère détaillée du secteur l'entourant aurait l'avantage d'identifier et de hiérarchiser ses qualités. Prendre en considération à la fois les valeurs et les caractéristiques d'un milieu d'où proviennent les vues et

l'importance de l'objet à voir- si ce n'est pas une donnée fixe de l'exercice- permettrait d'étudier les cas avec toute la complexité qu'ils demandent. Le lieu et l'objet à voir sont intimement liés et c'est la combinaison de la valeur de l'un et de l'autre qui doit être mise en cause lors de l'évaluation. Ce qui, à mon avis, justifierait l'adoption d'une approche paysagère.

L'approche paysagère pour l'évaluation des perspectives visuelles importantes

Introduction

L'approche paysagère pour l'évaluation des perspectives importantes, tel que l'énonce le titre pourrait supposer l'existence d'autres types d'approches pour l'évaluation des perspectives. Je dirais plutôt que l'évaluation des perspectives est de facto une approche paysagère, si tant est que l'approche paysagère soit multidimensionnelle et globalisante. Une vue, ou plus précisément une perspective visuelle, implique une chose à regarder, un observateur, un environnement et une interprétation de la valeur de cette chose regardée : telles sont les conditions convenues de la détermination d'un paysage entendu comme une portion de territoire dont le caractère résulte de l'action de la nature et de l'action humaine. Le paysage est à la fois la chose en elle-même et la chose vue et représentée; la vue est la modalité de la relation entre l'objet paysage et le sujet observateur.

Toutefois, la vue ne se réduit pas à la logique de l'optique - dont les paramètres sont la position de l'observateur, celle de l'objet, les données physiologiques de la vue - mais elle implique aussi tout le phénomène de la perception lequel induit les valeurs culturelles et sociales d'un groupe ou d'une communauté donnée, dont il faut tenir compte dans l'évaluation des paysages importants.

L'approche paysagère dans le domaine de l'aménagement

L'intérêt grandissant pour le paysage comme entité tant physique que subjective a donné lieu au cours des dernières décennies à des mesures normatives et législatives visant une meilleure définition et gestion de ces composantes. Dans cette foulée, les méthodes de caractérisations axées sur les composantes complexes du paysage se sont affinées. Plus couramment appelée études paysagères, cette approche de caractérisation par les paysages s'avère fort utile pour faire

valoir, dans le souffle d'une même étude, les qualités variées d'un territoire. Qu'elles soient liées à sa formation naturelle et anthropique ou à ses usages et représentations, les qualités inventoriées par une telle approche permettent de comprendre le paysage dans son ensemble en intégrant les valeurs qu'une communauté lui attribue. L'étude paysagère propre à cette approche a pour but de faire comprendre un territoire. Elle est une sorte de « porte d'entrée » à la compréhension du paysage et un outil de lecture pour faciliter la communication entre les acteurs.

Fort utilisée dans le monde professionnel lors d'études de potentiel de développement, de mise en valeur ou de protection d'un territoire, l'étude paysagère regroupe un certain nombre d'études et d'analyses qui varie selon les enjeux et la problématique du milieu. Parmi celles-ci, on trouve les suivantes : la caractérisation visuelle; l'analyse historique; l'analyse expérientielle; les caractéristiques biophysiques (végétation, relief, géomorphologie); les caractéristiques du bâti; les enjeux territoriaux et sociaux; l'analyse des pratiques et des usages; l'analyse des ambiances, etc.

L'étude paysagère précède en somme l'intervention sur le paysage. Or comme les interventions en architecture de paysage sont de natures variées, la question des vues est interpellée de différentes manières d'un projet à l'autre. Néanmoins, qu'il s'agisse de mettre en valeur un milieu par le réaménagement d'un boulevard urbain, d'une piste cyclable, d'un parc ou de planifier les espaces publics d'un nouveau développement résidentiel ou finalement de définir les conditions d'insertion d'un objet technique (une autoroute, une ligne hydro-électrique), l'analyse visuelle est interpellée en premier chef.

Je montrerai dans la suite de cette présentation comment la question des vues est interpellée dans le cadre de trois types de projet d'architecture de paysage : la construction d'un jardin (mise en valeur), l'étude d'impact visuel et l'étude de voie de circulation. Ensuite je discuterai de la manière dont l'étude des perspectives importantes peut bénéficier d'une approche paysagère en m'appuyant, il va de soi, sur la prémisse que les perspectives importantes impliquent un objet à regarder, une chose et des points de vue pour le voir, c'est-à-dire un milieu.

Mise en valeur des vues du paysage aménagé

En architecture de paysage, la vue a toujours joué un rôle dominant dans la composition. La vue dans la composition des jardins a été une source d'inspiration constante. Dans la composition des jardins anglais du 18^e par exemple, Repton utilisait les perspectives visuelles comme outil de composition. À partir de points de vue identifiés, aménagés ou existants, il proposait des améliorations au jardin qu'il illustrait de manière très originale et très soignée en montrant la vue avant et après sur un lieu donné du jardin. Par un procédé de dessin et de collage, il pouvait montrer au client les transformations imaginées. La composition visuelle orientait ainsi l'aménagement des jardins qu'il imaginait et constituait une sorte de matière première de sa création.

Dans un autre genre, le saut-de-loup ou le haha fait office d'astuce de design dont l'usage a pour but de mettre en valeur les vues vers l'horizon et au-delà du jardin sans aucune obstruction. Ce procédé a été inventé au début du 18^e siècle en Angleterre et fut fort utilisé dans l'art des jardins. S'apparentant à un fossé, il avait pour but d'instituer une limite physique de nature infranchissable entre le jardin et la propriété voisine tout en étant imperceptible à partir des sentiers de promenade. Ainsi, le promeneur pouvait sans qu'elle soit encombrée porter sa vue hors des limites du jardin et ainsi rejoindre par le regard les paysages lointains. Du même coup, le jardin donnait l'illusion d'être plus grand.

La découverte progressive est un autre principe de composition visuel très utilisé en architecture de paysage. Axé sur l'expérience du promeneur, il vise à ponctuer un parcours de vues sur les paysages limitrophes; il constitue une sorte de mise en scène progressive des attraits du paysage. Frederick Law Olmsted a utilisé ce procédé très efficacement sur le mont Royal à Montréal pour réaliser le chemin des Calèches (chemin Olmsted). Ainsi, on chemine progressivement sur un sentier en serpentin vers le sommet de la montagne en découvrant les unités de paysages qui se succèdent, composées par Olmsted.

Dans un contexte davantage contemporain, Nip paysages – agence d'architectes paysagistes – a souligné l'importance des vues sur les toits de Montréal en dessinant sur l'un d'eux un motif représentant l'eau qui tombe sur les toits. Cette fresque de cercles peints en bleu met en lumière

les possibilités qu'offrent les toits de Montréal en tant que jardins visuels, dont les points de vue seraient réservés aux usagers des édifices environnants. Il souligne le fait que bien qu'elles soient privées, ces vues sont accessibles par un grand nombre de personnes, particulièrement au centre-ville de Montréal. Les toits offrent un potentiel sans limites de créer des paysages visuels pour le quotidien des travailleurs du centre-ville.

Caractérisation des vues et études d'impact

La caractérisation des vues ou l'analyse visuelle a été le sujet de nombreuses études d'impact environnementales dans les années 60; elle est devenue depuis une branche spécifique de l'architecture de paysage. La croissance des villes de l'après-guerre a donné lieu à une prolifération d'autoroutes et à une réduction du paysage naturel au point où l'inquiétude s'est installée au sein des populations qui voient la qualité des paysages diminuée. Face à cette montée de la sensibilisation, les projets d'insertion d'objet technique dans le paysage ont été soumis à un processus d'évaluation des impacts. Au sein de ce processus, l'analyse visuelle donne lieu à l'évaluation des qualités du paysage d'insertion et à des mesures de mitigation dans le but de minimiser les impacts visuels que pourrait causer la construction.

À l'instar des analyses biophysiques qui mesurent le degré de sensibilité du milieu physique, l'analyse visuelle mesure l'impact de l'insertion des infrastructures sur les vues à partir des zones habitées, des zones de récréation et des axes autoroutiers. L'objet visé est à cacher, c'est-à-dire devenir invisible ou presque à partir des zones habitées, des zones récréatives ou des axes visuels importants du territoire : les routes, les sommets de montagne, etc.

C'est dans ce contexte qu'ont émergé les méthodes d'évaluation de l'impact des infrastructures sur l'environnement, dans lesquels l'analyse visuelle est centrale. Les instances publiques en Amérique ont fortement contribué au développement de ces méthodes dans le but de faire accepter socialement les grands travaux. Entre autres organismes, le ministère des Transports et Hydro-Québec ont développé des méthodes fortement inspirées des guides américains produits par le USDA Forest Service Visual Management.

Ces études ont permis l'éclosion d'un vocabulaire portant sur la lecture du paysage : les concepts d'absorption, de sensibilité visuelle et d'intégration visuelle ont été définis. Notons qu'une grande partie de ce vocabulaire est fondée sur les qualités universelles de la beauté (harmonie, cohérence, unité) provenant du domaine des beaux-arts.

L'approche visuelle pour la compréhension du milieu

La question des vues a été l'objet de plusieurs modes de caractérisation des milieux urbains depuis plusieurs siècles. On cite couramment Auguste Choisy - architecte de la fin du 19^e - comme le précurseur de l'analyse pittoresque laquelle consiste à illustrer les vues changeantes lors d'un parcours en milieu urbain. Ses analyses portaient entre autres sur les monuments importants.

Toutefois, l'approche visuelle comme contribution à la compréhension de la cohérence d'une ville a pris tout son sens avec l'ouvrage de Kevin Lynch. *L'image de la cité* est le résultat d'une importante étude sur l'expérience perceptuelle d'individus vivant dans trois villes différentes choisie pour son potentiel visuel distinct: Los Angeles, Boston et Jersey City. À l'aide de questionnaires, d'observations et d'examen cartographiques, Lynch a cherché à comprendre le rôle des images d'une ville et à définir l'image fondamentale de celle-ci de sorte qu'on puisse imaginer une structure fondamentale lors d'une planification urbaine ou de réaménagement sectoriel d'une ville.

Les résultats de cette vaste étude ont démontré qu'il y avait cinq composantes fondamentales d'une ville : les cheminements, les repères, les limites, les nœuds et les quartiers. Encore aujourd'hui, elles sont considérées par les professionnels de l'aménagement comme des balises de la lisibilité d'une ville. Sous cet angle, la vue est fondamentale dans le processus d'appréciation d'une ville où, pour se sentir confortable et en sécurité, il est essentiel de pouvoir se repérer par des parcours clairs, des éléments de ponctuation, des carrefours organisés et une compréhension des limites d'un secteur.

Étude paysagère de l'avenue des Pins

Si l'étude paysagère vise la connaissance des caractéristiques physiques d'un milieu, l'analyse visuelle est l'une des premières portes d'entrée à cette reconnaissance. Comme la plupart des données de départ sont recueillies au moment de l'expérience in situ du territoire, c'est par le regard et l'analyse de celui-ci que la démarche de qualification prend racine.

Dans le cadre d'une étude plus vaste sur les paysages du mont Royal réalisée en 2006 pour la Ville de Montréal, il m'a été demandé d'examiner de plus près les sites de l'hôpital Général et du stade Percival-Molson dans le but de comprendre les valeurs paysagères inhérentes à ces secteurs. Situés dans les limites de l'arrondissement historique du Mont-Royal, l'hôpital comme le stade étaient voués à des changements importants puis la Ville voulait avoir une idée des qualités du paysage dans lequel ils étaient localisés.

Comme l'étude paysagère peut difficilement se réduire aux limites de propriété et qu'elle ne peut se soustraire à une étude multi - échelle, il s'avérait essentiel d'examiner avant toute chose l'avenue des Pins sur laquelle se trouvaient ces propriétés. Évaluer l'importance de cet axe de circulation dans le paysage de la montagne pouvait guider l'évaluation de la qualité du paysage de chacune de ces institutions.

Les premières visites sur le terrain ont été révélatrices. Elles ont montré que l'avenue des Pins possédait un caractère particulier du fait qu'on surplombe la ville tout en étant dominé par la montagne et de plus qu'on y trouve une grande variété de caractères et d'ambiances.

Une étude spécifique du parcours a démontré les facteurs de cette particularité. D'abord, *l'analyse des caractéristiques physiques* a démontré qu'une grande proportion du parcours était dominée par l'alternance d'un encadrement végétal et d'un encadrement bâti et ensuite qu'il y avait la présence de nombreux éléments construits pour contrer la pente : escaliers, murets, etc.

Ensuite, l'analyse *des caractéristiques expérientielles* a démontré que l'effet de la pente était ressenti tout le long du parcours, à l'exception du tronçon à caractère urbain situé à proximité de l'intersection des avenues du Parc et des Pins. Elle a montré aussi que la présence d'escaliers

jouait un rôle important dans la sensation d'être en flanc de montagne, entre la ville et la montagne.

Finale­ment, *l'analyse des caractéristiques visuelles* a démontré la grande variété des vues tout au long du parcours, soit les suivantes : des percées visuelles en continu le long de l'axe (on a en effet une vue sur la partie est de ce secteur de ville); plusieurs percées visuelles vers la ville entre les bâtiments; des champs visuels très ouverts à trois endroits et un panorama exceptionnel sur la ville à la hauteur du réservoir Mac Tavish.

La perception du dénivelé est attribuable à la variété d'expériences visuelles de l'avenue des Pins et à une démarcation nette entre le côté nord et le côté sud fondée sur le caractère du bâti, l'implantation, la végétation et les vues offertes. La valeur paysagère de l'avenue des Pins repose par conséquent sur la combinaison de facteurs conditionnés par la topographie exceptionnelle: le bâti et l'aménagement paysager ont dû s'adapter à la topographie. La démarcation entre le côté sud et le côté nord dictée par ces facteurs renforce la perception du dénivelé et permet de faire l'expérience de la ville et de la montagne à la fois.

Le rôle d'interface que joue l'avenue des Pins entre la ville et la montagne qui en fait sa valeur paysagère ne trouve pas ou peu d'écho sur les autres flancs de la montagne. Ceci fait donc du secteur ouest de l'avenue des Pins la seule voie véhiculaire autour du mont Royal qui met en scène le lien entre la ville et la montagne de façon continue et significative.

L'approche paysagère qui caractérise l'étude de l'avenue des Pins vise à comprendre ce qui fait la force de ce milieu sur le plan du paysage : les percées visuelles, ouvertures visuelles, panoramas et axes visuels font partie des composantes qui font cette force. Autrement dit, les caractéristiques visuelles jouent un rôle fondamental dans l'expérience de l'identité de la montagne et de la ville; ainsi, le promeneur peut sentir la portée de l'histoire en déambulant sur cette avenue prestigieuse.

Relation vue et paysage; l'identification de vues à prioriser

Dans tous les cas qu'on vient de voir, il est bien sûr question de perception visuelle et de relation entre l'observateur et le paysage. On a vu que lorsqu'il est question de composer un paysage la

relation visuelle entre l'observateur et son objet (jardin ou paysage) est fondée sur la mise en scène : les choses sont placées pour répondre à certaines règles de composition selon un parcours ou des points de vues précis. La vue est mise au service de la composition.

Dans le cas des études d'impact, la question visuelle prend son sens dans la mitigation : on cherche à placer l'infrastructure de façon à ce qu'elle ne soit pas perçue à partir de points de vue significatifs. Les vues sont menacées par l'intrusion d'un objet discordant.

Finalement dans le cadre des études paysagères où la compréhension du milieu est l'objectif, la relation visuelle est partie prenante de la valeur de l'expérience; les vues sont au service de l'expérience urbaine et sont à mettre en valeur.

Avant de discuter les avantages que présentent ces façons d'aborder la vue en architecture de paysage, voyons brièvement comment la Ville de Montréal a statué l'importance des vues sur les éléments emblématiques de la ville .

Par l'entremise de son plan d'urbanisme, la Ville a identifié les vues et les grandes perspectives à préserver sur la montagne, sur le fleuve ainsi qu'à partir de ceux-ci pour éviter que ne disparaissent du paysage de la ville ces deux éléments emblématiques de Montréal. Dans le cadre du plan de protection et de mise en valeur du Mont-Royal, cet inventaire a été mis à jour et on compte maintenant plus de 104 vues significatives.

Ainsi, les planificateurs doivent s'assurer que chaque projet de construction maintienne ces vues, plus particulièrement dans l'arrondissement historique et naturel du Mont-Royal. Il revient au développeur de faire la démonstration du respect de cette règle par le biais des simulations visuelles.

La Ville emboîte ainsi le pas d'autres grandes villes du monde qui se sont récemment penchées sur cet exercice d'identification des perspectives visuelles à préserver. Somme tout remarquable, ce travail contient toutefois certaines limites. En général, les parcours visuels, les entrées de ville et les vues successives sont oubliés au détriment des points de vue fixes. Pour reprendre

l'exemple de l'avenue des Pins, on a vu que le parcours recèle de vues sur la ville et sur la montagne. Mis à part un point de vue exceptionnel à partir du réservoir MacTavish, les points de vue sont plutôt ordinaires. Par contre, ce qui fait la force de l'expérience de cette avenue repose sur l'addition de ces petites vues furtives sur la ville et plus ordinaires qui se trouvent entre les bâtiments, sur le haut d'un escalier ou au coin d'une rue. Or en général, les vues qui font l'objet de protection sont uniques puis accessibles depuis un point donné.

De plus, l'identification des perspectives visuelles vise les éléments emblématiques au détriment des éléments plus ordinaires qui pourraient présenter une valeur pour certains groupes. Je pense entre autres à certaines enseignes à Montréal qui jalonnent le toit des bâtiments dans certains secteurs anciens et qui font vivement référence à l'histoire industrielle récente de Montréal.

Conclusion

Ces façons d'interpeller par la vue les qualités du paysage, comme on l'a vu, possèdent à mon avis certaines clés de l'élaboration d'une méthode d'identification des perspectives importantes.

On a vu les limites que présente l'identification des perspectives importantes que se donnent en devoir les grandes villes et comment une étude paysagère comme celle de l'avenue des Pins pouvait élargir la notion de perspectives importantes en y intégrant les qualités autres du paysage. Les vues sur l'avenue des Pins sont importantes par leur nombre, par la manière dont elles se succèdent le long du parcours et par la valeur géographique et historique de l'avenue des Pins dans le paysage de Montréal. Les vues sont importantes parce qu'elles se trouvent sur un parcours unique dont les valeurs sont multiples tout en convergeant vers la valeur de l'expérience. Les perspectives importantes sont indissociables des milieux où elles prennent source. La chose et son milieu sont intimement liés; d'où l'importance de qualifier les milieux, ce que fait l'approche paysagère.

L'approche paysagère est à mon avis un point de départ pour l'étude des perspectives importantes et des points de vue parce qu'elle présente certains avantages, dont les suivants :

- la disponibilité des modèles : elle repose sur des méthodes qualitatives, quantitatives et expérientielles vastement documentées;
- la flexibilité : elle permet de combiner les méthodes pour rencontrer la variété des cas;
- la complémentarité : elle permet la prise en considération des qualités objectives et subjectives du paysage;
- la multiplicité des échelles et de l'expérience : elle prend en considération les différentes échelles du paysage et la variété des expériences d'un lieu;
- la richesse du vocabulaire.

Ainsi, à mon sens il y a lieu :

1. D'aborder la question des vues importantes sous l'angle de l'expérience urbaine et ainsi mettre à contribution tous les attributs de la qualité de l'expérience dans l'exercice de définition de la qualité des vues;
2. Élargir la notion de perspectives importantes pour y inclure les parcours, les entrées de ville, les vues sur des entités plus ordinaires mais fortement valorisées;
3. Cette dernière implique d'inverser le processus habituel d'identification des vues où l'objet à voir est prédéfini. Il s'agirait d'identifier les milieux ayant un potentiel de qualité paysagère, caractériser leurs composantes pour ensuite procéder à l'identification des perspectives importantes, c'est-à-dire les objets à voir et les points de vues pour voir ces objets.

En somme, adopter une approche paysagère fait en sorte de prendre en considération à la fois les valeurs et les qualités d'un milieu qui offre des vues ainsi que les valeurs et la qualité de l'objet à voir.

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Session IV: À la recherche des instruments innovateurs pour définir et protéger les perspectives visuelles importantes

Session IV: Exploring Innovative Tools to Define and Protect Important Views

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3.9 La cartographie cognitive comme instrument pour définir et protéger les perspective visuelles importantes / Cognitive Mapping as a tool to protect important views

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Julian Smith
(C. Boucher, 2008)

Cognitive Mapping as a tool to protect important views

Abstract:

A monument or site may be viewed in a number of ways. At a purely visual level, it is viewed with the eye; in a more complex and dynamic way, it is viewed with the body; and at its richest level it is viewed with the soul, or the imagination. These views are in part culturally defined.

The view of the eye is often assumed to be the controlling view, but the dominance of this way of looking can be traced to specific European developments during the Renaissance and to broader ties between the subsequent development of landscape painting and the rise of colonialism. The rise of the photograph as a medium of representation further entrenches this bias. The view of the body is the perspective of the traveller and suggests an approach to view protection rooted in understandings of both ritual and artifact. Its modes of representation are more complex, and involve all five senses. The view of the soul is the view acquired over time by the inhabitant, for whom certain places become indelible parts of the imagined landscape. Ultimately this is the view most important to the survival of a historic place, because if it becomes invisible to the community that nurtures it, its survival becomes precarious.

Cognitive mapping suggests modes of representation that move outside the common boundaries of the discourse and that allow a broader definition of what view protection might entail. Understandings of the views that created a place and that sustain its value are important when measuring the success of protective measures.

Article:

As the title of this table-ronde suggests, one has to start with definitions and then move on to questions of protection. The notion of views is one that raises important questions of definition.

A Chinese philosopher and landscape painter once remarked that although it is a pleasure to discover a landscape that is beautiful to look at, it is a greater pleasure to discover a landscape that is beautiful to travel through. And the greatest pleasure is to discover a landscape that is beautiful to dwell in. If we consider these three definitions of beauty in the landscape, they perhaps lead us to three ways of viewing the landscape.

I would argue that in our understanding of views, our notions of protecting views, and our instincts in challenging disruptions to views, we have moved over time from a focus on 'dwelling' to a focus on 'travelling through' to a focus on 'looking at'. However, I also feel we are beginning to see a shift back to earlier understandings of views and viewing.

If we return to the three definitions of beauty, the view of ‘looking at’ can be called the view of the eye. The view of ‘travelling through’ can be called the view of the body. And the view of ‘dwelling in’ can be called the view of the soul, or of the imagination.

Those of us who deal with cultural resources, and particularly World Heritage sites, have an obligation to understand and protect views that are significant in maintaining the intrinsic and associative values of a place. These values have not only to do with cultural value, but can also touch on questions of cultural identity. Cultural identity as embodied in a place often depends on all three kinds of view – the view of the eye, the view of the body, and the view of the soul.

Looking with the eye

I will start with the view of the eye. This may seem the most obvious, but in fact I would argue that it has emerged relatively recently, as the dominant definition of what we mean by view. It implies an appreciation of place that is instantaneous, that is Euclidean in its geometry, and that is rooted in notions of three-point perspective. As a way of looking, it emerges in the late medieval period in Europe, is refined during the Renaissance, takes hold with the development of landscape painting as an art form, and triumphs with the invention of the photograph (Ivins, Cole). It has become so ingrained that it is very difficult to conceive of a world where this idea of view is not fundamental. And yet I would argue that it is a culturally-defined understanding of the world around us that is not as absolute as we would often assume.

This notion of view, of looking at, is closely associated with the notion of power. It turns out that the development of notions of perspective, but more importantly the development of landscape painting as a way of capturing the world around us through perspective, coincides in Europe and China and to some extent in the Islamic world with the rise of imperialism and colonialism. What I am calling the view of the eye, the framed composition that captures the landscape around us, is used to express power over that landscape (Foucault). And then the landscape itself becomes deliberately shaped to become the subject of the view. It is in the post-Renaissance period in Europe that we see the emergence of the landscape of power designed deliberately as a landscape to be understood through the view of the eye. Whether we are talking about the more literal application of three-point perspective, the vanishing point, the framed composition, in the

landscape of Versailles, or the more romantic use of the deliberately casual but meticulously crafted landscapes of the great English estates of the 18th Century, there is a conscious use of looking with the eye. The instantaneous and carefully framed image so powerfully represented in landscape painting becomes the lens through which the world is understood and through which people discover their place within that world.

With the advent of the photograph in the mid-19th Century, the view of the eye triumphs. In a typical school of architecture or urban design today, the photograph is so ingrained as the medium through which our cultural landscape is represented and interpreted and discussed that it becomes very difficult to comprehend other modes of seeing. For a number of years I taught fourth-year architecture students at Carleton University in Ottawa, and when I asked them to represent a specific cultural landscape through drawing, poetry, music, whatever, it turned out that most of them were incapable of beginning the exercise without first taking photographs of the landscape in question.

Looking with the body

Looking with the body is more complex. It involves not only the eye, but the other four senses as well. It is a view that emerges over time, that is dynamic rather than static, cumulative rather than instantaneous. It is a view of a cultural landscape that is being simultaneously experienced and observed. This kind of view is more difficult to represent, to capture in a single image or in a powerpoint presentation. It is multidimensional as well as multisensory. It is the kind of view one has when experiencing a place in 360 degrees. Film and video are an attempt to capture experience and not just observation, but they still frame the view and remove the observer from the landscape in question. They introduce sound as well as sight, but still lack touch and smell and taste. Societies that have not been consumed by the view of the eye still produce representations of the landscape that reflect this broader understanding – examples would be the paintings of the aborigine communities in Australia depicting the singing of the landscape into existence as one travels through them, or the One Hundred Views of Mount Fuji by the Japanese woodcut artist Hokusai, or the Kashwente of the Iroquois.

In a provocative M.A. thesis at the School of Canadian Studies at Carleton, aboriginal artist and theorist Greg Hill examines the cultural heritage implications of living in a world dominated by the view of the eye, and more particularly the view of three-point perspective and the vanishing point. In a compelling argument for the imperialist implications of these world views, he points out that perspective not only relates to notions of power, but also to the inevitability of a linear view of history in which all cultural difference is eventually subsumed under the influence of the most powerful political forces. He posits another view of the world in which parallel paths are possible when one starts with the notion of travelling through the landscape rather than looking at it – the view of the body over time rather than the eye at an instant (Hill). Another contemporary art historian and sailor, Adam Mackenzie Smith, makes similar reference to the importance of the view of the traveller when pointing out that many historic cities can only be ‘seen’ when approached by boat, from the harbour, moving through all the traditional layers of view from afar, view from up close, view from the dock, view from the crowded dockside landscape, and perhaps finally emerging into the view within the town square. The same city approached by taxi from the local airport may be invisible in this sense of looking with the body.

Looking with the soul

The third view, the view seen by the soul, is where one finally arrives at what in the title of this paper is called cognitive mapping. This is a rather dry term, but what it implies is that this is the view based on knowledge – a knowledge of a cultural landscape that moves beyond seeing with the eye or seeing with the body, to seeing with the imagination. At this point, the landscape is so well understood that it is visible whether one moves through it or not. It stays with the soul whether one is physically present or not. It is a mapping that can only occur through experience – the experience that emerges out of the relationship between the physical landscape and the rituals of inhabitation. It is the rituals that map the landscape and that create the basis for the cognitive understanding of the place.

Just as the view of the body incorporates, among other things, the view of the eye, so the view of the soul incorporates both the view of the eye and the view of the body. It is the result of the accumulation of those views over a lifetime of inhabitation. The view of the soul is almost impossible to capture in photograph or painting or other mode of representation. And yet it is the

view that ultimately determines whether cultural resources are surviving or not. Cultural resources that become invisible to the view of the soul, that have disappeared from both the individual and collective imagination, have suffered an irreparable loss whether or not they are still available to be photographed, or to be experienced by the passing traveller.

One can get a glimpse of such views through art and poetry, through depictions of a cultural landscape that show an intimacy of understanding. Sometimes these views are best captured when someone moves away, and it becomes the landscape of memory. It is a view that can survive even when the resource itself is threatened or obscured. As an example, the Georgian Bay landscape of southwestern Ontario in Canada has become imbedded in the imagination of Canadians through the work of the Group of Seven. These artists, in the first half of the 20th Century, created both a lifestyle and a painting style that spoke to a particular experience of inhabiting this landscape. More than any one single painting, it was the entire body of work plus the stories of canoeing and portaging and camping on the broad rocky outcrops that created a mythology of seeing the landscape in a particular way. And it became transmuted through their art and reproductions of their art to so many Canadian households that it became part of the understanding, for many, of dwelling in Canada. Today, most of the raw landscape they painted has changed – it is dotted with modern summer homes and large pleasure craft and sightseeing cruiseships. But the Group of Seven view of that landscape still survives because it is a landscape of memory (French). Behind this landscape, which is seen as a landscape of wilderness, is the aboriginal view of this landscape, which has a further ten thousand years of experience and intimacy behind it. This is the most powerful view of this landscape, and ultimately the most important, and yet this view is only beginning to be understood by the non-aboriginal community. This is in part because we are not attuned to ways of looking, ways of viewing, that do not come out of our own cultural assumptions.

The view of the soul is represented in the mandalas of Tibetan Buddhism, which themselves reflect more ancient cognitive mappings of Aryan and ultimately Dravidian notions of dwelling in the landscape. These mandalas are views – it is just that they are not the views of the eye nor the views of the traveller (Branfoot). They are the views of the soul.

Protection

Given this broad definition of view, how does one go about protecting important views?

Firstly, one must consider what views were part of the original design intentions. Many World Heritage sites come out of a post-Renaissance European reality where looking with the eye is the dominant form of view construction. In this case, view planes can be constructed and protected using the kind of Euclidean geometry and photographic evidence so closely linked with this kind of viewing. It is only reasonable to assume that views consciously created are part of cultural inheritance and cultural understanding.

The issue with the view of the eye, as pointed out earlier, is its relationship to constructions of power. It is important to be clear that protection of views is often about protection of power relationships. This is not a problem in and of itself – the protection and enhancement of cultural resources is often directly involved with managing political pressure. The important point is to give these power relationships historical context, to relate them to cultural and political realities of today, and to proceed accordingly. Too often those involved in conservation assume that they are arguing their position on purely objective grounds. Politics is rarely objective, but when views of the eye are part of the historical record, then the political discussion can be put into historical context. This is at least a means to sharpen and improve the debates.

When a World Heritage site emerges out of a context where the place was understood with the body and the soul as much as with the eye, then it is important to proceed more carefully in defining and protecting important views. In terms of looking with the body, it may be important to protect a series or sequence of views while still allowing the details of these viewpoints to evolve. It may be possible to reshape or refocus a series of views to reflect the dynamic rather than static nature of the urban fabric. It may be important to respect variations in intensity and depth. The Jama Masjid in Delhi is a mosque with an enormous central courtyard. Historically the surrounding area has been used as a bazaar, and Chandni Chowk has long been known as one of the most intense and crowded streets of old Delhi. Recent efforts to clear the built-up area around the mosque reflect the growing importance of looking with the eye – the tourist gaze in particular – but what may get lost is the powerful experience of moving with the body from the

intensity of the bazaar to the quiet and openness of the mosque courtyard. Similarly, in Ottawa, Canada, the Parliament Hill complex was built to be open to the cliffs and the river on the north but tight against the urban fabric on the south. Over time, repeated efforts have been made to open up the views with the eye to the south, opening up the urban fabric in entirely inappropriate ways to reflect again the tourist gaze and the importance of the photographic image of the site.

In Cologne, Germany, the Cathedral has been a focus of debate related to possible changes in the surrounding urban landscape. In particular, a proposed skyscraper across the river has threatened the visual dominance of the cathedral. It is hard to argue that the view of the eye, as we understand it today, was significant in the original conception of this cathedral. It was very much about the view of the body – the contrast between the dense city streets, the plaza, and then the sudden opening up of its vast interior space with its religious rituals designed to be viewed and understood with all the senses. At a deeper level, the cathedral was embedded in the view of the soul, the cognitive map of Cologne for most of its inhabitants. These views are scarcely threatened by the proposed skyscraper. The baroque vistas of Vienna, also threatened by high-rise visual intrusions, may be a very different situation.

In a related situation, the historic cultural centre of South India has at its core a famous 14-acre temple complex, the Sri Minakshi temple. Its outer walls have enormous towers, and since the arrival of the British in the 17th Century these have become part of the iconic view of the city as illustrated in engravings and etchings and later in photographs. However, the temple itself is concentric courtyards, each with its walls and tower gates, progressively smaller in scale as one nears the centre. The very core of the temple, the central vimanam, is the smallest element of all, a beautiful jewel of carved stone with a golden dome. Inside the vimanam, it is all darkness except for a few candles, and one could argue that at the point of final enlightenment the view of the eye disappears entirely and is replaced with the intuitive or imaginative sight of the unseen. In this context, would high-rise buildings around the perimeter of the temple diminish the power of its design intentions? From an indigenous perspective, possibly not. The question is more likely to be posed by western art historians or tourist agencies.

Sometimes an early World Heritage site of this kind, understood by its local community through the view of the body or the imagination, has taken on a different quality precisely because of tourism. The importance of the instantaneous photograph, the visual perspective, can create a sense of value that is then protected through various view protection corridors and the like. In each case, however, it must be asked whose view is being privileged and what underlying values are being protected or enhanced.

In our own work, we ask members of various communities of interest to map the monument and its context themselves. We use blank sheets of paper to avoid any preconceived frame of reference, and we prefer working with people who are not trained in the artistic conventions of the day. This is a very amateur process for getting at alternative views, but the resulting maps do at least show what is visible and what is invisible to the local community. That is not something one can do with photography or GIS mapping, no matter how accurate. It may turn out that the best way to keep a place or a monument in view is to make sure it retains its place of importance within the cultural rituals of the community. This may be as important a management tool for protecting important views as any physical control of built form.

When the way a monument is viewed is part of the analysis, then the protection of views can at least be tailored to the values that are uncovered. Such an analysis must involve the many overlapping communities of interest, and each one must be allowed to express its relationship to the site in its own way.

Measuring success

Given the different kinds of viewing that have been outlined here, it would seem difficult, perhaps, to judge the success of programs designed to protect important views. The simplest, on the surface, is judging the success of looking with the eye. Given a defined viewpoint, and a defined object of view, it is possible to measure an existing situation and then track changes due to foreground and background intrusions. The situation can be broadened to considered lateral intrusions. Considerable progress has been made in refining the ways in which viewpoints should be chosen, suitable three-dimensional mapping systems created, and appropriate zoning and control measures adopted. The weakness, however, may be at the initial stage of defining

core values being protected. As cultural resource managers, it is probably useful to put historic monuments more clearly into the context of the design intentions that produced them, and of the subsequent evolutionary forces that may have modified or enhanced their value.

For looking with the body, landscape architects often seem better suited than architects to understand the unfolding view, the dynamic perspective, the important dimension of time and the impact of the seasons. It is important to understand patterns of movement in the urban or rural landscape, and to work with these patterns to enhance views of this kind. Intensity of view is an important counterpart to openness of view. The Trevi Fountain in Rome reveals itself first through sound, as one approaches it on the various narrow side streets. Its visual appearance can be very sudden, and on a hot summer day the cool mist in the area is part of the power of how one views it, and understands it.

For looking with the soul, the conservator must look to the community itself to define the values of the monument and to articulate the ways in which visibility can be enhanced. For many cultural resources, this community-based approach requires the sensibility of an anthropologist more than a photographer. However, for World Heritage sites, the community in question is both the local community and the broader international community. The family of World Heritage sites become in a sense the markers on the collective cultural landscape of our shared humanity. At this level, we must ask ourselves how we can keep the visibility of these sites alive and well in a way that protects their underlying value. This does not necessarily mean barring them for visual access.

The question of accessibility is perhaps the clearest framework for defining success in protecting important views. Conservation work is about both protecting and enhancing historic monuments and sites, and the results of good conservation work should normally be heightened accessibility. By accessibility I here mean that broad range of physical, psychological and spiritual access that puts a monument into our visible universe. In terms of looking with the eye, accessible viewing can be accomplished by both protecting the view from the important viewpoints, and making sure these viewpoints are physically and psychologically accessible. For looking with the body, the

path must be accessible – the sequence of events must be open and welcoming and inclusive. For looking with the soul, the rituals of community life must be accessible.

This latter issue, the accessibility of the rituals which map the cultural landscape, and ultimately place the monument or the site within its visible context, raises questions of cultural appropriation and dominance. It is perhaps the greatest challenge to conservators, especially those tasked with the protection of important views. It demands cultural sensitivity, and it may be that certain views of a monument are kept out of bounds for the casual observer or traveler. This may be a form of protection that is essential for this view, this understanding, to survive. But even so, we should realize and appreciate this view, and allow the cultural group most intimately associated with it to open up this view to the larger world community if and when it so desires, in ways that do not destroy this understanding in the very move of making it more accessible. It is this kind of treasured intimacy that gives many World Heritage sites the power to give the whole family of such sites a significance greater than the sum of the parts. When they begin to shape a shared view of the world, they can support the broader principles of international understanding and appreciation.

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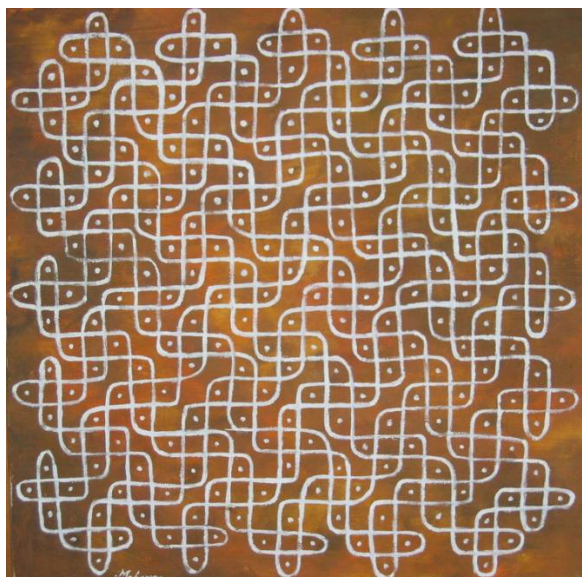
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Kolam. Oil painting by Mahema Devadoss, India, collection of the author. The invisible landscape made visible through the medium of the mandala.

3.10 *L'approche du paysage culturel comme instrument pour définir et protéger les perspectives visuelles importantes / Cultural Landscape Approach to protect important views*

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(C. Boucher, 2008)

1. INTRODUCTION

The introduction of cultural landscapes into the *Operational Guidelines for the Implementation of the World Heritage Convention* in 1992 is considered a hallmark in recognizing the interaction between people and their environment.

With the decision of the World Heritage Committee, an international legal instrument acknowledged the importance of landscape heritage conservation at a global scale.

The key to this process was the acceptance of such an interaction resulting in outstanding cultural landscapes *in addition* to cultural or natural properties. Over time many cultural landscapes have been recognized as being of outstanding universal value as required under the *World Heritage Convention*.

They have been both nominated as new properties highlighting the unique interaction between people and nature, as well as renominated for the cultural landscape categories to recognize this interaction in addition to other (in most cases purely natural) values.

More than 10 years later, the notion of “historic urban landscape” came into the discussions of the World Heritage Committee. This derived from *completely different contexts*, namely the state of conservation of urban properties and the protection of the outstanding universal value of the property and its integrity.

Threats came often from ill advised development affecting historic views and corridors as well as urban patterns. As you may recall, in 2005 a major conference on ‘World Heritage and Contemporary Architecture – Managing the Historic Urban Landscape’ was held in Vienna, Austria, which brought together more than 600 heritage experts, urban planners and architects as well as developers and municipalities. The recommendations deriving from that conference led to

the adoption of the so-called *Vienna Memorandum*, which was then reflected into the preparation of a UNESCO Declaration on the Protection of the Historic Urban Landscape, such as requested by the World Heritage Committee at its 29th session and subsequently endorsed by the General Assembly of States Parties to the World Heritage Convention (2005).

The Vienna Memorandum focused 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”.

Almost three years after, an intense debate is taking place all over the World Heritage community, institutions and organizations related on the need for an update of the *Vienna Memorandum* or, at least, on the need to better adapt it to today’s discussions and to the different regional communities and which shows that the *Vienna Memorandum* is a transitional document.

This Round Table organized in Montreal in 2006 had the opportunity to discuss the role played by the *Vienna Memorandum* and one of the main conclusions of the debate was that the *Memorandum* should be considered valuable as an historical record of our time; a “transitional document, which hints at a vision of human ecology and signals a change towards sustainable development and a broader concept of urban space. [...] 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”.

In this aspect, the debate still going on within the various ICOMOS national committees and the International federation of Landscape Architects through its congresses is quite instructive.

This paper aims to review the two concepts of “cultural landscapes” and “historic urban landscape” and considers the interactions and differences between the two and finally concludes with reflections on linking the concepts in the various World Heritage processes.

2. WORLD HERITAGE CULTURAL LANDSCAPES

Since the beginning, the participants of the Vienna debate considered that cultural landscapes (as interactions between people and their environment over time) is one of the concepts at the core of the *World Heritage Convention* “as combined works of man and nature”.

Cultural landscapes also illustrate human coexistence with the land as highlighted by the Global Strategy adopted in 1994 by the World Heritage Committee.

Cultural landscapes can also serve to demonstrate an integrated approach between cultural and natural heritage, relevant for new and emerging issues such as climate change and carbon footprint. It was also noted that World Heritage cultural landscapes offer ways of looking at heritage at the landscape scale.

Relevant Legal Instruments and Charters

The Legal Instruments and Charters of UNESCO which constitute important steps in the building up of the concept are:

- *UNESCO Recommendation concerning the Safeguarding of Beauty and Character of Landscapes and Sites (1962)*,
- *World Heritage Convention (1972)*
- *Recommendation concerning the Safeguarding and Contemporary Role of Historic Areas (1976)*,
- *Convention for the Safeguarding of the Intangible Cultural Heritage, (2003)*

3. HISTORIC URBAN LANDSCAPES

As for the historic urban landscapes, the context in which the concept originated from is that, with the current size and foreseen increase of the world’s population living in urban areas, pressures on historic cities will continue to rise making historic urban landscape conservation one of the most daunting tasks of our time, as was pointed out by Dr Cameron in her intervention. As

a direct consequence, the time allocated at World Heritage Committee sessions and the number of cases debating the impact of contemporary development in or adjacent to World Heritage designated cities has increased dramatically since the 1990s, with issues ranging from traffic and tourism pressures, to high-rise constructions and inner city functional changes.

As it was also recalled in today's discussion, even though the World Heritage Committee remains the main international policy and decision making body in the field of conservation, paradoxically enough – in its frequent discussions on the ever raising pressure on historic cities – it has not always used adequate tools to deal with today's urban dynamic processes and to take the appropriate decisions.

As defined by the *Vienna Memorandum*, 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”.

Subsequently to the adoption of the *Memorandum*, and as requested by the World Heritage Committee in 2005, the World Heritage Centre has started a process of regional consultation meetings to receive expert input on concepts, definitions and approaches to historic urban landscapes as potential content material for an updated UNESCO Recommendation on the subject.

To date three of the regional expert meetings have been organized by the World Heritage Centre and its partners, held in Jerusalem (June 2006), Saint Petersburg, Russian Federation (January 2007) and Olinda, Brazil (November 2007), while others are foreseen to complement the regional contexts. In general, all three meetings resulted in a broad support for the ongoing review process concerning approaches and tools for historic urban landscape conservation. Additional regional consultation meetings are foreseen in 2008/2009 to raise awareness and receive expert input, including on the issue of authenticity and integrity in cities, as well as on the development of an expanded tool kit for urban conservation.

4. DO CULTURAL LANDSCAPES ENCOMPASS HISTORIC URBAN LANDSCAPES?

Considering the evolution of the two concepts of cultural landscapes and historic urban landscapes, it is clear that these derive from quite different contexts.

Cultural landscape categories were designed to assist States Parties in nominating potential sites and the World Heritage Committee in examining properties which display the interaction between people and their environment considered to be of outstanding universal value.

The Historic Urban Landscape concept used in terms of World Heritage discussions derived from emerging conservation issues and threats to the *outstanding universal value* and the *integrity* of World Heritage properties. It was not considered to become a concept for nomination or category of nomination as such as this was already covered by the *Operational Guidelines* under terms such as “historic towns”, “town centres” or “groups of urban buildings” (see Annex 3 of the *Operational Guidelines*).

One could imagine a nomination of a historic urban landscape under the cultural landscape as a continuously evolving cultural landscape for example. This has been the case in a way for the nomination of Buenos Aires, Argentina (nominated in 2007 for review by the World Heritage Committee in 2008) or Rio de Janeiro, Brazil (deferred by the World Heritage Committee in 2003).

There are cultural landscapes inscribed on the World Heritage List, which contain urban areas, such as the Loire Valley, France, or the Cultural Landscape of Sintra, Portugal. Very few are completely in the urban context, such as the Dresden Elbe Valley Cultural Landscape, which interestingly enough failed to make it for the World Heritage List as a historic town through an earlier nomination, due to the lack of authenticity.

What would be the difference between a historic urban landscape nominated as a historic town and a historic urban landscape nominated as a cultural landscape? The differences are: that for the latter the outstanding universal value lies in the interaction between people and their environment and that the evaluation will be carried out by ICOMOS with inputs by IUCN.

The common points are that protection provisions may differ considerably from other cultural nominations such as monuments or groups of buildings and to take into account a larger area of protection, setting, important views as well as visual, functional and structural integrity.

For conservation purposes and for the evaluation of threats to World Heritage properties, different concepts are used, which sometimes do not coincide or are clearly defined, these are:

- context,
- setting,
- landscape setting,
- surrounding landscape/environment,
- geological setting,
- sense of place or *genius loci*
- spirit of place

They derive from different contexts, sometimes outside of the World Heritage arena and the definitions set up in the *Operational Guidelines*.

Efforts should be undertaken to clarify these concepts and to review case law as to how they were used in World Heritage processes, in an effort that still should be done to put together – so for the Committee, policy-makers and communities to be able to use them as operational tools – the various instruments included in *the Operational Guidelines* that currently are still not enough linked together, such as the provisions concerning:

- Boundaries for effective protection
- Buffer zones
- Authenticity/Integrity
- Management plans

This was also taken up by the recent meeting on buffer zones in Davos, Switzerland 11 to 15 March 2008.

François LeBlanc (see his paper) rightly recalled that, among all the UNESCO standard-setting documents, only the 1976 UNESCO “Recommendation concerning the Safeguarding and Contemporary Role of Historic Areas” quotes the term *view*, subject of this year Round Table, although the concept of “important views” is quoted in the *Operational Guidelines* within the provisions concerning buffer zones (see paragraph 104).

But since then, profound changes have occurred over the past thirty years relating to the concept and perception of heritage, and as a result, in the discipline and practice of conservation.

The most significant of these included the ICOMOS Charter for the Conservation of Historic Towns and Urban Areas (Washington Charter) in 1987, the adoption of the category of Cultural Landscapes in 1992, the Nara Conference on Authenticity in 1994, the European Landscape Convention (Council of Europe) in 2000, and the adoption of the Convention on the Safeguarding of Intangible Cultural Heritage in 2003, which have all contributed to a new analysis of the character of cities, and their cultural integrity and settings.

New dynamics in architecture and urban development, including global/non-local processes, have brought about new challenges to urban heritage conservation and management, as especially experienced by the World Heritage Committee at its annual sessions. These require new approaches and critical review of the standards and guidelines set three decades ago within the framework of the 1976 Recommendation.

In particular, a critical review of the 1976 text emphasized that an updated Recommendation is needed to focus on the specific nature and needs of cities as living heritage. It concluded that current urban management processes need to look beyond the traditional notion of historic centres and their surroundings as “special districts”, to include a broader context, both in terms of landscapes and in terms of values to be preserved. The 1976 UNESCO Recommendation is therefore considered not fully adequate to deal with today’s urban dynamic processes.

We believe we all agree that current urban management processes need to look beyond the traditional notion of historic centres and their surroundings as “special districts”, to include a broader context, both in terms of landscapes and in terms of values to be preserved.

More specifically, a number of aspects have profoundly changed the discipline and practice of urban heritage conservation, such as:

- The increasing importance attributed to the concept of historic urban landscape, as a stratification of previous and current urban dynamics, with an interplay between the natural and built environment (previously handled by ‘zoning’).
- The greater role taken by contemporary architecture in historic areas, and the issue of harmonization of the contemporary architectural expressions with the values of the historic context (and not just the ‘contextualisation of new buildings’);
- The economics and changing role of cities, with an emphasis on the non-local processes such as tourism and urban development, increasingly influenced by global economic and financial actors ;
- The issues of ‘authenticity’ and ‘integrity’ in relation to living historic cities;
- The meaning and the use of ‘core and buffer zones’ in relation to the conservation of historic areas and historic urban landscapes;
- The ‘intangible’ values associated to urban historic areas and the role they play in the conservation process and in the social perception and understanding of the function of historic areas.

While the general principles of the 1976 Recommendation are still valid, its updating could be done either through the adoption of a new Recommendation or of a revised Recommendation. In this perspective, the World Heritage Centre is proposing the preparation of an updated *Recommendation relating to Historic Urban Landscapes*, that would address urban processes in a globalized context and will formulate principles and norms.

5. CONCLUSIONS

The emerging of new concepts in the discussions of the World Heritage Committee demonstrates that the *Convention* of 1972 is still a valid tool in global heritage conservation. It allows for integration of new and challenging concepts into its *Operational Guidelines*. These integrations are crucial for moving **new conservation tools** into the global arena and for correctively answering to the different narratives in today's cities.

Furthermore, the *World Heritage Convention* through its protection of both natural and cultural heritage in one single legal instrument allows for rich exchange and productive influences between the different conservation communities. At the same time further links with other Recommendations, Charters and legal instruments should be further explored as well as with the linkages in the landscape and landscape ecosystem approach proposed by other programmes, such as Man and the Biosphere (MAB).

In the future close links between authenticity and integrity need to be further reviewed to enhance for an integrated approach to heritage conservation.

This would be specifically necessary as since 2005 the Statements of Outstanding Universal Value require not only the inclusion of management conditions but also statements of authenticity and/or integrity (see Paragraphs 154-157 of the *Operational Guidelines*).

Nous demeurons convaincus que la réflexion que nous menons à l'occasion de cette Table ronde de Montréal va certainement enrichir le débat et renforcer la pensée autour des liens entre le paysage culturel et le paysage urbain historique. Cette réflexion pourra assister les États parties, le Comité du patrimoine mondial et tous les acteurs concernés dans l'effort pour une conservation intelligente d'un côté et de l'autre côté, pour soutenir l'identification de proposition d'inscription sur la Liste du patrimoine mondial de paysages urbains historiques d'une valeur universelle exceptionnelle potentielle.

Nous aimons penser que ce débat que nous sommes en train d'enrichir – car, nous le savons, et Mike Turner nous l'a rappelé, nous ne faisons qu'adapter aux discussions sur la ville

d'aujourd'hui des idées sur l'*imago urbi* et sur sa verticalisation qui ont rempli des pages et des pages de littérature la plus riche – nous aimons imaginer, nous disions, que ce débat puisse aussi nous aider à sortir de cette perception courante du patrimoine comme nécessairement liée à une idée purement défensive de l'identité – nous aider à nous libérer de cette vision de fermeture; aider à sortir de cette homogénéisation courante qui tend à mettre sur le même plan interventions très différentes comme celles de Saint-Pétersbourg et celles auxquelles nous assistons aujourd'hui à Londres, chacune reflétant une vision stratégique de la ville ou, au contraire, le manque de vision pour la ville ; que ce débat puisse conduire au coeur de nos décisions une discussion non pas liée à ce qui est beau et ce qui est moche, au nom d'une identité passée, mais une discussion autour d'une lecture du projet comme porteur d'une transformation urbaine et d'une vision, afin de comprendre quelle idée du futur de la ville le justifie et lui donne sa raison d'être. Autrement, nous craignons que nous allons être perçus comme des gardiens aigris qui savent seulement dire non, en restant aux marges de tout débat sur les transformations de la ville.

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3.11 Le zonage et les autres réglementations de contrôle du sol protègent-ils les perspectives visuelles importantes? / Are zoning and other land-management regulations effective in protecting important views?

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Jeffrey Soule
(C. Boucher, 2008)

Urbanization and Cultural Conservation: A Summary of Policies and Techniques in the U.S.



Beijing Makes way for a new wide street in historic Qianmen District

Introduction

In the 21st century, there is no more pressing challenge than that of urbanization. We must take strong actions to heighten the awareness of leaders, citizens and professionals of the value of cultural identity in the face of increasing globalization. Globalization is a two-edged sword providing improved standards of living for many, while destroying the cultural variety and unique characteristics that have taken centuries to develop.

The topic of our meeting is managing the Urban Landscape; the preservation of the integrity of the fabric of a place in the face of challenges that threaten to diminish its layers of cultural qualities. The perspective I bring to this is of an American trained planner, with a good deal of practical international experience, especially in China. I come to this topic from that perspective, not from the legacy of international discussions or the considerable history of debate on the topic from the UNESCO World Heritage point of view. This paper is designed to bring the US experience and my own perspective to the discussion of appropriate principles and practices that

can be used to assist communities over a wide variety of local circumstances. Since the US has no world heritage cities, my presentation goes into the detail of how our planning process manages the urban fabric in the best cases. I have appended the APA's Policy Guide on Historic Preservation for reference. This guide describes the position of the organization and how its members should promote the best climate for historic resource integration and conservation at every level. I have also included a relatively successful example of design guidelines for the small city of Mandeville Louisiana, which I helped write, not to suggest as the model but to give you a more detailed look at a typical US urban design tool.

While I do believe that some fundamental principles apply to the conservation of urban landscapes, I don't think that there is any single approach, regulation or guideline that will accommodate the extraordinary variations across the globe in terms of cultural values, political considerations, economic diversity and local experience. Our job is to provide explicit guidance to world heritage cities and sites, while establishing the philosophy, and lining up valid and compelling arguments for the thousands of other places in the world with important cultural resources in need of support and guidance.

Planning Framework

In America, planning grew not from architecture but from landscape architecture. The first President of what later became the American Planning Association was Frederick Law Olmstead, one of the brilliant minds behind the American city beautiful movement and the designer of Central and Prospect Parks in New York. Consequently, planning practice in the United States has always been considerably more comprehensive in its approach than often is found around the world. The more common international notion about planning is that it is primarily about land use and urban construction. In America, planning is a much more comprehensive effort that begins with analysis and goal setting then proceeds to the implementation of the physical stages much later. Another important observation about the perception of planning is that many international institutions maintain a bias against planning as a comprehensive urban strategy. This comes from the strong ideological bias against central government economic planning. Unfortunately, this bias has led to an international focus on infrastructure investments on one hand, while ignoring the creation or support of local planning policies and guidelines that should be in place to manage

and inform the distribution and scale of these large infrastructure interventions. So there is a big difference among the countries of the world in the perception of planning.



Pennsylvania Railroad Station (demolished 1964) helped raise awareness that led to the establishment of the Historic Preservation Act of 1966.

We have been relatively late in incorporating historic preservation into planning. The national historic preservation act was passed in 1966. So for a long time, planning was not done with historic preservation and cultural conservation as a key component. Although in some places, there was an effort to organize and protect important landmarks, it is only within the last 40 years that historic preservation has become an important part of the planning process. While some American city leaders still think that preservation is contradictory to development, today, there is wider acceptance of the fact that with careful planning, preservation will enhance the city's development strategy. Planning has made progress in incorporating historic preservation and cultural values, not just focus on land use, infrastructure and new development. Engineering and architecture in the US are important but quite different fields, whereas in other parts of the world, the planning is often done by engineers and architects. Planning sets the context for good

engineering and good architecture. A city of incrementally designed places without a vision and without cultural and economic elements will be neither beautiful nor sustainable.

The fundamental philosophy of successful city design is continually to reference the existing city with the needs of the present and the future. Planning and historic preservation that focuses too much on the individual historic buildings and not enough on the context will lead to a strange disjointed urban fabric. What value is saving one building if the street layout, the open space, the feeling of the neighborhood, is destroyed?

This planning process in the US begins with a vision of the city that celebrates and incorporates history and culture. The process takes a thoughtful, comprehensive approach to analyzing the economic, social, and physical issues before jumping to physical form. It will follow with specific plans like the plan for Men Xi I describe briefly below. These plans describe how the historic resources are to be maintained and conserved within an overall development context. The best practices for planning new development in America base new area plans on the architectural context in terms of scale, texture, proportion, and material. Then these new developments will be managed over time by having the legal and financial tools for ensuring consistent implementation. Design guidelines for architecture in the historic areas are developed and administered by knowledgeable professional staff. Each city's financial goals will support the conservation of historic features and districts and focus on maintaining neighborhoods and people rather than displacement. These steps also save the city money on infrastructure while increasing its economic viability and identity. Of course not any single city in the US is doing a perfect job of planning and cultural conservation, but there is much more support from the public and private sector all across the country for this type of planning process and these types of tools. Driving the process is the demand for true urban living options and the cost of maintaining our unilateral fixation on the automobile.

In the end, historic and cultural conservation are essential for both for livability and for economy. Establishing the proper planning model for balancing development and conservation will reap the rewards for many generations. Planning must be the key to integrate the physical aspects of any culture with its growth and development. While America has not the longest legacy, our local leaders by and large at least understand that preserving the legacy of the past is good for the economy as it is good for the human spirit and for the living standards. The pattern of the city and

the context of its streets are the most important thing to conserve. Preserving individual buildings surrounded by unsympathetic buildings and out-of-scale streets does not conserve the sense of place. We have a responsibility to broaden the view of planning to incorporate cultural and historic conservation and to see planning as much more than simply setting mechanical land use areas and arrangement of buildings and infrastructure.

Urban Design Practices and Techniques

Good urban design is essential to shaping the character of the city, but it is but one component of planning and should be subordinate to the policies, the values, and the goals established in the city's vision. In the US as in many places, the discipline of urban design is amorphous and struggles with its identity. As we discuss the issue of urban landscapes, we must also deal with the lack of institutions for the support and training of urban designers and with the lack of professional practice guidelines and general agreement on the scope of urban design.

While the process described above for American planning is widely practiced, though unevenly administered, standards for urban form are not at all the rule in most American cities. Nonetheless, the topic is of increasing importance and the consideration of design guidelines is rising all across the country. This too is the result of more emphasis on smarter growth policies, higher energy costs, and the desire for more harmonious humanistic development patterns.

Philosophy

My experience in urban form management is that an underlying philosophy needs to be established in a city before any kind of technical tools and planning techniques will have value. The elements of this philosophy include the belief in cultural values and the sense that the city represents a narrative over time, not a final end state. In addition, all the stakeholders in a place need to be engaged in the decision making, rather than a cabal of developers, politicians and experts. Following on this element is the need to have grassroots support for a total approach to incorporating cultural resources in an urban contextual framework. The final element of the philosophical underpinning to a successful urban design strategy is the understanding that there is always a conflict between conservation of historic resources and development and that the

balance struck should be clear about the costs and benefits of whatever approach is taken. The more people visit historic places, the more impact on the resource itself. Management of the impact must be included in any framework, not just the aesthetics and mechanics of conservation.

Reading the City

Within the process of establishing design guidelines for a city is the essential step of reading the city. Reading the city is a natural compliment to the philosophy of the city as a narrative. This requires historic, economic and social elements along with a physical inventory and clear understanding of the framework that the form of the city reflects. The elements of reading the city include climate, customs, landscape, architecture, scale, patterns, colors, materials, environmental graphics, native plants and art forms. One of the reasons we are discussing the topic of urban landscapes is that too many decisions in recent times are made without reference, rather randomly to serve only the single solitary interest of a particular patron, whether that patron is public or private makes no difference. The role of the civic process is to act as the voice for the narrative, the conscience of the city. In this way, the urban design process is not acting dictatorially or randomly from another perspective, but as the grounding mechanism to ensure that all the wealth of information stored in the fabric of the city may be enhanced and maintained through chapter after chapter. This process helps the city establish its budget priorities as well. For instance many places spend scarce resources recreating fake history while letting the real narrative and authentic elements of city fabric decay and disappear.



Case example from Datong China, where the city spent money creating a fake shopping street rather than protecting the authentic center line street

In crafting design guideline for American places, one important practice is to identify the best examples of local urban form. This means that the guidelines will be grounded in the locality,

not imported from some other city. A common mistake for planners and politicians as well is to visit another city then try to bring back and drop in a design element or project from that place. While visiting other places is a valuable and eye opening experience, it is useful only when it is done with enough discipline and educational introduction to know what to look for and what the underlying principles of design are that can be employed after being re-interpreting for home use. Identifying local examples does not mean only the grandest buildings and public spaces. It means a whole range of urban elements: residences of all sizes and scale, commercial, government and institutional buildings, street cross sections, street furniture and graphics, public places large and small, ceremonial buildings and informal activities like street markets and fairs. The goal of the process is to really look at what makes a community special and why the region, the climate, the history and the other pieces of its story resulted in subtle and not so subtle impacts on the physical form. This means that the plans and design rules and framework for decision making are organic and rational not imposed as simply an aesthetic or taste.

Another important aspect of current practice is to look at urban district guidelines rather than a one-size-fits-all approach. Just as cities change over time, that means each area or sub district of the city has different design elements according to the particular function and history. Design guidelines and planning standards that reflect those differences enhance and maintain the coherence of each neighborhood and district. The process of managing the guidelines can take a variety of forms, based on the structure of local planning and city administration. It's clear, though, that one of the hurdles is the variation of interpretation and expertise available. Consequently, the tools and regulations must match the local standards of expertise to a large extent. The way this can be improved is to require some training and orientation for the local citizens who are engaged in the process of review. This goes back to establishing the local philosophical base for the whole effort. If people come with a desire to see the city grow and change within a narrative framework, then they will be better able to review and administer guidelines over time, especially with training and opportunities for professional guidance from staff.

Elements of Urban Design Guidelines

Guidelines must be supported by the overall planning and regulatory framework. The plan the zoning ordinances, site plans, transportation plans and other macro ordinances must set the proper scale and infrastructure framework, while the design guidelines get into more specific details about form and the inter relationships to public space. The key aspect of urban design is that it manages the public realm. The corridors of the streets, the outdoor rooms of small and large open space and the spaces leading to and surrounding buildings, particularly public buildings must be the goal of the urban design guidelines.



Design Guidelines including the comprehensive height limit help make Washington, DC a very walkable and intact urban environment.

A section detailing the purpose usually is followed by the elements that specify densities and lot size, street widths and alleys, parking and sidewalks for example. Another section will provide guidance on architectural features, taken again from the inventory of local examples: roof lines, angles, shadow elements, materials, fenestration, and doorways. In addition vernacular elements according such as canopies, arcades, courtyards, landscape materials and colors would be included.

A design review process needs to clearly state the application of these guidelines and how they will be administered. In some cases, a citizen review committee is empowered to make these judgments with assistance from staff; in others the staff can make a certain level of decision. One town where I helped develop the guidelines is Mandeville Louisiana, where the review is conducted by the local university design center with input from the local staff. In any case, continuing education, technical professional expertise and citizens are all important components of a successful program. The more the process reflects the careful analysis, reading the elements and the overall purpose and goals of the city, the more successful the program is in America.

Other approaches relevant to managing the Urban Landscape

Heritage areas. Increasingly popular as an approach to interpreting, planning and conserving regions with special characteristics that together form a narrative of cultural and natural significance is the heritage area movement. The National Parks Service offers the following list of characteristics describing these areas:



The Erie Canal National heritage Area combines the natural and built environments to tell a story and manage the resources holistically

1. An area has an assemblage of natural, historic, or cultural resources that together represent distinctive aspects of American heritage worthy of recognition, conservation, interpretation, and continuing use, and are best managed as such an assemblage through partnerships among public and private entities, and by combining diverse and sometimes noncontiguous resources and active communities;

2. Reflects traditions, customs, beliefs, and folklife that are a valuable part of the national story;
3. Provides outstanding opportunities to conserve natural, cultural, historic, and /or scenic features;
4. Provides outstanding recreational and educational opportunities;
5. The resources important to the identified theme or themes of the area retain a degree of integrity capable of supporting interpretation;
6. Residents, business interests, non-profit organizations, and governments within the proposed area are involved in the planning, have developed a conceptual financial plan that outlines the roles for all participants including the federal government, and have demonstrated support for designation of the area;
7. The proposed management entity and units of government supporting the designation are willing to commit to working in partnership to develop the heritage area;
8. The proposal is consistent with continued economic activity in the area;
9. A conceptual boundary map is supported by the public; and
10. The management entity proposed to plan and implement the project is described.

There are 21 designated national heritage areas in the US and a number of states have implemented their own programs. The heritage area movement is built on the same principles as historic urban landscapes. The processes and regulations for managing heritage areas are similar but involve a larger interpretive and land conservation component due to the differences in scale.

Tax Credits. The Federal Government in the US provides Historic Preservation tax credits to support the preservation of historic buildings. This tax credit is managed under the auspices of the National Park Service, and allows certain alterations for adaptive reuse of historic structures, based on guidelines that attempt to ensure the historic value of the building and its context are not impaired by the alterations.

National Register of Historic Properties

The National Historic Preservation Act provided for the establishment of the National Register of Historic Places to inventory and recognizes the important architectural and cultural elements of the country. The only real protection the act affords, however, is in the use of federal funds that

may affect register properties or districts. Under the act, federal funds may not be used if they have an adverse effect on the historic property. The following guidelines are taken from the act itself regard what could be considered adverse:

Criteria of adverse effect. An adverse effect is found when an undertaking may alter, directly or indirectly, any of the characteristics of a historic property that qualify the property for inclusion in the National Register in a manner that would diminish the integrity of the property's location, design, setting, materials, workmanship, feeling, or association.

Examples of adverse effects.

- (i) Physical destruction of or damage to all or part of the property;
- (ii) Alteration of a property, including restoration, rehabilitation, repair, maintenance, stabilization, hazardous material remediation and provision of handicapped access that is not consistent with the Secretary's Standards for the Treatment of Historic Properties (36 CFR part 68) and applicable guidelines;
- (iii) Removal of the property from its historic location;
- (iv) Change of the character of the property's use or of physical features within the property's setting that contribute to its historic significance;
- (v) Introduction of visual, atmospheric or audible elements that diminish the integrity of the property's significant historic features;
- (vi) Neglect of a property which causes its deterioration,
- (vii) Transfer, lease, or sale of property out of Federal ownership or control without adequate and legally enforceable restrictions or conditions to ensure long-term preservation of the property's historic significance.

Historic Overlay Districts. Some cities use the overlay district, which creates an additional set of guidelines above and beyond the underlying zoning. Overlay districts usually focus on a combination of boundary designation, specific rules for alterations and additions within the district as well as special incentives such as local grants or tax credits modeled after the federal tax credit mentioned above. Most overlay districts also require a citizen review and professional review process to ensure that the guidelines are carried out both transparently and collectively

with consistency and fairness. American cities represent a lot of experience with overlay districts, some of which date back to the 1930's.

Case Example Urban Design: Mandeville, Louisiana

Mandeville is a historic resort town across from New Orleans on Lake Ponchartrain. Originally a seasonal settlement, it has become one of the most rapidly growing places in Louisiana, accelerated by hurricane Katrina. In the mid 1990's the pressures of growth on the historic fabric of this small city concerned the mayor and others in the community. I was invited as part of a team to help assess the character of the city and propose design guidelines to help maintain the community's strong feeling and cultural identity while allowing for growth. The process we undertook mirrors closely the steps described above and the results have been very effective. The city has grown, but it has maintained its character and strengthened the sense of place. After the hurricane, it has faced further challenges and is in the process of amending and expanding its design review process to cover more aspects of the city.

Conclusion

In the American experience, I believe we have something to offer in these areas especially in what constitutes "contextualization" of modern architecture. There has been a popular school of thought that interventions in historic fabric need to be so clearly "new" that they often are jarringly mannered in their design. In the US, we have had a good deal of success with a more flexible approach to architecture in historic district contexts. In my own Washington DC, for example, a good number of the new buildings would easily be termed retrospective in their design. Under the strict modern approach of the school of thinking above, there is not much room for architects to employ elements from earlier styles, even if they in fact create a better urban landscape while delivering on the social and economic needs implied in the memorandum passages above. Only architectural historians and academics find the argument in favor of sharp contrast in styles, where gaps of many decades have intervened, compelling.

In the contemporary practice and urban management climate in America, the laws offer the option for new buildings to reflect the design elements of the period of the entire neighborhood, but they do not mandate any particular style. The materials, scale, street placement, fenestration

and all the other elements mentioned earlier provide the underlying grammar, while architects are free to interpret them as they see fit. In some cases the outcomes are totally contemporary, and in others, the design reflects a certain architectural period. In either case, the outcome of the building design is subordinate to a careful process that is rigorous enough to establish a basic framework, while allowing architectural expression. The important thing is that the process responds not to an intellectual dogma but to a balance of local interests, city narrative and design review framework. As a result, I would submit that many of the modern interventions in the US are actually better reflections of the spirit of the Vienna memorandum and the World Heritage concept than interventions that have taken place within the World Heritage framework.

Session V: Des études de cas au sujet de la protection des perspectives visuelles importantes
Session V: Case Studies about protecting Important Views

Président /Chair: Dinu Bumbaru, Secrétaire général de l'ICOMOS et Directeur des politiques, Héritage Montréal / Secretary-General, ICOMOS and Director of Policy, Heritage Montréal
Rapporteur 5: Davina DesRoches, Étudiante M.A., Université de Carleton / M.A. Student, Carleton University

3.12 Libeskind à Toronto : *Quand l'architecture cristallise une image pour la ville / Libeskind at Toronto: When architecture crystallizes an image for the city*

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Imen Ben Jemia
(C. Boucher, 2008)

Libeskind à Toronto : Quand l'architecture cristallise une image pour la ville

Résumé

Le rapport de l'architecture au contexte urbain ou au bâtiment existant dans lequel elle s'insère est tributaire d'une part, des choix des concepteurs qui décident de leur stratégie d'intervention et d'autre part des valeurs, de la vision des commanditaires et des choix de développement et de planification élaborés par la ville abritant le projet. La culture contemporaine marquée par la prolifération des images a favorisé l'attrait d'une architecture monumentale et spectaculaire. La

construction de l'image de marque, stratégie auparavant consacrée aux produits et aux entreprises devient de plus en plus courante au sein des villes ambitionnant une plus grande visibilité et désireuse de se positionner dans une course internationale entre des villes qui misent aujourd'hui entre autres sur l'architecture et aussi son signataire, vu que la renommée de l'architecte influence directement la renommée du projet et donc de la ville. L'attrait des architectes Stars est incontestable. Toronto, capitale et métropole ontarienne, se positionne de plus en plus comme ville globale, concourant au niveau international pour une meilleure visibilité au sein de ce réseau des villes du pouvoir économique. L'agrandissement du musée d'Ontario par la firme de Daniel Libeskind qui a gagné le concours international lancé par le musée, est un exemple de projet, qui contribue à la renommée de la ville et qui correspond à sa stratégie de Branding. Cette stratégie s'aligne avec sa politique de développement mise en place au début des années 2000 et visant à construire l'image d'une ville caractérisée par la culture et la créativité. Le concours international a généré les propositions d'intervention spectaculaires et le projet gagnant et construit a créé l'événement dans la ville, tout en suscitant la polémique quant à son aspect monumental et en rupture autant avec l'environnement urbain, qu'avec le bâtiment historique existant, mais aussi par rapport à sa parenté avec d'autres projets de la firme Libeskind.

Introduction

«On June 3, 2007, the ROM opened the Michael Lee-Chin Crystal, a distinctive new symbol of Toronto for the 21st century. The Lee-Chin Crystal marks the beginning of a new age for the ROM, announcing the Museum as the country's premier cultural and social destination.»¹

L'agrandissement du musée royal d'Ontario inauguré en juin 2007 est le résultat d'un concours architectural international, dont le gagnant est la firme *Studio Daniel Libeskind*. Le projet spectaculaire a été largement médiatisé, son allure monumentale a suscité la polémique, mais révèle surtout le contexte politico-économique de la ville de Toronto qui l'abrite. De plus en plus, les villes pour se démarquer mettent en place des stratégies et des politiques visant à créer une image de marque spécifique qui rehausse leur visibilité. Il s'agit dans ce texte d'aborder ce phénomène contemporain qui influence considérablement les productions architecturales et

l'intégrité visuelle des villes. En effet, dans le cas de la ville de Toronto, l'image ambitionnée pour la ville tournée vers le futur, semble jeter une ombre sur son patrimoine.

La construction de l'image de la ville

De plus en plus, les villes soumises à la compétitivité entre elles à l'échelle locale, régionale ou internationale, cherchent à se mettre en valeur pour se positionner sur l'échiquier mondial. Les projets esquissés pour ces villes sont souvent soutenus par des stratégies de communication, un discours et des actions telles que les projets d'aménagement. Nouvelles constructions, infrastructures ou interventions sur des bâtiments existants visant à construire ou à transformer l'image de la ville. Le Marketing urbain sert à promouvoir les atouts de la ville existants, ceux en construction et à mettre en scène l'image projetée. En effet, la ville se construit une image de marque qui est le véhicule de volontés politiques pour le développement économique. L'article de Monique Yaari (2001) « Identitaire ou générique : La ville comme objet de communication », publié dans *Ville d'hier, ville d'aujourd'hui en Europe*², démontre que la ville peut devenir un objet de communication. L'auteur souligne d'une part, que la ville se construit une image de marque qui est le véhicule de volontés politiques pour le développement économique. D'autre part, elle met en évidence le rôle des architectes et des urbanistes dont le discours et l'approche contribuent à la construction de cette image et à véhiculer une information. Le débat ouvert par les aménagistes de différentes positions et points de vue pose la question de la culture moderne face à l'histoire. Ainsi, la ville devient un objet de communication et les architectes, après s'être impliqués dans les stratégies de construction de l'image de marque des entreprises comme l'affirment Nacher et Anderton (1990) soulignant *la mode de l'architecte et le potentiel médiatique des stars*,³ deviennent des acteurs importants dans la création de l'image urbaine. L'émergence d'une architecture monumentale et spectaculaire ponctuant de plus en plus les villes est révélatrice de ce phénomène, De Biaise (2007), précise que : « Ces architectures se vendent, car n'importe quelle ville aujourd'hui a l'ambition d'avoir la signature d'un grand architecte (au-delà de ce qu'il construit) afin d'imposer son image sur la scène internationale»⁴.

La transformation de l'image urbaine par l'architecture est observable à l'échelle des quartiers comme l'exemple du projet du musée d'art contemporain de Barcelone (MACBA) conçu en 1995 par Richard Meier complètement en contraste avec le vieux contexte dans lequel il s'insère et qui

a changé l'image du quartier. Les projets culturels et principalement les musées apparaissent comme des vecteurs de la transformation de l'image de la ville. En effet, l'impact de l'infrastructure culturelle sur le développement économique local est important, l'exemple de Bilbao est révélateur : Le musée Guggenheim, construit par Frank Gehry en 1997, a créé la renommée internationale de la ville et a propulsé son développement après le déclin qu'elle connaissait. Les grands projets urbains sont aussi une réponse au déclin des villes industrielles comme l'affirme Thomas Werquin (2008)⁵, en traitant de l'exemple du projet Euralille conçu au début des années 1990, par Rem Koolhaas et auquel ont participé des architectes internationaux renommés comme Jean Nouvel. L'auteur affirme que les pouvoirs publics tentent de manipuler l'image de la ville et donc de sa perception par les individus par la mise en place de politiques de promotion. Plusieurs grands projets voient actuellement le jour à travers le monde créant, transformant ou confirmant l'image des villes comme Nantes, Dubaï...

Toronto, Creative City

La ville de Toronto est un exemple de ces villes. Dans un contexte de mondialisation, la sociologue Saskia Sassen (1996), parle de ville globale, «ces lieux primordiaux pour la finance et les firmes tertiaires spécialisées»⁶, et dont la croissance repose sur une logique de flux et sur une appartenance à un réseau urbain international. La position de Toronto comme ville globale se confirme. La stratégie de Branding de la ville repose sur le Design et la culture, l'image qu'elle veut se construire mise sur la créativité et l'innovation. En effet, en 2000, la ville élabore une proposition pour son développement culturel dans les dix prochaines années, qui aboutit en 2003 à l'adoption du *Plan de la culture* qui met l'emphase sur Toronto comme ville de créativité et qui a pour objectif de faire de la ville une capitale internationale de la culture et à augmenter ainsi son attractivité et sa visibilité⁸.

Dans ce cadre, plusieurs projets ont vu le jour tels que : le *Art Gallery of Ontario*, projet spectaculaire de Frank Gehry prévu pour 2008, le Canadian Opera Company, le National Ballet of Canada, le National Ballet School et le Gardiner Museum of Ceramic Art. Dans le sillage de ce projet de ville, Toronto est le lieu de plusieurs autres projets provocateurs, tels que le Sharp Centre for Design conçu par Alsop Architects en 2003, et le fameux projet d'agrandissement du

musée royal d'Ontario, qui a bénéficié en 2000 de l'initiative du gouvernement ontarien pour le renouvellement de l'infrastructure publique volet pour le sport, la culture et le tourisme⁹.

Le concours d'agrandissement du musée royal d'Ontario: La Renaissance ROM

Le musée royal de l'Ontario a été construit en 1914, il fait partie du répertoire des monuments historiques de la ville de Toronto depuis 1973. Propriété du gouvernement de l'Ontario, le ROM a été agrandi dans les années 1930 et 1980. Le récent concours visant son agrandissement nommé *La Renaissance ROM*, a été lancé en 2001 pour répondre aux nouveaux besoins du musée, il s'agit de la plus importante intervention de son histoire. Le concours international matérialise la volonté du musée de transformer l'image de son bâtiment (et sa propre image par conséquent), l'actualiser, et l'inscrire dans le courant architectural international comme c'est le cas de plusieurs musées à travers le monde et rejoignant ainsi les objectifs de la ville qui ambitionne de se démarquer par ses productions culturelles contemporaines. Comme le souligne Powell (1999)¹⁰, les musées ont été durant les vingt dernières années à l'avant-garde des transformations architecturales comme événement dans la ville, comme les exemples précédemment cités du Guggenheim à Bilbao, Le MCBA (musée d'art contemporain) à Barcelone, mais aussi la pyramide du Louvre à Paris, Le TATE Modern à Londres, le MOMA (musée d'art moderne) à New York...

Cinquante candidatures ont été reçues pour le concours de la part de grandes firmes internationales, douze ont été sélectionnées, sept agences ont élaboré des propositions parmi lesquelles trois ont été sélectionnées (Andrea Bruno de Turin, Big Thom de Vancouver et Daniel Libeskind des États-Unis). Les trois propositions matérialisent la volonté d'une architecture monumentale et marquante pour répondre à la commande qui veut mettre en valeur la transformation et le renouveau du musée.

Le projet de Libeskind : Le Cristal

C'est le projet de Libeskind qui a gagné le concours, sélectionné par un jury composé principalement d'administrateurs du musée, avec la présence d'un seul architecte. Le projet inauguré en juin 2007 a suscité la polémique. Les réactions sont mitigées face à cette architecture monumentale constituant un événement dans la ville. L'énorme greffe ajoutée à l'entrée du

musée et dont les tentacules atteignent les ailes du bâtiment existant, est en complète rupture avec le contexte urbain ainsi qu'avec les caractéristiques architecturales du bâtiment historique. L'ajout est selon son concepteur inspiré de la collection de cristal du musée.

Cependant, une étrange parenté le lie à d'autres projets d'intervention sur l'existant de Libeskind : la proposition pour l'agrandissement du musée Victoria et Albert à Londres (1996), celui du musée de Denver (2006) et aussi celui de l'histoire militaire allemand à Dresde (2009). De même, en termes de lignes et de volumétrie architecturales, le projet présente une parenté avec les autres projets de la firme, tel que le musée juif à Berlin (1999). Libeskind ne nie pas cette parenté avec ses autres projets, il affirme que c'est normal que ses conceptions portent son cachet.

Conclusion : La ville face à la surenchère des images

L'importante médiatisation du projet, en raison de son allure monumentale et de la renommée de son concepteur, participe à la construction de la nouvelle identité de la ville. L'aspiration à la contemporanéité et la pression des enjeux économiques et politiques, aux dépens de spécificité historique des lieux, a favorisé la construction d'une identité imprégnée du cachet de l'architecte *Star*, réduite à une image reproductible un peu partout à travers le monde. En effet, pour la ville qui cherche à se démarquer, à construire sa spécificité, il y a un risque de tomber dans le standard d'une architecture qui porte le nom de son concepteur et qui est exportable dans le monde, et devenir ainsi le lieu d'une collection d'objets célèbres.

La puissance de l'impact visuel du projet concrétise les desseins projetés pour la ville et rehausse sa visibilité internationale. Cependant, l'histoire du musée n'est pas prise en considération et le patrimoine architectural se retrouve dans les coulisses de la scène internationale qui envahit la ville. Le patrimoine et l'histoire de la ville, qui recèlent les caractéristiques propres à la ville sont parfois à l'ombre de la surenchère des images à l'échelle internationale. Vu qu'à l'origine de ces projets il y a une volonté locale, il s'agit pour protéger les perspectives visuelles de procéder à une sensibilisation en amont des projets ambitionnés pour les villes.

Notes

¹ <http://www.rom.on.ca/about/history/index.php>

² Monique Yaari « Identitaire ou générique : La ville comme objet de communication », dans François Loyer, (sous la présidence de), *Ville d'hier, ville d'aujourd'hui en Europe*, Entretiens du patrimoine, Paris, Fayard, 2000, 379-396.

³ Yves Nacher et Frances Anderton (1990). *Architecture & images d'entreprises : nouvelles identités*, Liège, Mardaga.

⁴ Alessia De Biase (2007), « A comme architecture globale » dans De Biase A. Bonnin P (sous la direction de), *L'espace anthropologique*, *Cahiers de la recherche architecturale et urbaine*, No 20-21, Paris, Édition du patrimoine, p 45.

⁵ Thomas Werquin (2008), *Les grands projets urbains comme réponse au déclin des villes industrielles*, Présentation le 11/03/08, Faculté d'aménagement, Université de Montréal, voir aussi thèse Thomas Werquin (2006), *Impact de l'infrastructure culturelle sur le développement économique local - Élaboration d'une méthode d'évaluation ex-post et application à Lille2004 Capitale européenne de la Culture*, Université des Sciences et Technologie de Lille.

⁶ Saskia Sassen (1996), *La ville globale : New york, Londres, Tokyo*, Paris : Descartes & Cie.

⁷ <http://globalcities.free.fr/hierarchie.htm>

⁸ www.toronto.ca/culture/cultureplan

⁹ www.tourism.gov.on.ca

¹⁰ Kenneth Powell (1999), *L'architecture transformée : réhabilitation rénovation, réutilisation*, Paris, Seuil.

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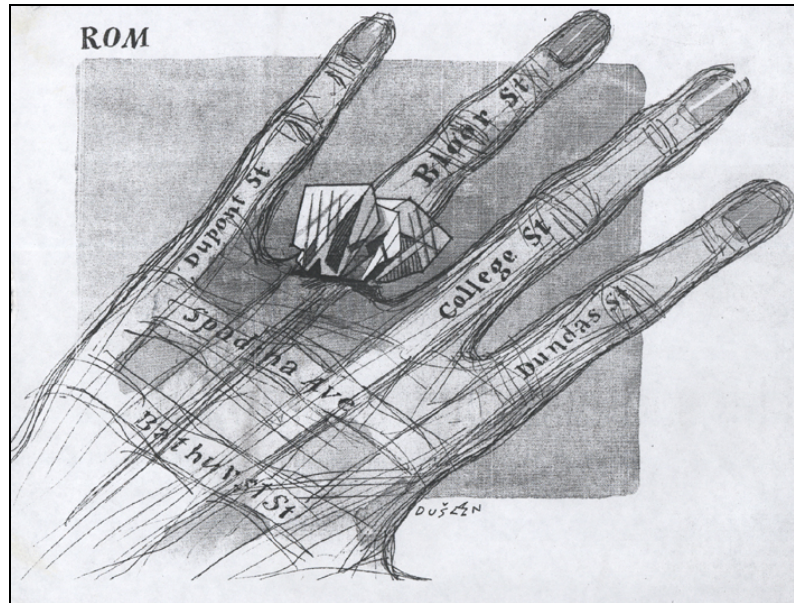
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Illustrations



**Fig1_Le projet comme bijou pour la ville,
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**Fig2_Sharp Centre for Design, Alsop Architects, Toronto, 2003
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Fig3_ Le musée royal d'Ontario dans la ville
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Fig4_ vue de l'entrée du ROM
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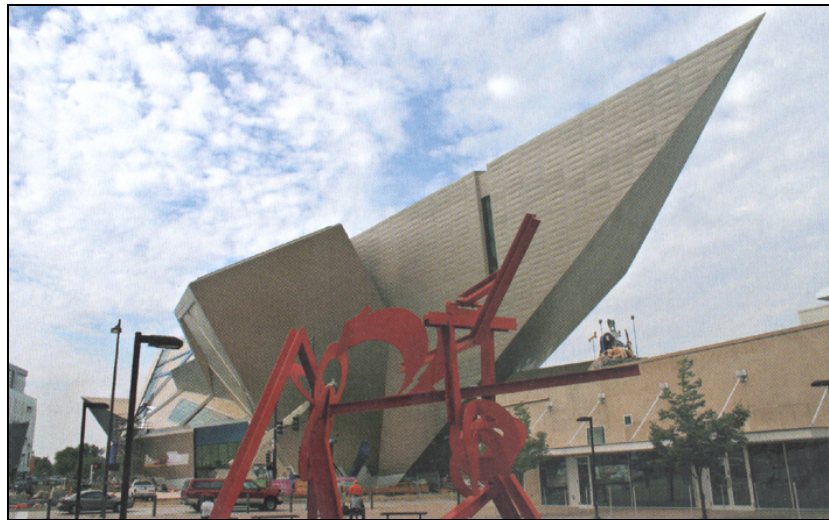


Fig6_ Extension du musée de Denver Daniel Libeskind, Denver, 2006
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3.13 « Sky is the limit » : Gazprom-city à Saint-Petersbourg / The Skyline is the Limit: Gazprom-City in St. Petersburg

Jean-Pierre Chupin, Professeur, École d'architecture, Université de Montréal / Professor, School of Architecture, Université de Montréal



Jean-Pierre Chupin
(C. Boucher, 2008)

3.14 Les grattes-ciel de Vancouver : protéger des perspectives importantes / Vancouver Tall Buildings: protecting important views

Gerry McGeough, architecte et architecte en paysage de l'Université de la Colombie-Britannique / University Architect and Landscape Architect, University of British Columbia



Gerry McGeough
(C. Boucher, 2008)

Abstract

Vancouver's physical context is one of unconscious beauty made up of the captivating features of water and mountains. It was with the acknowledged importance of preserving key views of Vancouver's mountains that the City of Vancouver was inspired to take on the challenge of managing its skyline, as the city increases in density.

It achieved this by undertaking a Skyline Study. The base analysis included:

- *Reviewing the status of development and mapping what existed, what was under construction and approved and existing development sites,*
- *Mapping the zoning potential for the different areas,*

- *Identifying the “precious viewpoints” or ‘view corridors’ (sections of streets with special views), and*
- *Mapping how the view cones from these places intersected with the contours of the land in front and how emphasis evolved with the process.*

It was while defining the scope of the study, the idea emerged that there were three skylines of prominent importance for consideration: the ridge line of the mountains, the skylines of buildings and the line of the water’s edge.

Once all of the analysis and resulting data were combined, five prototype skylines for the downtown were tested: build-out skyline 450’; landmark 600’; landmark 750’; gap tooth and dome. These were modeled in three dimensions. The first of several views rendered captured what Capitan George Vancouver would have seen from the door step of City Hall: downtown towers with the mountains in the background. Following this, staff colleagues consulted the public on the findings and skyline options. The result was that City Council approved three policies: View Protection Policy, General Policy for Higher Buildings and Bridgehead Guidelines.

In the first policy, the primary tools for protecting the view to the mountains are the view cone charts that establish which sites intercept a view and the resulting maximum height limit. These height maximums are not negotiable. After an initial implementation period, applicants’ response with the view protection policy was generally positive:

- *Land values did not decline on such sights. In part because of the strong development market and limited land, and*
- *The slots that are created become useful amenities, by providing more breathing room for neighbouring towers sites.*
- *The 300’ height limits on certain sites pushed the towers down further, forcing higher podium bases and therefore more diversity in building and housing types.*

The second conclusion of the study was that the best skyline profile would allow six tall buildings, of a maximum of 600 feet, to punctuate the skyline. This formed the basis for the

'General Policy for Higher Buildings'. The extra height for these special sites had to be earned through exceptional architectural design and a higher building public benefits package.

The third and last policy that resulted from the study was the 'Bridgeheads Guidelines'. This policy seeks to preserve the bridge crossing experience and views out to the water. Seven bridge head conditions were analyzed and custom guidelines produced for each.

In closing, I wish to highlight this theme that grew of the work: that a pursuit that was initially about preserving views of natural features, evolved into a dialogue about how the natural features effect the new and how the new affects natural. Both inform each other. The end outcome then, is a combined work; neither the mountains nor the skyline exist in isolation form one another.

Vancouver's View Protection Policy

My presentation begins with a comparison of our host city Montreal with my city Vancouver. This is in order to illustrate the particular nature of Vancouver as a young city whose main asset is its beautiful natural setting, as opposed to the more defined and mature cultural environment of Montreal. The Vancouver community places great importance on this asset of setting which with time became threatened by the significant tower development in the downtown core. The focus of this presentation is how the City of Vancouver has taken on the challenge of managing its skyline, as the city increases in density, in order to preserve key views of Vancouver's mountains.

In describing this work, the theme "combined works" emerged. "Combined works" refers to the way in which the historic elements inform the new developments and the new informs the historic. In this case the historic elements are mountains in the background and water in the foreground.

My presentation is divided into three parts: (1) the context for which the view protection policy was developed; (2) "Skyline Study" which refers to the planning undertaken to preserve the views; (3) the three resulting policies and the staffs' experience in implementing them.

Context

Vancouver's physical context as one of unconscious beauty made up of the captivating features of Water and Mountains.

Vancouver's political context helped to define its development as a city. In particular, the political context is defined by a strong discretionary zoning for the core of the city. When managing views for instance, while the respect of the development and architectural community is justified, much consideration is given to 'urban design' and the management of the public realm.

There are four key planning characteristics of Vancouver's Central Area zoning, namely: discretionary zoning; performance based regulations; height and density as 'earned' through good design; and Urban Design as the first filter (as it governs density, height, FAR.....).

A key example of the urban design principles that were in place before the skyline study was undertaken would be the requirement for the gradual stepping down of tower forms to the waterfront area. This has served the purposes of: creating a human level scale along the waterfront walkway; emphasizing the water orientation of the setting; preservation of views of the waterfront from the buildings; to assist the planning street layouts to maintain street-end views of the mountain; and the preservation of views of the waterfront.

“Skyline Study”

Having contextualized Vancouver's physical and political contexts, the second section of my presentation delves into the planning study the City undertook to manage impacts on views of the mountains. The study and policies are the result of the hard work of the City of Vancouver's Graphic Design Division, Central Area Planning Staff and the work of some consultants. This planning study was split into four standard planning steps: identify issues, undertake analysis, consult the public and generate and test options in order to produce the policies.

The study's analysis included:

- Understanding of the status of development and mapping what existed, what was under construction and approved and development sites,
- Secondly, mapping the zoning potential for the different areas,
- Thirdly, identifying the “precious viewpoints” or ‘view corridors’ (sections of streets with special views). For example, one of the precious viewpoints was the one that Capitan George Vancouver held from the podium of City Hall; it became both a status symbol and a datum point for policy, and
- Fourth, the mapping of how the view cones from these places intersected with the contours of the land in front and how emphasis evolved with the process.

While the motivation was to ‘protect mountain views’, this raised certain requisite questions such as: What should be the aggregate character of the built skyline, dome, topography, landmark, uniform etc....?

It was during the defining of the scope of the study, that the conception emerged that there were three skylines of prominent importance for consideration. These were the ridge line of the mountains, the skylines of buildings and the line of the water's edge.

Once all of the analysis and resulting data were combined, five prototype skylines for the downtown were generated: build-out skyline 450'; landmark 600'; landmark 750'; gap tooth and dome.

Next, developmental stages of the central area were mapped in plan view to illustrate what was built out, what had been approved but not yet built and potential development sites as were made according to the existing policies.

At this point, the five prototype skylines were modeled in three dimensions. The first view rendered captured what Capitan George Vancouver would have seen from the door step of City Hall. This view showed the downtown towers with the mountains in the background and used

color coding to differentiate existing buildings, buildings approved but not yet built at the time of the study and potential development sites.

Attention was drawn to the three viewpoints, as rendered in the computer model for each prototype: Captain Vancouver's view from City Hall; the West Vancouver shoreline and North Vancouver on the North Side of the Burrard Inlet. The first of these prototypes rendered, demonstrated that the view from West Vancouver at the base of the mountains, where the general 450' height limit could be seen to follow the land form; The second prototype placed emphasis on a few towers that punctuate the built-out skyline of 450' maximum. These landmark sites rise to about 600' (200m). In the third prototype a change highlighted the two central landmark buildings which were increased to 750' (250m) high, (which blocked the view of the two twin mountains peaks we call 'the Lions'). The last prototype profiles revealed the overall skyline shape as a dome skyline.

Following the analysis, staff colleagues consulted the public on subsequent findings:

- Is the shape of the Vancouver Skyline important? Why?
- 76 potential development sites have been identified. Are there any of them inappropriate for redevelopment?
- Of the 5 skyline prototypes illustrated which is most appropriate?

Three Resulting Policies

City Council approved staff's three recommended policies that emerged from the skyline study and public consultation. These were: view protection (it establishes the various height limits and describes the process for tower applications in the central area); higher buildings and bridgeheads.

Regarding the first policy 'View Protection Policy', the primary tool for protecting the view to the mountains are the view cone charts that establish which sites intercept a view and the resulting maximum height limit. These height maximums are not negotiable.

After an initial implementation period, applicants' response to the view protection policy was generally positive. Although. Developers and architects initially complained about their sites being capped with a 300' height restriction across the whole site, verse the previous maximum of 450'. This meant the massing had to be pushed down lower. However, staff always worked hard and collaboratively to fit the permitted density on the site. When the policy was proposed, some critics claimed it would reduce land value because of squatter towers that have less of a view. Overtime the findings were:

- Land values did not decline on such sights. In part because of the strong development market and limited land, and
- The slots that are created become useful amenities, by providing more breathing room for neighbouring towers sites.
- The 300' height limits on certain sites pushed the towers down further, forcing higher podium bases and therefore more diversity in building and housing types.

The second conclusion of the study was that the best skyline profile was to allow six tall buildings, of a maximum of 600 feet, to punctuate the skyline. Thus the second policy is the 'General Policy for Higher Buildings'. The extra height for these special sites had to be earned through exceptional architectural design and a higher building public benefits package:

- The test of exceptional architectural design was support by an expert review panel comprised of the Urban Design Panel plus two local special advisors and two international advisors.
- A significant public benefit package is the final public benefit package for the Shangri-La which included: \$5M to heritage conservation on a neighbouring site, \$5M for and on-site public sculpture garden, \$5M for the low income housing fund and \$1m tree planning initiative.
- A special High Building Application Fee(s) was put in place to cover the extra costs of travel for the international advisors, the public forum and expanded advisory panel meetings.

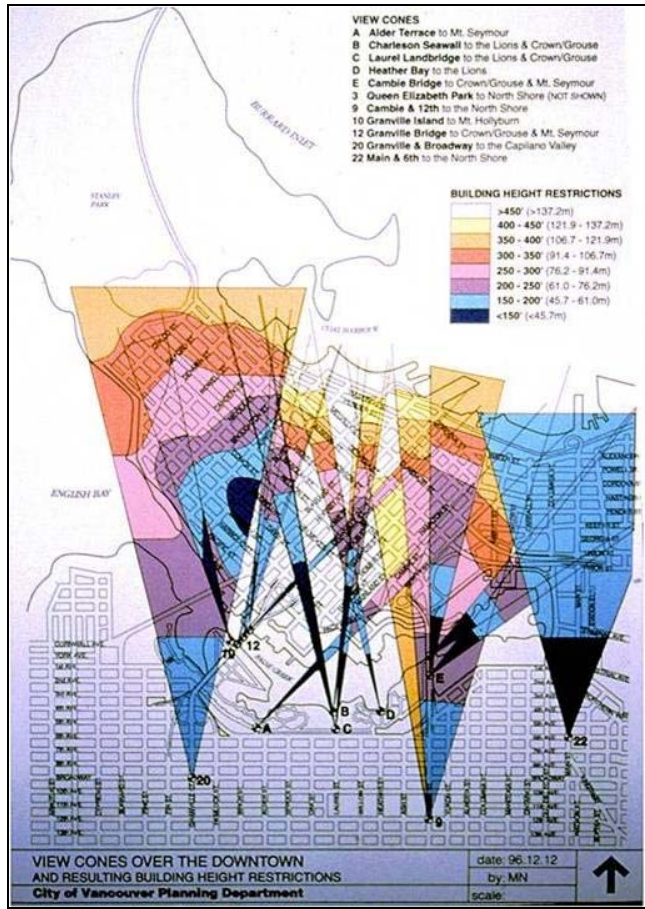
The third and last policy is the ‘Bridgeheads Guidelines’. This policy seeks to preserve the bridge crossing experience and views out to the water. Seven bridge head conditions were analyzed and costume guidelines produced for each.

In closing, I wish to highlight this theme that grew out of the work: that a pursuit that was initially about preserving the existing, evolved into a dialogue about how the existing affects the new and how the new affects the existing. Both inform each other. The end outcome then, is a combined work; neither the mountains nor the skyline exist in isolation from one another.

Illustrations



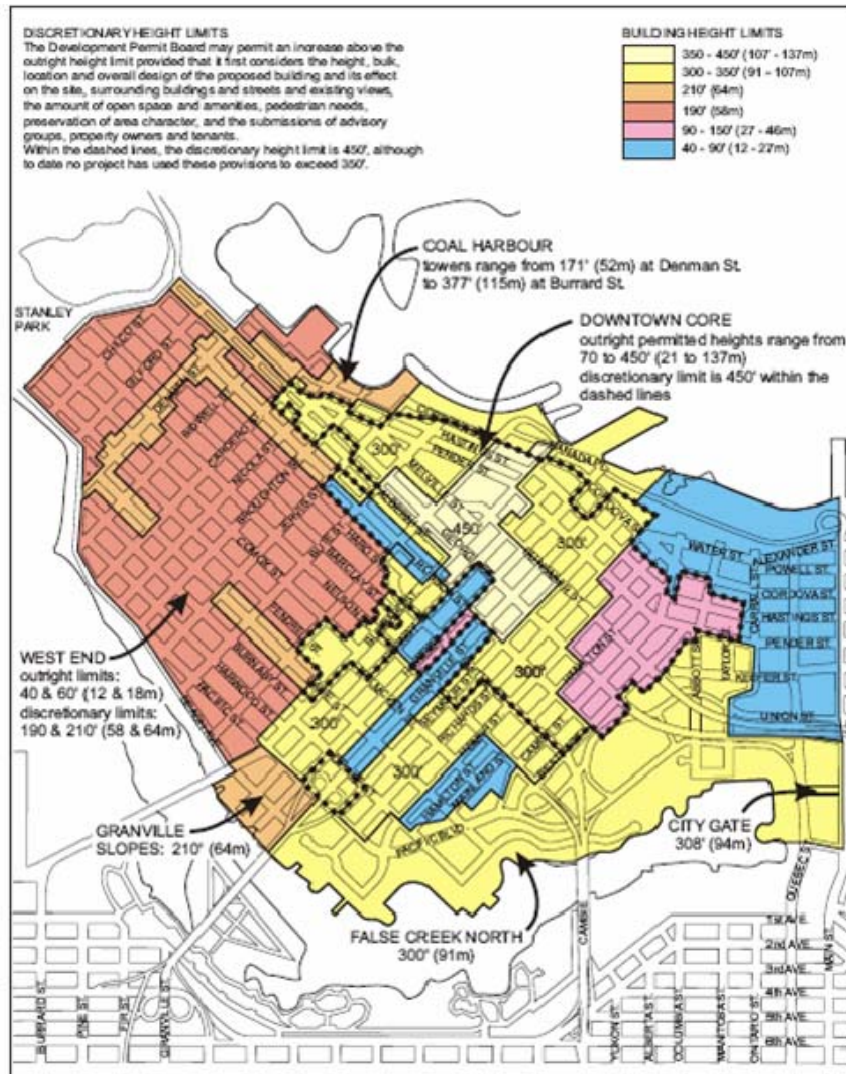
Vancouver



View cones over the downtown and resulting building height restrictions



Development results from view cones policies



Building height limits



Buildings results of policy

3.15 Protéger les perspectives visuelles des symboles nationaux du Canada / Protecting Views of Canada's National Symbols

John Abel, Ex-Directeur, Design et utilisation du sol, Commission de la Capitale nationale / Former Director, Design and Land Use, National Capital Commission



John Abel
(C. Boucher, 2008)

Protecting Views of the National Symbols in Canada's Capital

Abstract

“Protecting Views of the National Symbols in Canada's Capital” is a case study that describes the work undertaken by the National Capital Commission (NCC) in collaboration with city of Ottawa planning staff and their joint consultants, undertaken to meet the challenge posed in 1989 by a proposal for an exceptionally high commercial tower within two blocks of the Capital's parliamentary precinct. As such it was a situation very similar to that faced with increasing frequency today by those responsible for World Heritage and National Historic Sites, and their concern for the protection of “Important Views”. It was also a situation in which the NCC had

no legislated authority over most of the private development lands involved and its role, therefore, was largely limited to one of demonstration, negotiation and persuasion.

The new tower posed not only a threat in itself to the prominence of Parliament Hill on the Capital skyline, but of consequences that would remove altogether the protection of the remaining public views of this and other national symbols in the heart of Canada's Capital. Its approval would have brought to a regrettable conclusion a process started some twenty years before, by the approval of Ottawa's first high rise office tower. This caused a 1971 rezoning that removed the blanket height controls of 150 foot over the commercial area, which until that date had been very similar to Washington's and had protected the dominance of the Hill over its surroundings. In 1989 there was a very real prospect that City Council would approve the new tower. This was despite the obvious heritage significance and symbolism of Parliament Hill, as the central focus to the Capital Core Area and indeed to the entire National Capital Region. Both its buildings and landscape already bore the highest "Classified" federal heritage designation. It was a National Historic Site seen "in the round", as intended, due to the dramatic topography of the Ottawa River basin and the urban morphology of Ottawa/Gatineau. These also created an unusually close proximity and consequent tension between the Hill and the downtown office towers beyond. In 1989 the Ottawa zoning bylaw of 1971 was still in effect for the downtown core. This had implemented the recommendations of the Hammer Study, to accommodate the "Place de Ville" tower at the same 300 foot height as the Peace Tower, for a control system of angular viewplanes across the roof of the Centre Block from selective points on both sides of the Ottawa River.

The 1989 proposal, not coincidentally by the same developer as Place de Ville, sought to potentially double this height again. It coincided with the completion by the NCC of the first phase of Confederation Boulevard, which is a ceremonial and visitor circuit of civic and streetscape improvements alongside Parliament Hill and around the river basin. By incorporating the best remaining views of the Hill and overall experience of the Capital core, it played an essential role in the subsequent debate. The new tower proposal also coincided with the city of Ottawa's review of its Official Plan. This raised the stakes to a comprehensive challenge, by the development industry, to the very idea of height controls and view protection.

A crucial benefit in the view protection process was the 3D computer model, developed for the NCC by consultants du Toit Allsopp Hillier and the Centre for Landscape Research at the University of Toronto. It was initially used to accurately simulate the impacts of the proposed tower, and its inevitable consequences over time, for both a video and pamphlet to support the NCC's participation in the Public Forum held to initiate the new Official Plan. Public support and the NCC/consultant report led to a City Council resolution to i) "protect and enhance the visual integrity and symbolic primacy of the parliament buildings and other national symbols", and ii) also protect private development rights at 8 FSI within the downtown, together with the need to quantify "visual integrity" and to provide objective, verifiable measures. Consequently the anatomy of a viewshed and the original concept of Hammer's angular viewplanes were developed, including careful analysis of foreground, background and lateral implications,.

A process of seven basic steps was formulated with the city of Ottawa, which became a formal partner with the NCC and joint client for the consultants. In response to City Council's resolution these steps were: 1) Define and rank the national symbols; 2) Establish key viewpoints; 3) Define areas where controls are necessary; 4) Define visual integrity; 5) Establish control viewpoints; 6) Calculate height control planes; and 7) Check impacts of height control on densities. The steps also became the programme for the extensive consultations with the public and multiple interest groups, including community, property owner, heritage, development, professional and other federal representatives. A crucial step was agreeing the multiple key viewpoints from around the Boulevard and main approach routes, with the city and interest groups, as was the consolidation into just three "Control" viewpoints. The computer simulation model, however, was instrumental in convincingly demonstrating different view protection options and the implications for development, to both professional and lay participants and, finally, in accurately calculating renewed height control measures.

Having started in 1989 the process concluded in 1996, with the approval of these measures by the Ontario Municipal Board and City Council as part of the new Official Plan. We succeeded in not only maintaining but actually improving the protection of "visual integrity and symbolic primacy" of the parliamentary heritage buildings and the Capital skyline, by being able to draw on three main factors: 1) the expansion of the angular viewplane concept to the entire circuit of

Confederation Boulevard and its approaches, to achieve true protection “in the round”; 2) the exceptional work of the consultants and their use, at the time, of cutting edge computer technology; and 3) the eventual agreement to the new control measures, after intensive and lengthy negotiations, by the private property owners. In consulting with the public and interest groups, the broader role of the national and even international symbolism of buildings became particularly important, beyond their intrinsic heritage significance, and which had been part of the original rationale for planning Confederation Boulevard.

Ultimately it was not simply about heritage and view protection, but about how these interact with urban form and economics, with real estate values, and with the local political process. City Council has recently removed all density limits, depending solely on height limits to control and shape future development in the downtown core. The NCC has successfully resisted, again with the help of city staff and others, several subsequent attempts to breach the new limits. It will continue to require the same persistence and vigilance to ensure that protection of the essential experience, of the place at the heart of the Capital, remains intact.

Introduction

The challenge we faced at the National Capital Commission (NCC) in 1989 was how to deal with a proposal for an exceptionally high, commercial tower in Ottawa’s downtown core. It threatened not only to overwhelm the experience of Parliament Hill from around the centre of Canada’s Capital, but to have consequences that would remove entirely the protection of the remaining public views that had lasted for well over a century. At the time there was a very real prospect of this being approved by Ottawa City Council, just as twenty years before the full level of protection for Parliament Hill had been diminished through new zoning to accommodate the approval of Ottawa’s first high rise office tower. This was despite the obvious heritage significance of this extraordinary assembly of buildings, and its role as a national and increasingly international symbol of Canada (**figure 1**). An everyday reminder of this symbolism was the use of Malak Karsh’s iconic view on the old dollar bill, now sadly in the past after its replacement by the more mundane “loonie”.

The NCC, under the determining legislation of the National Capital Act, has planning and

regulatory authority only over federally owned, or specially prescribed, lands in the National Capital Region (NCR) but not, therefore, over the privately owned, majority of lands in the region such as Ottawa's and Gatineau's downtown cores, that are under local municipal authority. In this situation, the NCC is therefore in a position of moral suasion, demonstration and of negotiation rather than control.

That the essential experience and views of the national symbols still remain protected today results from the close cooperation between NCC and city of Ottawa staff, from the work of their joint consultants using innovations in computer simulation technology, and from the lengthy and intensive negotiations with key interests that together extended throughout most of the 1990s.

The Stage

The stage for Ottawa's view protection debate was the Capital Core Area of Ottawa / Gatineau, centred on the basin of the Ottawa River. An aerial view taken in 1990 (**figure 2**) illustrates the core area's particular advantages and challenges. Parliament Hill's dynamic picturesque forms, seen "in the round", are the central focus for the core area and indeed for the entire NCR. The Hill's heritage value was well established as a National Historic Site. Not only the three Parliament buildings, but also their surrounding landscape and Cormier's Supreme Court building, were designated as "Classified" federal heritage. The Rideau Canal, separating the Chateau Laurier from the Hill and bisecting Ottawa's east and west downtown areas, was also a National Historic Site (and in 2007 was to become a World Heritage Site).

These sites, and the other central lands owned by the federal government, together form a pattern of narrow corridors alongside the Capital's rivers and waterways, all enclosed by the ubiquitous grids of the surrounding urban fabric. The result is unusually close proximity between Parliament Hill and the downtowns' commercial towers. In 1990, Ottawa's 1971 city bylaw was still in effect. It had originally been passed to accommodate the "Place de Ville" tower (seen in the top left of figure 2) and radically changed the approach to height control in Canada's Capital.

Until 1968 Ottawa's "blanket" height limits had been very similar to Washington's in order to assure the supremacy of the Parliament buildings in views around the Capital. Then the existing

150 foot height limit was breached by the Place de Ville development proposal at twice that height. After opposition from the city of Ottawa, this new tower was apparently already in construction when it succeeded on appeal through the Ontario Municipal Board. The subsequent “Hammer Study”, by the city and the NCC’s joint consultant, foresaw the threat to the Parliament buildings, but it had to rationalize the new 300 foot tower (the same height as the Peace Tower) located toward the western edge of downtown. A number of angular viewplanes were calculated across the parliamentary Centre Block’s roof (**figure 3**) from single viewpoints around the Ottawa River basin, which included a future viewpoint from a bridge that were never actually built. The results of the study were incorporated into the city’s 1971 bylaw. It created a very finely tuned system of view protection, which permitted increasingly higher buildings in the downtown area the further back they were located from the Centre Block. It allowed, however, very little room for safety margins or for error, compared to the previous blanket height limit. It also inadvertently encouraged appeals to City Council or the Committee of Adjustment to access the full height limits, but which often resulted in approvals above the limit. After 1971 a number of views of the Hill gradually disappeared, through intensive development of the commercial core, while the original Place de Ville still remains an imposing bulk on the Capital skyline.

The Challenge

In 1989/’90 three key events came together. The first was a dramatic proposal for another office tower, not coincidentally by the same developer as for Place de Ville. The new tower was designed to accommodate “options” of between forty to sixty storeys - two to almost three times the height then permitted by the 1971 bylaw. The developer had also hired significant international and national talents to support the proposal including the architect Helmut Jahn, who had recently been responsible for One Liberty Place that successfully breached the unofficial height limit of William Penn’s hat atop Philadelphia’s city hall, despite some strenuous local opposition. The new Ottawa tower was promoted as a “civic icon” to balance the national icon of Parliament Hill.

The second event was the completion by the NCC of the first phase of Confederation Boulevard. This was planned as a ceremonial and visitor circuit of civic improvements, illustrated in **figure 4**, around the river basin and extended along the Mile of History of Sussex Drive. The new

boulevard's essential role in the subsequent debate was that it provides the best experience of the unique place at the centre of the Capital, and incorporates the best remaining, and almost continuous, views of the parliament and other nationally important buildings. Phase 1 linked and greatly improved the public environment around the new cultural institutions of the National Gallery and the Museum of Civilisation, and connected them to Parliament Hill (the circuit of improvements was subsequently completed by 2000 in time for the new millennium celebrations).

Finally, these events coincided with the beginning of the city of Ottawa's important review of its Official Plan. This raised the stakes from a single tower, which already had the tacit support of more than a few councillors, to a comprehensive challenge by the development industry to the basic idea of height controls, which had protected the views of Parliament Hill and, indeed, of the very sense of place of the Capital itself.

The NCC's initial analysis and photomontages emphasized the impacts of such a tower on the parliament buildings from around Confederation Boulevard, especially between the two new cultural institutions on opposite sides of the Ottawa River, as well as the potential impacts on the tourist industry as the largest private employer in the region. It tried to bring home the consequences that this was not simply a single tower competing with the national symbols, but that over time the consequences of this precedent would be for multiple towers of similar scale to entirely overwhelm the Capital skyline. This graphic analysis and reasoning helped start the dialogue and collaboration with city of Ottawa planning staff, and for the NCC to gain credible access to the public forum consultations for the city's Official Plan. The two dimensional graphics by NCC urban design staff, however, and those of the developer's own urban design consultant balanced each other out – as simply too subjective and static an approach, for such a complex and dynamic issue as the experience of the national symbols from around the heart of the Capital.

A 3D Computer Model “We Can Climb Into”

The NCC therefore brought in consultants Roger du Toit and Bob Allsopp, of duToit Allsopp Hillier (duTAH), and John Danahy of the Centre for Landscape Research (CLR) at the University

of Toronto. They had used basic computer modelling in preparing earlier plans for the Parliamentary Precinct Area and for the NCC's Confederation Boulevard. Expanding from these earlier models, a 3D computer simulation model that "we can climb into" was jointly developed for the Capital Core Area. It became crucial to the view protection process, as a simulated walk-about both within the core area and over different time spans, and was an essential tool in testing alternative view scenarios for the impacts by and on development.

The 3D model was first used in a video and an associated pamphlet to accurately simulate the impacts of the proposed tower, both by itself and as a precedent for inevitable further developments over time (**figure 5**). These were used in the public forum on the Official Plan, and achieved considerable public and even media support for the NCC's position. Subsequently, combined with a preliminary NCC/consultant report and the requirement for further studies, it resulted in a resolution by Ottawa City Council to i) "protect and enhance the visual integrity and symbolic primacy of the Parliament buildings and other national symbols"; and ii) protect current private development rights within the downtown core. This was then eight times site coverage for most sites (8 FSI), although Ottawa's generous calculation methods were equivalent to over 9 FSI in most other Canadian major cities. The city also became a formal partner to the NCC and joint client in the study.

Anatomy of a Viewshed

The analysis of the factors that make up a key view in the Capital expanded the original concept of angular viewplanes from the earlier Hammer study. From a typical viewpoint, in plan, both background and foreground are to be protected to the full width of the view's "subject" (**figure 6**), plus the lateral side areas to avoid the subject being too abruptly framed.

Views of the Centre Block have the advantage of Ottawa's topography, whereby the viewer invariably looks up to the Hill from lower viewpoints around the river basin. Selecting the vertical height of the benchmark on the subject building is, therefore, instrumental in determining the background and foreground heights of new development permitted below the resultant viewplane. Besides the Centre Block, its landform and the other national symbols were also to be considered in these views.

The Seven Basic Steps

From this understanding of the essential elements of the viewshed, a study process of seven basic steps was formulated with the city in order to work towards a renewed protection for the national symbols. These steps in turn were developed in response to City Council's requirements for incorporation into the new Official Plan, including:

- protect and enhance the visual integrity and symbolic primacy
- the national symbols are the Parliamentary and other major public buildings, and landforms
- objective, verifiable measurements
- quantify "visual integrity", and
- protect private development rights

The Seven Basic Steps followed by staff and consultants were:

1. Define and rank the national symbols
2. Establish key viewpoints
3. Define areas where controls are necessary
4. Define visual integrity
5. Establish control viewpoints
6. Calculate height control planes
7. Check impact of height control on densities

These steps also became the programme for consultations with the public and multiple interest groups, which included community, property owner, heritage, development, professional and federal (Public Works) representatives. Of all the steps the seventh, checking the relationship of heights to densities with property owners and representatives from BOMA (the Building Owners' & Managers' Association), became the most complex and intensive part of the view protection negotiations that extended over a good part of the 1990s.

Step 1: Define and Rank the National Symbols

Protecting the "Symbolic Primacy" of the parliament buildings was as much part of the NCC's original objective as their visual integrity. The symbolic weight of the important buildings in the core area was especially carefully considered, for a building's national importance, content and

history as well as its built heritage qualities. A hierarchy of significance was established for the “National Symbols”, and agreed with city planning staff and through public consultations, as:

First – the parliamentary Centre Block, for its symbolic importance and visual dominance, and also its landform

Second – East and West Blocks, the Supreme Court and War Memorial

Third – the rest of the Parliamentary Precinct buildings, the Chateau Laurier, National Gallery and Museum of Civilisation, and also sites for future national institutions around the river basin, including a potential aboriginal centre on Victoria Island

Fourth – public buildings at the civic edge of Confederation Boulevard, including the Langevin Block, former Union Station, Basilica Notre Dame, etc.

Step 2: Establish Key Viewpoints

While the most dramatic views of the Parliament buildings are from across the river, particularly from the bridges between Ottawa and Gatineau, many other important views contribute to the larger experience of the Capital’s essential sense of place. Establishing the key viewpoints with city planning staff, and ultimately with interest groups and City Council, was therefore a crucially important part of the work and eventual agreement. Careful analysis was carried out of both static views and kinetic view sequences (**figure 7**) around Confederation Boulevard, along the NCC’s riverside paths and from important approach routes to the core, including Sussex Drive North, the western Ottawa River Parkway, Boulevard Tache (Gatineau) and from bridges across the canal. As a result some 21 “Key Viewpoints” were identified (the yellow dots with black centres in the attached figure) as together representing the visual experience at the heart of the Capital. They also include future views from sites around the river basin that are presently occupied by industrial uses but which the NCC hopes to eventually acquire.

Step 3: Define Areas where Controls are Necessary

The areas where height controls are necessary, in order to protect views from the key viewpoints, clearly need to include both the background and foreground to these views. The background areas encompass some of the densest land in the city of Ottawa’s downtown cores, both west and

east of the canal, together with the LeBreton Flats area to the west under the ownership of the NCC (also **figure 7**).

The foreground areas extend alongside the Ottawa River and the canal, including many of the national sites with a high proportion of open space, which have collectively been described as the “Central Capital Landscape”. Most are under federal ownership, but also include a number of embassy sites along Sussex Drive, Ottawa City Hall, industrial and hydro sites on the islands, and some sites on LeBreton Flats planned for transfer to the private sector for future development. They therefore include Ray Moriyama’s new Canada War Museum and some recent private housing designed by Dan Hanganu. The NCC’s approach to control of such foreground sites has been to develop urban design guidelines to shape the building envelopes and to ensure an appropriate public face through their development. The design for the Embassy of Saudi Arabia on Sussex Drive, for example, was reduced by a third of its originally height to protect key views.

Step 4: Define Visual Integrity

This was a particular demand by City Council if it were to consider protection and enhancement of the national symbols. The attached **figure 8** indicates three levels of visual integrity, using the Centre Block as the subject within the particular context of the Capital, plus a fourth level where visual integrity would be entirely lost:

- A. Fully legible silhouette of the Centre Block including its landform.
 - this is close to the perceptual dominance of Parliament Hill in the Capital until the 1971 bylaw, and the 150 foot blanket height limit was breeched by the Place de Ville tower
- B. Silhouette above the eavesline
 - main building form is still legible, even if obscured by background/foreground development up to its eavesline
- C. Silhouette above the ridgeline
 - only the spires are legible, if surrounding development reaches the ridgeline. This is the reality from many viewpoints, following developments after the 1971 bylaw
- D. Beyond the ridgeline

- the silhouette of even the spires is obscured and the national symbols are simply overwhelmed by surrounding development.

Due to topography and to past development, different levels of visual integrity exist from different key viewpoints: The image shown on ‘D’ would be the inevitable eventual result of a tower proposal, such as the one in 1989, were to succeed.

Step 5: Establish Control Viewpoints

The “Control Viewpoints” provide not simply important views in themselves but, when appropriately protected, they also protect all other key views from Confederation Boulevard and its approaches. As these are inevitably the most restrictive viewpoints, establishing them caused much debate and led to some of the most detail analysis and lengthiest consultations with the interest groups and property owners. The computer simulation model was invaluable for this, through being able to rapidly and accurately demonstrate, for both professional and lay audiences, the various options and permutations between different viewpoints.

The result is just three control viewpoints (**figure 9**) along Confederation Boulevard that protect the entire experience of the national symbols around the core area. Plus a fourth (Viewpoint 16) that is important for protection of the foreground to the panoramic view from the highpoint of the Ottawa River Parkway, and which largely shapes the form of the Lebreton Flats development, including the new war museum. Control viewpoint 1 is a modified version of the original Hammer viewpoint on Sussex Drive, as it passes above the MacDonald Cartier Bridge. The two other control points are both from the Quebec side - viewpoint 6 at the threshold to the pedestrian boardwalk on the historic Alexandra (Interprovincial) Bridge, and viewpoint 12 at the other end of Confederation Boulevard, at the junction between the Portage Bridge and rue Laurier.

Step 6: Calculate Height Control Planes

The complex three dimensional geometries resulting from the intersections between the angular viewplanes (including “laterals”) generated from these three control viewpoints, as illustrated on **figure 10**, may have been impossible to accurately calculate without the abilities and precision of the computer model and its associated software. The distance between the ground level of each

city block and the angular viewplane above represents the permissible height for new developments.

The viewplanes from control viewpoint 6 shown in blue, and from viewpoint 1 shown in red, are projected through the ridgeline of the Centre Block roof. The blue plane is swept to the west to control some two thirds of Ottawa's commercial core. Control viewpoint 1 is the highest and furthest from the subject and therefore the most restrictive, its viewplane dropping below that from viewpoint 6 and requiring transitions between the different levels. The lateral side of the red plane, from viewpoint 1, is then connected to the eavesline of the McKenzie Tower (West Block) and swept across to control the north- west corner of the downtown, as shown in orange. This is in order to protect the Supreme Court and the other, lower parliamentary buildings. The viewplane from control viewpoint 12 is projected through the lower benchmark of the Centre Block eavesline, as shown in pink, in order to better protect the dramatic views from the west side of the Boulevard, including to the Chateau Laurier, and the smaller scale of the Byward Market area. Both of these are at lower elevations than the parliamentary precinct area.

Step 7: Check Impacts on Densities

The concluding step of the view protection work was to calculate the precise heights below these intersecting angled viewplanes, as they pass above each city block, and to then ensure that these heights permit sufficient density (minimum 8 FSI) and flexibility (minimum 25%) to protect the bylaw development rights of affected property owners. The final step involved i) many months of negotiations and additional conceptual design work to satisfy, naturally anxious, property interests represented by BOMA, and ii) extended final negotiations with the city, and NCC appearances before city planning committee, to ensure the new measures full incorporation into the new Ottawa Official Plan.

The composite viewplane is illustrated in **figure 11**, as the gently sloped red line shown behind the parliamentary skyline, as experienced from control viewpoint 6 on the Alexandra Bridge – a view similar to the image on the old dollar bill. The result is the improvement of protection for views of the national symbols, and for the overall public experience around the heart of the Capital. Control heights in the downtown core were actually reduced by approximately one to

three floors, but at the western edge of the downtown by some seven to nine floors, while still permitting densities of at least 8 FSI and often greater. Where the control line passes through existing higher buildings, these became officially non-conforming structures, which sites will have to conform when redeveloped.

A process that had started in 1989 concluded in 1996 with approval of the view protection/height control measures contained in the new Official Plan, ironically by the same Ontario Municipal Board that had approved the original catalyst of the Place de Ville tower almost thirty years before. The measures and plan were shortly thereafter approved by Ottawa City Council, on the basis of the agreement with BOMA and that the federal government would abide by the same rules for its own buildings that were not part of the symbolic ensemble. In the Official Plan the heights were interpreted into coordinates as the viewplanes crossed each city block (see map in upper right hand corner of figure 11), and then by the NCC into height contours for each block. The city's new zoning bylaw was subsequently issued with contoured detail schedules for each development parcel in the downtown core, which allow heights to be easily calculated by hand to within very small margins.

Conclusion

In 1989, despite the obvious heritage significance of the parliament buildings, there appeared every possibility that the central public experience of the Capital could be discounted by city council – in favour of a new municipal/corporate icon. We eventually succeeded, however, in not only maintaining but improving the protection of “the visual integrity and symbolic primacy” of the parliamentary heritage buildings and the Capital skyline, through the ability to draw on three main factors:

1. The expansion and improvement of the original concept of angular viewplanes to the entire circuit of Confederation Boulevard and its approach routes, which together encompass most of the core of the Capital, reinforced by Ottawa/Gatineau's very particular topography and morphological structure – to achieve full protection “in the round”;
2. The exceptional work of the joint consultants (specifically Bob Allsopp and John Danahy) and their use, at the time, of truly cutting-edge computer simulation technology - in order to

accurately and convincingly demonstrate, to both professional and lay audiences, and measure the implications over time of different view protection scenarios and options, as well as of competing development impacts;

3. Ultimate agreement by the private property owners and by BOMA to the new control measures, after extended negotiations and with the help and collaboration of city staff. Without this it is questionable if the City Council of the time would have approved the new measures.

A fourth might be included. This was the need to go beyond the heritage significance of the important buildings, in order to cite their larger symbolic role in the life of the nation and in the collective memory of its citizens. The importance of symbolism had been part of the original rationale for the encircling Confederation Boulevard and, although not always readily recognized, even extends benefits to the local economy. Very considerable heights and densities are possible further back from Parliament Hill, however City Council has recently removed all density limits from zoning of the downtown core. Ottawa's downtown is now solely dependant on the height limits to control and shape future development, and their effects on adjoining residential areas – a responsibility for which, alone, the measures were not originally intended.

In the end the process was not just about heritage and view protection, but about how these interact with urban form and economics, with real estate values, and with local political procedures. Since 1996 the NCC has successfully resisted, again with the help of city staff (and also of Public Works and Government Services Canada for leased federal accommodation), a number of attempts to exceed the new limits. It will continue to require the same persistence and vigilance to ensure that protection of the essential experience, of the place at the heart of the Capital, remains intact.

References:

A copy of the full report “Canada’s Capital Views Protection” can be accessed on the National Capital Commission website at:

http://www.canadacapital.gc.ca/data/2/rec_docs/11894_Views_English1.pdf.

Illustrations:



Figure 1: Canada's Capital Skyline
(Credit: National Capital Commission & duToit Allsopp Hillier)



Figure 2: Aerial View of the Capital Core Area in 1990
(Credit: National Capital Commission & duToit Allsopp Hillier)

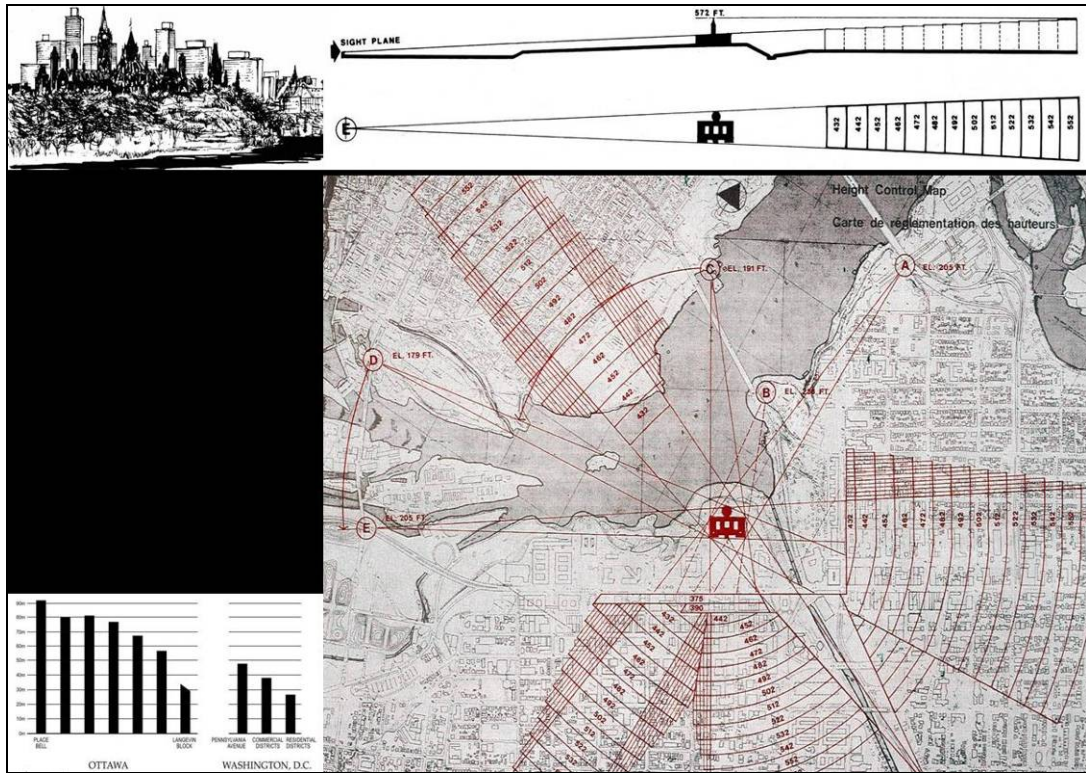


Figure 3: Hammer & 1971 Bylaw Height Controls
(Credit: National Capital Commission & duToit Allsopp Hillier)



Figure 4: Confederation Boulevard
(Credit: National Capital Commission)

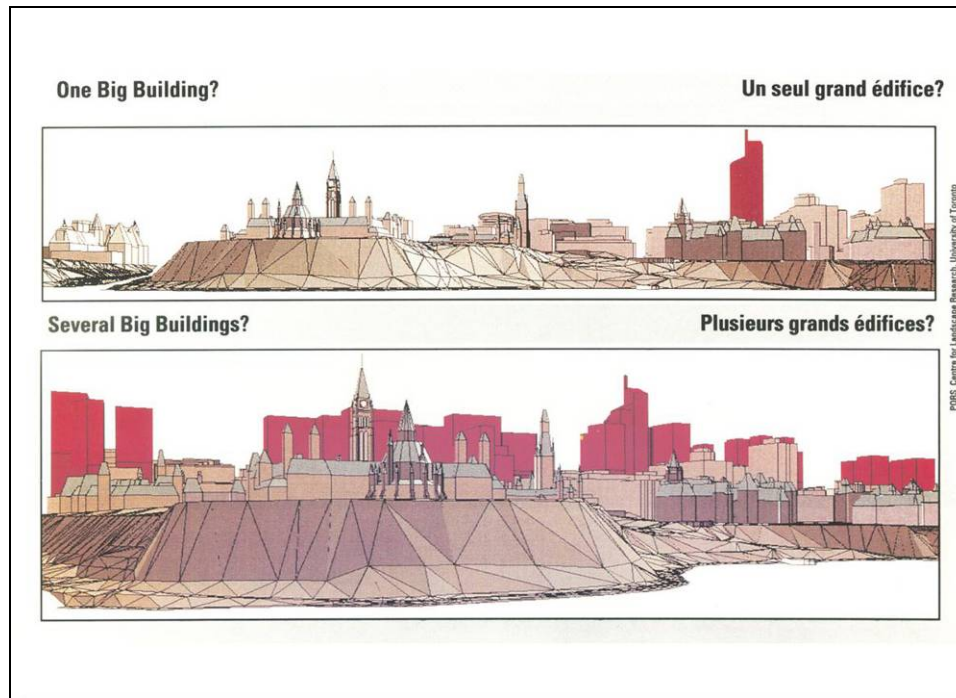


Figure 5: Video/pamphlet for the Official Plan Public Forum
 (Credit: National Capital Commission, duToit Allsopp Hillier & Centre for Landscape Research)

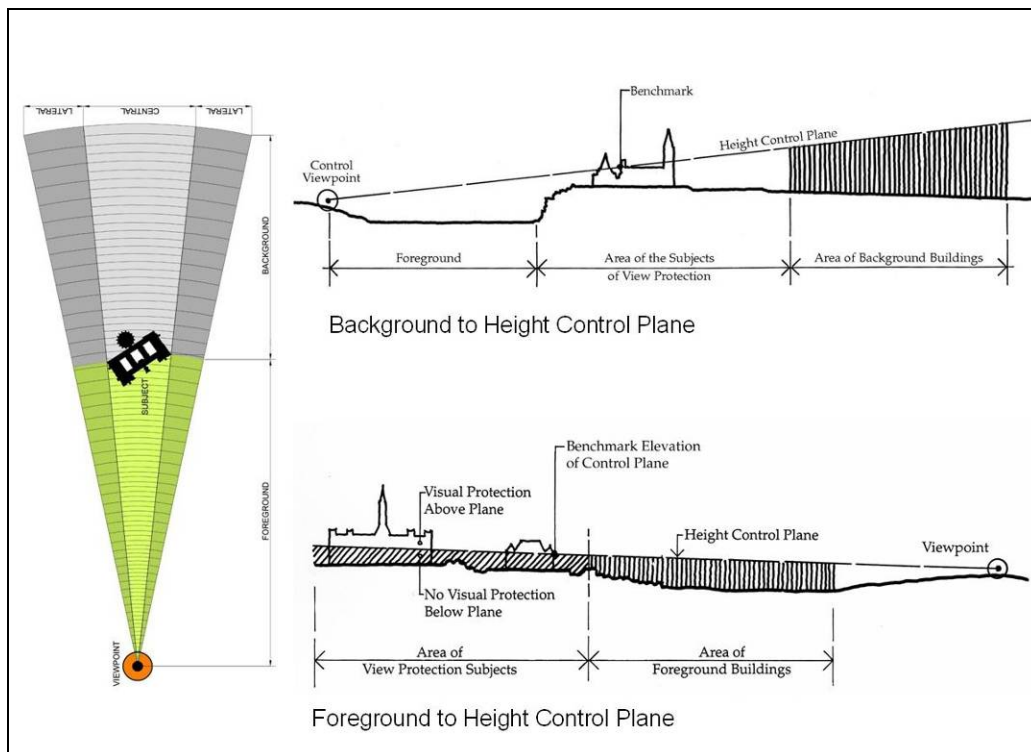
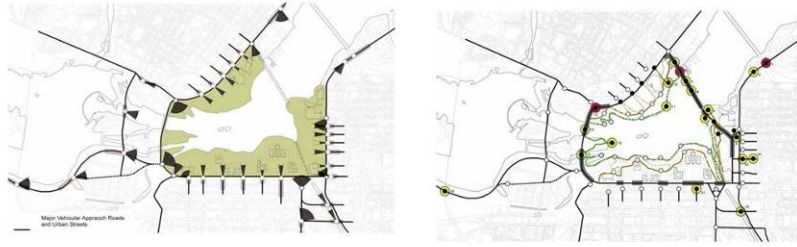
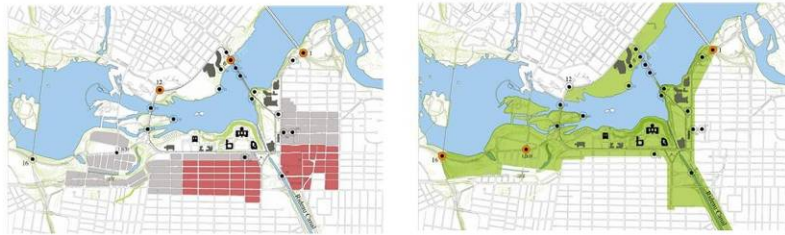


Figure 6: Anatomy of a Viewshed
 (Credit: National Capital Commission & duToit Allsopp Hillier)

Step 2. Establish Key Viewpoints



Step 3. Define Areas where Controls are Necessary



Background

Foreground

Figure 7: Establish Key Viewpoints & Define Areas where Controls are Necessary
(Credit: National Capital Commission & duToit Allsopp Hillier)



A: A Fully "Legible" Silhouette of the Centre Block, and the East Block



B: Silhouette Obscured to the Centre Block Eavesline: the Main Building Form is still "Legible"



C: Silhouette Obscured to the Centre Block Roof Ridgeline: Only the Spires are "Legible"



D: Silhouette of the Spires Obscured: the Subject is Visually Overpowered

Figure 8: Define Visual Integrity
(Credit: National Capital Commission & duToit Allsopp Hillier)

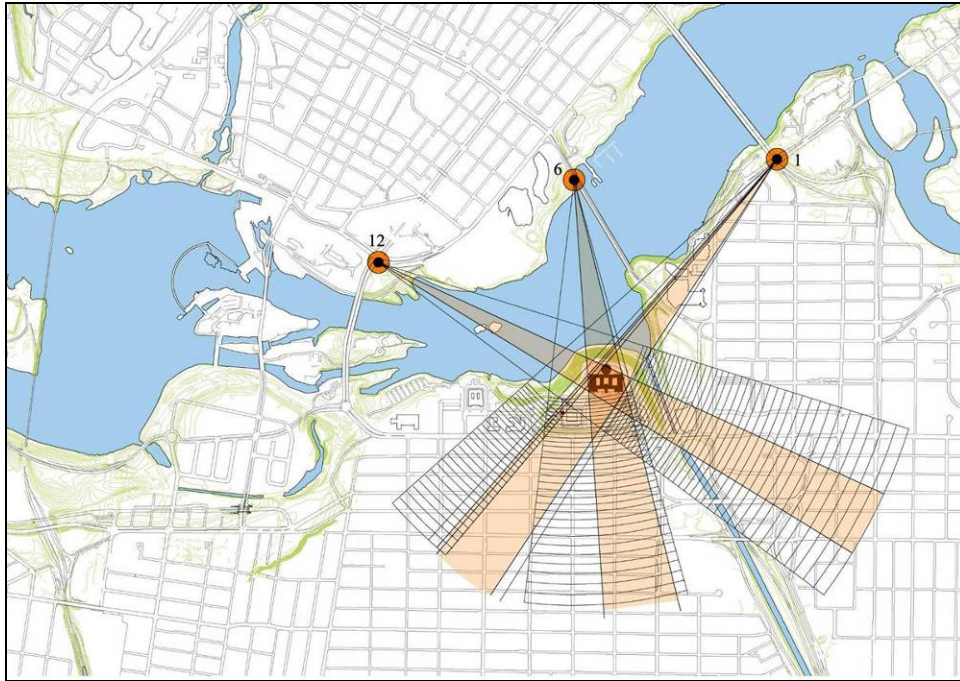


Figure 9: Establish Control Viewpoints
 (Credit: National Capital Commission, duToit Allsopp Hillier & Centre for Landscape Research)

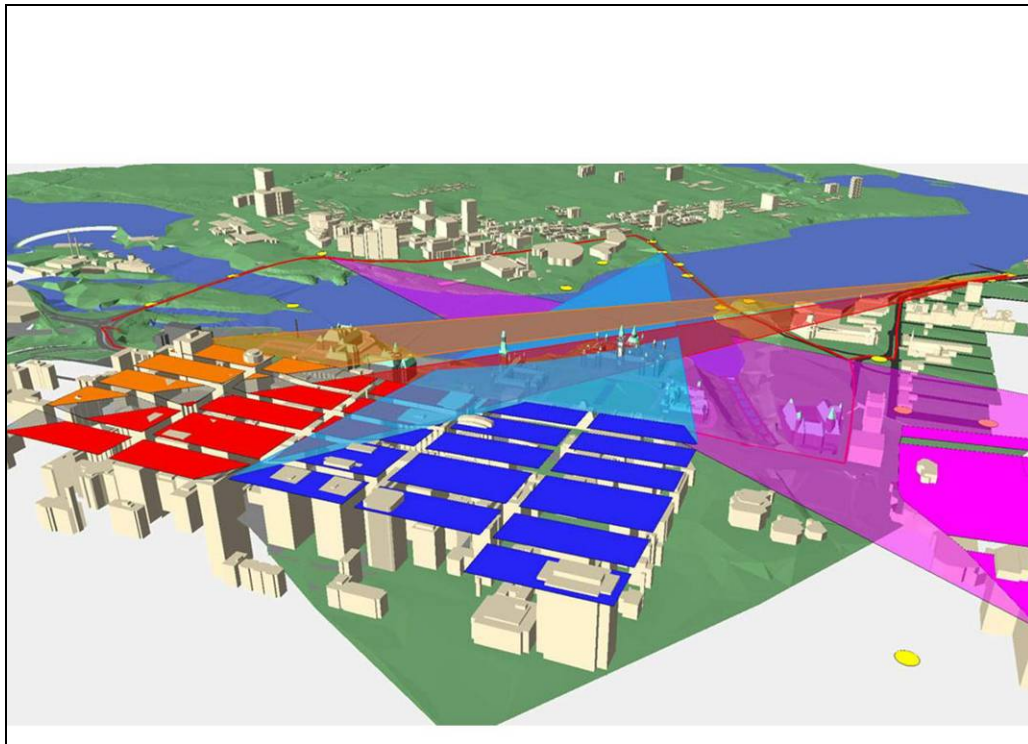
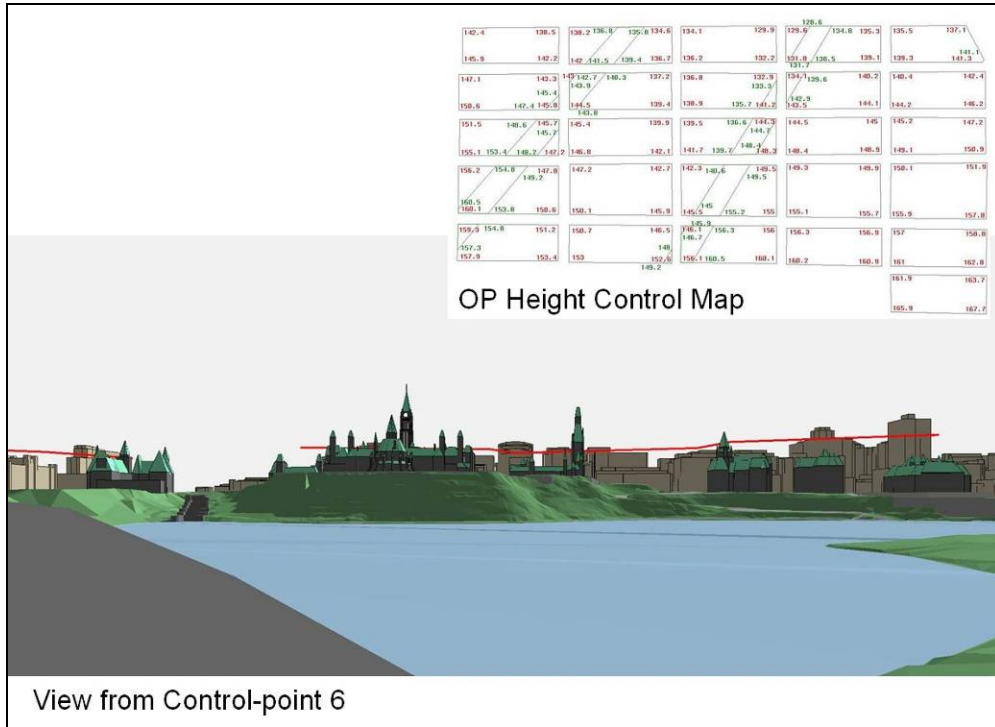


Figure 10: Calculate Height Control Planes
 (Credit: National Capital Commission & Centre for Landscape Research)



**Figure 11: Check Impacts on Densities
(Credit: National Capital Commission & Centre for Landscape Research)**

4. Textes des rapporteurs / Reports from the rapporteurs

4.1 Session 1

Pascale Guindon, Étudiante M.A., Université de Carleton / M.A. Student, Carleton University



Pascale Guindon
(C. Boucher, 2008)

Session I: World Heritage and “Important Views”

Christina Cameron, *How the World Heritage Committee deals with defining and protecting “important views”*

The theme of this year’s Round Table, “defining and protecting important views,” stems from a growing concern within the World Heritage Committee of trying to define visual integrity and differentiate between the buffer zones of World Heritage Sites and the settings in which they are located. Dr. Christina Cameron related that buffer zones, by definition in the Operational Guidelines for the Implementation of the World Heritage Convention, “should include the immediate setting of the nominated property, important views and other areas or attributes” that support the protection of the property.

In the context of World Heritage the debate over buffer zones began when a number of high-rises were proposed adjacent to the Historic Centre of Vienna. Threatened with de-listing, the

Austrian government cancelled the project. Soon, however, other similar examples arose, such as high-rise proposals nearby the Cologne Cathedral or the Historic Centre of Saint Petersburg.

As a result of these scenarios, this Round Table has for objective to encourage discussion around such issues as property rights, the predictability of rules concerning sites inscribed on the World Heritage List, jurisdiction, methodologies for measuring the impact of new development, and finding a way to balance the need for conservation and development.

Michael Turner, *Report from the Buffer Zones meeting in Davos, Switzerland, March 11-15, 2008*

The results of a Buffer Zone meeting, held in Davos, Switzerland, in March 2008, were presented by Prof. Michael Turner, Chairperson, Israel World Heritage Committee. The conclusions reached at that meeting were as follows:

- People dislike the words ‘buffer zones’ because it connotes war;
- Buffer zones are restrictive for cultural heritage yet enhance for natural heritage;
- They are positive because they link boundaries with buffer zones and sustainable use;
- There is no mention of how to manage them in the nomination document;
- Buffer zones should also profit from the benefits of World Heritage;
- There is no relation between the monitoring and reporting of a site with that of its buffer zone.

Michael Turner, *Protecting Important Views: the City Revisited*

In the ‘City Revisited’ Michael Turner drew our attention to the complex nature of memory, narrative, and views. In an art historical account spanning many centuries, Turner revealed the importance that humans have attributed to views and vistas thus demonstrating that views have significant historical meaning.

We were thus challenged to think about the role of art and literature for gaining insight into how people have perceived the world around them. A case in point was that for many centuries the bird’s eye view was championed to help reveal the city to outsiders but it also helped shape how

citizens viewed themselves. During the discussion, however, Jean-Claude Marsan raised the issue that art has a plurality of meanings for all who view it and therefore how does one manage that?

In considering views and vistas, it is essential to remember that they are formed by a hierarchy of places and result from the collective existence of landmarks. Views become particularly significant when they move from the individual into the collective memory of a group.

We were also encouraged by Turner to consider, in the context of Outstanding Universal Values, our roles as storytellers. Necessarily, the stories we tell of ourselves and of our places of significance influence our collective memory. Further, there is no escaping the fact that, even since Biblical times, place and narrative can not easily be separated. The challenge, however, is in the subjectivity of narrative and memory; whose memory is being preserved? Whose views are being privileged?

Finally, while the heritage community tends to want to freezing places in time, we were reminded that with each change to the city there is also an opportunity for new and meaningful views and landmarks to be established. Sue Cole reminded us that many opposed the Gurken in London yet it is now one of the most visited buildings in the city and an international icon.

Discussion

Jeffery Soule – Planning is a form of narrative therefore how do we intervene in different narratives?

Herb Stovel – Before getting lost in techniques and tools, we must consider the poetic angle to help inform and improve decisions.

Gordon Fulton – Why are we looking only at ‘views’ and not other sensual elements?

Sue Cole – Views are important but how can we communicate that to others? Why are we protecting certain views?

Julia Gersovitz – Both the private and public sectors think views are important. Are views private or public?

Dinu Bumbaru – The justification of views is a problem; we try to create our own laws but perhaps we must realize that views already exist in the public sphere. We are

more concerned today with minutely documenting and pixalizing the world versus how people recorded the world historically.

Michael Turner – It is human nature to look for icons. It is also typical for humans to adopt the attitude that height translate to value: ‘I look down on you and therefore you have to look up to me.’

4.2 Session 2

Alexandra Lemarcis, Étudiante M.Sc.A – Conservation de l’environnement bâti, Université de Montréal / Student, M.Sc.A – Conservation de l’environnement bâti, Université de Montréal



Alexandra Lemarcis
(C. Boucher, 2008)

Session 2 – Les outils existants peuvent-ils protéger les perspectives visuelles importantes?

Présentations :

Durant la séance # 2, intitulée « Les outils existants peuvent-ils protéger les perspectives visuelles importantes? », trois conférenciers ont abordé la question en s’interrogeant sur la pertinence de différents outils et procédés d’analyse.

François Leblanc :

Dans le premier exposé, « *Les Chartes en conservation protègent-elles les perspectives visuelles importantes* » François Leblanc d’ICOMOS Canada tire la conclusion qu’il y a peu d’articles qui permettent de protéger les perspectives visuelles dans les chartes internationales. En effet, celui-

ci a cherché le mot « vue » sur le site d'ICOMOS, dans la Charte de l'UNESCO et dans celle d'Athènes et n'en a retiré que peu d'énoncés. Même si le besoin de conserver les vues est présent pour la communauté internationale, les outils ne sont, pour le moment, pas encore tout à fait à la hauteur.

John Pinkerson :

Dans la deuxième conférence, « *Les énoncés de signification et de valeur du patrimoine mondial contribuent-ils à la protection des perspectives visuelles importantes* » présentée par John Pinkerson de Parcs Canada, la conclusion est sensiblement la même... oui... mais! Dans un premier temps, au niveau des Normes et Lignes Directrices aucun énoncé sur les vues de valeurs exceptionnelles n'a été trouvé. Par contre, l'énoncé de valeur universelle exceptionnelle pourrait être un bon outil, mais il n'est, pour l'instant, pas encore assez développé pour être totalement efficace au niveau des perspectives visuelles. Il serait, en effet, important, selon John Pinkerson, de penser aux questions des vues avant l'inscription du site et de codifier clairement les valeurs exceptionnelles au moment de cette inscription. Bref, l'outil est décevant car il ne donne pas de réponses immédiates à notre problème... pas encore, mais potentiellement, en fait... ça dépend!

Gérard Beaudet :

Le dernier exposé intitulé « *La mise en application de l'approche typo-morphologique protège-t-elle les perspectives visuelles importantes?* » a été présenté par Gérard Beaudet, directeur à l'Institut d'Urbanisme de l'Université de Montréal. Comme le titre le mentionne, cette question a davantage porté sur un processus d'analyse, toutefois la réponse reste semblable... non...mais! Gérard Beaudet affirme que la typo-morphologie peut être utile dans un rapport de proximité, à une petite échelle, mais que l'analyse comporte plusieurs problèmes par rapport à la subjectivité du regard et à la mouvance, à l'évolution du lieu. Ce qui nous fait perdre une qualité visuelle peut, par la suite, en devenir une. La typo-morphologie ne peut donc être considérée comme un processus de protection.

Discussion :

Dans un premier temps, c'est la conclusion de Gérard Beaudet sur l'inefficacité de la typo-morphologie qui a soulevé un débat.

Jean-Claude Marsan :

- La typo-morphologie est un élément analytique qui permet la connaissance du lieu et un éclairage sur les interventions possibles.
- Nécessité de baser nos décisions sur celle-ci pour permettre à la population et aux différents acteurs de comprendre certaines décisions.

Gérard Beaudet :

- Précision de son discours : l'analyse typo-morphologique est utile pour comprendre l'environnement bâti mais elle ne permet pas une lecture sensible du milieu basée sur les valeurs.

Jean-Claude Marsan :

- La typo-morphologie apporte des connaissances qu'on ne peut ignorer dans cette question sur les perspectives visuelles.

Marie Lessard :

- L'analyse typo-morphologique est le seul outil permettant de lire la ville dans son ensemble.

Dans un deuxième temps, c'est la question sur les méthodes et les enjeux en conservation qui a entraîné une discussion.

Herb Stovel :

- Emphase sur la question de la bonne et la mauvaise conservation.
- Nécessité d'aborder de nouvelles approches en conservation.

Nathalie Bull :

- Les intervenants en protection doivent être plus proactifs et ils doivent accepter les changements.
- Besoin d'arrêter de dire « non » aux nouveaux projets.

Michael Turner :

- Si la valeur universelle exceptionnelle est fondée sur la présence de plusieurs couches de compréhensions alors la vue peut permettre la lecture de l'ensemble de ces couches.
- Questionnement sur les vues et les points de vue ainsi que sur le sujet et l'objet. Qui regarde qui?

Dans un troisième temps, la discussion a enchaîné sur les énoncés d'importances relatifs aux perceptives visuelles.

Gordon Fulton :

- Pertinence de l'énoncé d'importance.

Herb Stovel :

- Fonctionnalité de l'énoncé d'importance malgré l'absence d'une structure légale.

Christina Cameron :

- Questionnement sur la pertinence d'inclure un énoncé d'importance concernant les perspectives visuelles et d'établir des critères qui dépassent la limite de l'objet.

Julia Gersovitz :

- Manque de structure légale sur la scène internationale
- Nécessité d'établir un sens d'échelle, de patrimoine et d'outils méthodologiques pour aider à la protection des perspectives visuelles importantes.

Herb Stovel :

- Les énoncés d'importances pourraient être accompagnés d'attributs qui pourraient permettre une certaine gestion et un support adéquat.

Sue Cole :

- Importance de la méthodologie pour déterminer leur valeur et le processus avant l'inscription des perspectives visuelles.

Gerry McGeovan :

- Nécessité de définir nos intérêts en clarifiant les valeurs qui nous tiennent à cœur.

Clôture de la séance.

Claudine Déom :

- Les perspectives visuelles sont, peut-être, elles-mêmes des outils permettant de protéger les sites du patrimoine.

4.3 Session 3

Sophie Morin, Étudiante, M.Sc.A., Conservation de l'environnement bâti, Université de Montréal / Student, M.Sc.A – Conservation de l'environnement bâti, Université de Montréal



Sophie Morin
(C. Boucher, 2008)

Session III : Les modèles pour évaluer l'impact du développement sur les perspectives visuelles importantes

**Note : Des contraintes d'horaire ont forcé l'annulation de la discussion qui devait avoir lieu à la fin de cette session. Pour cette raison, seules les présentations des conférenciers font l'objet du présent compte-rendu.*

Tel que l'indique son titre, la troisième session visait à nous présenter certains modèles d'analyse qui permettent d'évaluer l'impact du développement sur les perspectives visuelles. Les modèles présentés étaient, dans l'ordre, l'analyse de l'impact visuel actuellement en vigueur en Grande-

Bretagne, la contribution des *Normes et lignes directrices pour la conservation des lieux patrimoniaux au Canada* à la question, ainsi que l'apport de l'approche paysagère.

Sue Cole. *L'approche britannique de l'analyse de l'impact visuel.*

Après avoir brièvement présenté les politiques actuellement en vigueur en matière de patrimoine et de planification en Grande-Bretagne, Madame Cole nous a présenté deux plans de gestion des perspectives visuelles londoniennes : le plan RPG3A qui a mené à la création de «corridors visuels» qui donnent un «effet canyon» au profil urbain de la ville et le London View Management Framework qui permet aujourd'hui au maire Ken Livingstone de protéger les perspectives visuelles importantes de la ville sans pour autant contraindre le développement immobilier.

Bien que les documents de gestion des panoramas protégés soient difficiles à utiliser, cette approche comporterait certains avantages, selon Madame Cole, puisqu'elle propose une méthodologie qui permet la production de perspectives visuelles, fournit un plan de gestion pour chacune d'entre elles et permet d'anticiper l'effet du développement sur cette dernière.

Dans ce contexte administratif, le processus d'analyse des impacts visuels se fait comme suit : consultation des promoteurs avec les autorités, établissement des caractéristiques et des conditions de la perspective visuelle et évaluation des impacts visuels du développement suggéré. Une modélisation par ordinateur permet également, dans certains cas, une évaluation rapide de l'impact visuel de certaines stratégies de planification. Madame Cole émet toutefois certaines réserves face à ce modèle : selon elle, la description des perspectives serait trop sommaire et n'évoquerait pas l'importance du monument ciblé.

Enfin, les questions qui demeurent fondamentales, à son avis, sont les suivantes : le modèle d'analyse utilisé ne sera efficace que si l'information utilisée est adéquate («only ever as good as the info»); ce modèle ne peut fonctionner que si tout le monde s'engage à l'utiliser et il faut considérer le fait que l'interprétation de l'outil peut varier, étant donné les interprétations variables auxquelles peut mener le langage.

Christiane Lefebvre. *Comment déterminer l'impact sur les perspectives visuelles importantes à partir des Normes et lignes directrices pour la conservation des lieux patrimoniaux au Canada.*

Christiane Lefebvre s'est intéressée à la façon dont les *Normes et lignes directrices pour la conservation des lieux patrimoniaux au Canada* pouvaient permettre l'évaluation de l'impact du développement sur les perspectives visuelles bien qu'il ne s'agit pas, à proprement dit, d'une méthode permettant une telle évaluation. Ainsi, on a pu constater que ce guide présente certaines normes qui peuvent guider la gestion du développement immobilier (par exemple, en s'assurant de subordonner les nouvelles constructions au lieu patrimonial). Il présente également certaines lignes directrices qui s'appliquent aux paysages et qui tiennent justement compte de la préservation des «vues». À cet égard, la présentation du cas de l'Hôtel Dalvay-by-the-Sea, un lieu historique national situé à l'Île-du-Prince-Édouard, au Canada, a démontré comment l'inclusion des perspectives visuelles dans l'énoncé de valeur patrimoniale du lieu pouvait permettre leur préservation. Madame Lefebvre a toutefois souligné la persistance de zones grises dans l'approche actuelle de Parcs Canada, puisque cette agence gouvernementale ne peut intervenir lorsque le développement survient à l'extérieur des sites protégés et hors de leur zone de juridiction.

Nicole Valois. *L'approche paysagère pour l'évaluation des perspectives visuelles importantes.*

Pour Madame Valois, l'évaluation des perspectives visuelles présuppose l'adoption de l'approche paysagère puisque celle-ci se veut globalisante et prend en compte toutes les dimensions de l'expérience, autant matérielles qu'immatérielles. Soulignant que la constitution d'une vue (ou perspective) présuppose la réunion de quatre composantes soit, un objet à regarder, un observateur, un environnement et une interprétation, elle a également insisté sur l'importance du phénomène perceptif (qui inclut aussi des aspects socio-culturels) dans la question des vues.

L'approche paysagère est d'autant plus pertinente pour l'étude des perspectives visuelles que les vues ont toujours été constitutives du concept de paysage et que des études d'impact visuel sont apparues dans ce domaine dès les années 1960. On s'intéressait alors à l'impact des infrastructures sur les vues à partir d'axes visuels importants. Cependant, il importe de souligner que les vues sont multiples et qu'on peut difficilement se restreindre aux seuls points de vue

fixes, comme le fait, par exemple, le plan d'urbanisme de la Ville de Montréal au sujet des perspectives importantes donnant sur le Mont-Royal. L'approche de la Ville est d'autant plus problématique, selon Madame Valois, car elle ne tient pas compte des vues portant sur d'autres monuments.

En conclusion, elle mentionnait que l'approche paysagère constitue sans aucun doute la meilleure approche pour l'élaboration de perspectives visuelles importantes, puisqu'elle tient compte du milieu où la perspective prend sa source, possède un vocabulaire riche, tient compte des aspects objectifs et subjectifs du paysage et privilégie l'étude multi-échelle de ce dernier. Enfin, elle recommande de ne pas considérer uniquement les points de vue fixes, mais aussi les parcours visuels d'intérêt dans la production de vues significatives et de réaliser des études paysagères préalablement à la détermination de perspectives à protéger.

Résumé des conférences point par point

Larry Ostola, président de la session.

- La session de ce matin portant sur les outils existants susceptibles d'aider à protéger les perspectives importantes a soulevé certaines interrogations. La présente session permettra peut-être de trouver certains éléments de réponse;

Sue Cole. *L'approche britannique de l'analyse de l'impact visuel.*

- Les politiques britanniques se caractérisent par deux mécanismes : la désignation des actifs (sites archéologiques, immeubles,...) et un système de planification (villes/campagnes);
- Approche qui a évolué et qui se veut aujourd'hui plus organique; implique davantage les communautés locales; système plus simple et rapide;
- Plan RPG3A : a permis de protéger 10 grandes perspectives visuelles, mais aucune perspective de courte distance; politique qui a mené aux «corridors visuels» qui permettent un dégagement spatial favorisant une vue sur un monument; ce type

- d'approche est efficace, mais a favorisé un drôle d'urbanisme qui se traduit par un effet de type «canyon»;
- Nécessité, selon elle, de communiquer au grand public l'importance de protéger les perspectives visuelles;
 - Gestion actuelle de l'urbanisme et des perspectives visuelles par le maire Ken Livingstone :
 - Depuis 2000, le maire a un droit de regard sur l'organisation de la ville; passe outre les plans des 33 districts de la ville;
 - Encourage la construction de gratte-ciels en certains endroits de la ville afin de favoriser la densité, d'attirer les promoteurs et de créer des points de destination importants;
 - London View Management Framework : plan qui permet de protéger les perspectives importantes sans toutefois créer de contraintes inutiles au développement; 52 vues ont été identifiées pour évaluation dont 26 perspectives importantes qui partent de trois éléments principaux : le Parlement, la Tour de Londres et la Cathédrale Saint-Paul.
 - Avantages de l'approche :
 - Méthodologie permettant la production de perspectives visuelles;
 - Fournit un plan de gestion pour chaque perspective;
 - Effets du développement sur les perspectives.
 - Désavantages :
 - Document de gestion difficile à utiliser;
 - Le cadre de gestion a été long à mettre en place;
 - Description des perspectives trop courte; ne considère pas l'importance du bâtiment
 - Le processus en bref :
 - Consultation des promoteurs avec les autorités;
 - Établissement des caractéristiques et des conditions de la perspective;
 - Évaluation de l'impact du développement suggéré.
 - Méthode d'évaluation rapide de l'impact d'une planification urbaine grâce à la modélisation informatique; méthode basée sur des valeurs; méthode d'analyse très dispendieuse.

- Questions de base, selon elle :
 - o «only ever as good as the info»;
 - o L’outil fonctionnera surtout si tout le monde s’engage à l’utiliser;
 - o Interprétation de l’outil qui peut varier puisque le langage peut être interprété différemment.

Christiane Lefebvre. *Comment déterminer l’impact sur les perspectives visuelles importantes à partir de l’orientation que l’on retrouve dans les Normes et les lignes directrices pour la conservation des lieux patrimoniaux au Canada.*

1. L’utilisation des Normes et lignes directrices dans le processus de prise de décision :
 - Tout d’abord, il est important de préciser que les *Normes et lignes directrices* ne constituent pas une méthode d’évaluation des perspectives visuelles;
 - Différents types d’énoncés sont rédigés par Parcs Canada : les énoncés de valeur patrimoniale et les énoncés d’intégrité commémorative;
 - Au sein des Normes et lignes directrices, le développement est pris en compte sous la rubrique consacrée au processus de réhabilitation. Ainsi, lors de la construction d’un ajout à un lieu patrimonial, les normes spécifient que cette nouvelle construction doit nécessairement être subordonnée au lieu patrimonial;
 - «Vues» prises en compte dans les lignes directrices s’appliquant aux paysages;
2. Étude de cas : le lieu historique national de l’Hôtel Dalvay-by-the-Sea, Île-du-Prince-Édouard
 - Construction d’une turbine en arrière-plan de l’hôtel en 2006, mais qui a finalement été démantelée;
 - L’énoncé d’intégrité commémorative incluait les «vastes espaces», les «points de vue sur le bâtiment», alors que l’énoncé de valeur patrimoniale faisait référence au «vaste panorama ouvert»;
3. En bref :
 - Consensus au sujet des Normes et lignes directrices;
 - Importance de la production d’un document écrit qui inclut les perspectives visuelles au sein des valeurs afin de les protéger;
 - Analyse réalisée par des professionnels;

- Processus d'évaluation indépendant;
- Néanmoins, persistance de zones grises dans l'approche actuelle de Parcs Canada :
 - o Aucune emprise possible sur le développement survenant à l'extérieur du site et de la zone de juridiction;
 - o Approche pouvant parfois paraître subjective.

Nicole Valois. *L'approche paysagère pour l'évaluation des perspectives importantes.*

- L'évaluation des perspectives visuelles suppose une approche paysagère, car celle-ci se veut globalisante;
- Une vue ou une perspective suppose le regroupement de quatre composantes : des choses à regarder, un observateur, un environnement et une interprétation;
- Importance du phénomène de la perception et des aspects socio-culturels dans la question des vues;
- L'approche paysagère est de plus en plus prisée en aménagement pour des projets de développement et de mise en valeur;
- Étude paysagère : suppose un regard global, la prise en compte de toutes les dimensions (tangibles et intangibles);
- Les vues ont toujours été importantes dans le concept de paysage;
- Apparition d'études d'impact visuel vers 1960 :
 - o Caractérisation visuelle du paysage et impact des infrastructures sur les vues;
 - o Vocabulaire : harmonie, qualité,... termes issus du langage des Beaux-Arts.
 - o Approche visuelle (Kevin Lynch) : expérience perceptuelle de la ville.
- Ex : avenue des Pins, Montréal
 - o Importance de l'étude multi-échelle;
 - o Variété d'ambiances tout le long du parcours : «caractères ressentis»;
 - o Analyse portant sur trois aspects : caractéristiques physiques (bâties et végétales); expérience vécue (effet de pente ressenti sur tout le parcours) et caractéristiques visuelles (variété des vues : percées continues, encadrées et panorama exceptionnel sur la ville);
 - o Importance des vues dans le caractère significatif de l'avenue.
- Ex : plan d'urbanisme de Montréal

- Difficultés : les seuls points de vue qui sont pris en compte sont des points de vue fixes portant sur le Mont-Royal. On ne considère pas les parcours progressifs, les parcours d'entrée, etc. On fait également abstraction des vues portant sur d'autres monuments (par exemple, la Biosphère).
- En conclusion :
 - L'approche paysagère constitue la clé pour le développement d'une méthode d'élaboration de perspectives importantes;
 - Les perspectives importantes sont indissociables des milieux où elles prennent leur source;
 - L'approche paysagère constitue un bon point de départ pour l'étude des perspectives visuelles, car elle fournit un vocabulaire riche, elle prend en compte les aspects à la fois objectif et subjectif des paysages et considère leurs différentes échelles.
- Recommandations :
 - Parcours visuels d'intérêt;
 - Réaliser des études paysagères préalables afin d'évaluer le potentiel de mises à vue;
 - Zones tampons qui s'apparenteraient davantage à un ensemble de taches sur une carte.

4.4 Session 4

Sophie Béraud, Étudiante M.A., Université de Carleton / M.A. Student, Carleton University



Sophie Béraud
(C. Boucher, 2008)

Session IV: Exploring Innovative Tools to Define and Protect Important Views

“How you travel through a place defines how you see it”

With these words, Julian Smith walked us through a historical view of the landscape, as understood within a framework of power relations. Using a tripartite division of eye, body, and soul, Julian journeyed back through time, tracing the contemporary, detailed direct gaze back through the experiential realm of the senses, and into the original and abstract cultural imagination, devoid of the current technological idealization of space. These three physiological views of the landscape shape the psychological understanding of the place. Hence what one deems worthy of protection is dependant on the way one sees it. The paradox here is that the most culturally significant places should have the least amount of buffering applied to them.

“A transformation of the past-present, for the future!”

Ludovico Folin-Calabi’s “manifesto” on cultural landscapes should be read as a warning against the homogenization of the urban fabric due to a propensity of the World Heritage community to say “no”, as if it was stuck in the “Terrible Two’s.” Through a review of the historical concept of

cultural landscapes, from its emergence in the 1970s to the present condition, Ludovico has outlined an evolution of concepts, as linked to an evolution of contexts, thereby casting a light onto the gradual integration of cultural and natural heritage into a paradigm of mutual symbiosis between man and nature. His analysis has revealed inadequacies within the World Heritage community in making decisions in response to pressures of urban development onto cultural landscapes of historical areas. Ludovico urges for revised recommendations that respond to contemporary narratives, by examining the links between authenticity and integrity, and opting for a transformative approach – rather than stomping one’s feet and saying “no”, at the risk of homogenizing the urban fabric.

“The greenest building is the one that’s already built”

The pragmatic words of Jeffrey Soule reflect a need for balance in the management of change. The challenge lies not only in finding tools, but also in understanding the ideological basis behind urbanization: that of modernization and its construing/constructing of place. The management key rests in the balance of public and private interests, in an integrative and comprehensive approach that incorporates the business and environment sectors in a humanistic and educational manner. This requires a strong framework of infrastructure investment at the *macro*, and district character assessment to establish design guidelines at the *micro*. In other words, one must infuse the iconic with the vernacular, and link the urban fabric with the economic developments.

Point-By-Point Summary

Jean-Claude Marsan. *Chair*

- Session theme: exploration of essences of visual perspectives, cultural urbanization
- Architecture in 2025: the quality of architectural training in the United States will be global, inter-disciplinary, involving buildings *and* their surroundings – which is something Julian Smith has done since the beginning

Julian Smith. *Cognitive Mapping as a Tool to Protect Important Views*

- Quote from a Chinese landscape painter: a landscape is beautiful when it is *looked at*, *traveled through*, and *lived-in*

- Duty to protect beautiful landscapes is a question of views and a question of lands
- The landscape to *look at* is painting, to *travel through* is tourism, and to *dwell in* is cultural (it exists as an idea embedded in the community living in it)
 - The view of a landscape is with the *eye* (observation), with the *body* (experience), and with the *soul* (imagination)
- All three views of the landscape exist – therefore, how to do an analysis to decide what views we’re trying to protect?
 - *View of the soul* is the earliest, the view of the traveler came later and strongest in the last 700 years, and the view of the eye is the latest – it exists only in the community inhabiting the place and takes years for outsiders to gain access to that view (allowing multiple experiences keeps the view visible in people’s minds)
 - *View of the eye* was defined by the Renaissance and triumphed by the photograph – recent monuments are designed with the assumption that they should be viewed through the eye (politics of power, with the structuring of the landscape as a reflection of this power)
 - *View of the body* involves all senses, a way of moving through space that produces a view of the landscape that is equally important to protect – it is multiplicitous, dynamic, and non-instantaneous (approach via water is very different that via land or air in the understanding of a place/space)
- Issues or challenges with protecting views
 - *View of the eye*: is visual integrity accessible from the eye? For example, development near a reflecting pool destroys its axiality
 - *View of the body*: public, semi-public, semi-private, private understanding of space is required – for example, moving through a crowded street in Delhi into a mosque represents a transition from noisy and open to silent and enclosed, and so to develop vertically along the edge of the mosque would represent an intrusion into this enclosed space
 - *View of the soul*: local communities know this balance and will accept change - for example, in South Indian communities where the central shrine is a cella and the view disappears to infinity, skyscraper development is perfectly OK because at the last experiential moment, one is blind

Ludovico Folin-Calabi (and Mechtild Rössler). *Cultural Landscape Approach to Protect Important Views*

- 1992: “cultural landscapes” is adopted in the World Heritage Convention
 - Importance of it at the local scale
 - Recognized as sites of outstanding universal value
 - Represents the interaction between man and nature
- 1972-1992-1994: evolution of a concept, from convention, to integration, to global strategy. Vienna memorandum (2005) focused on urban development onto historic landscapes – need to update Vienna memo to reflect regional approaches
- Concepts of cultural landscapes
 - Combined works of man and nature
 - Co-existence of man and nature
 - Integrated approach between cultural and natural heritage at a landscape scale
 - Mentioned in UNESCO recommendation (1962) and EU Landscape Convention (2000)
- Pressures from urban development make it a challenge to protect and define cultural landscapes
- World Heritage Committee is an important policy maker without the adequate tools to make decisions
 - Cultural landscapes require a larger area of protection than historic urban areas, as they involve an interaction between people and the landscape
 - Different concepts of “cultural landscapes” are derived from different concepts, hence the need for case laws to put together clear operational tools
- Revised recommendations should be prepared to respond to narratives of today between different conservation communities, given the interplay of natural and built environment and the intangible values of historic areas
- Links between authenticity and integrity need to be examined in the conservation of historic areas and modern development, for the city of today
- Opt for homogenization (transformation of the urban fabric for the future, with the past) rather than saying “no” to development

Jeffrey Soule. *Are Zoning and Other Land-Management Regulations Effective in Protecting Important Views?*

- Managing change is achieving a balance between private and public interests
 - All States have their own guidelines, which provides for hundreds of experiments or case studies from which to learn lessons
 - An integrated and comprehensive approach is needed
 - Views are a piece of the whole urban process
- Challenges of urbanization include cultural identity, sustainability, and the starchitect phenomenon
- It's an ideological battle; it's not just about the tools but also about modernization and how we incorporate the idea of place
 - The continuity of icons promotes the “no context” philosophy
 - Architects want to start with a *Tabla Rasa* – where does that exist?
- City Design Process
 - Essential for people to own the redesign process
 - Urban design is seen as uncharted territory between architecture and urban planning
 - Integrative approach with business and the environment
- A comprehensive approach works more on a humanistic scale and less on a technological one, using civic education as a key to creating a planning culture, while using basic tools such as zoning
- US preservation started with the demolition of Penn Station, an act which established the Historic Preservation Act of 1966
 - Travelers used to arrive in the station like emperors, and now they slink around like rats
 - The skyscrapers around Grand Central Station also raised questions as to who has rights over air (public or private space?)
- Zoning was originally established to protect property values, but it is only a piece of the process, along with energy standards, subdivisions, etc...
- A strong management framework is required

- At the macro, relations between a comprehensive plan and the development community are required for investment in infrastructure – this is where the discussion of heritage should take place
- At the micro, ascertaining distinct character should be used as a means to identify and establish design guidelines
- Design guidelines help to develop a plan and tools, from the ground-up, in an organic rather than “cookie-cutter” fashion. For example, in Annapolis, view corridors to the iconic building were established, and in Washington DC, height limitations create a uniformity in density of development that increases the vitality of walking places. Conversely, in Atlanta, a nice downtown urban fabric was transformed into a “donut of nothing” with the introduction of skyscrapers
- Elements of success include clarity of purpose, legal integrity, link to the city plan, objective third-party review, criticisms from architects (for the benefit the community)
- The Heritage Area Movement uses the landscape scale to tell the story of a place through different lenses, and thereby address local and economic needs
- Recommendations: iconic buildings need to be put into a structure that incorporates local interests; urban forms and economic development need to be linked and get “in” to the process; and a global dialogue in urbanization must be expanded

Unresolved Questions from the Ensuing Discussion

What views are we trying to protect, and how to represent them, given their multiplicitous, dynamic, and non-instantaneous nature? What of the aggressive and intrusive side of it?

How do we create an integrative approach between cultural and natural heritage at the landscape scale that responds to transformations of the urban fabric? Who’s got the guts to implement these tools? How do we make them stick?

How far can we go and push the boundaries of public and private interests? How do we implement *real* public participation?

4.5 Session 5

Davina DesRoches, Étudiante M.A., Université de Carleton / M.A. Student, Carleton University



Davina DesRoches
(C. Boucher, 2008)

Session V: Case Studies about Protecting Important Views

Imen Ben Jemia and Jean-Pierre Chupin both discussed cities which are attempting to position themselves- through a branding process- as global cities. One of the elements of this branding strategy is a reconstitution of the urban, or built, fabric of the city- its architecture. Cities, including Toronto and St. Petersburg, are hiring so-called ‘starchitects’ to design structures which deliberately break from historic buildings and historic urban landscapes. The city is seeking to build an international image, to brand itself as a ‘new city for the new century.’ By subscribing to the belief that international architects and architecture are necessary or should take precedence over rehabilitating existing buildings, however, it is very possible that cities can lose their local and historical character. For example, if the businesses in and around historic buildings in St. Petersburg are removed, the local population will be forced to contend with both economic losses and the loss of historical layers, or palimpsests, of the urban fabric.

In their respective presentations, both Gerry McGeough and John Abel focused on tools and strategies to protect important views, and on the need to protect the balance between public and private interests. In Vancouver, planners seek to balance public and private interest through the use of both restrictions and the notion that developers must give back to the communities in which their buildings reside. Height restrictions have led to true innovation of architecture, not merely the creation of the same building one could see in many other cities. In Ottawa, we see emphasis given to the symbolic importance of both historic buildings and also to viewpoints. We also see NCC staff reaching out to developers to form agreements about the ways in which the city should develop.

In the discussion that followed, we wondered why cities feel the need to reinvent themselves and what could be done to restore their confidence. The need to gather case studies was articulated. We questioned who truly owns the city, and also what role the international heritage community should take in their process. We spoke of the need to examine the system, as opposed to merely criticizing architects and new architecture. Finally, we considered the idea of the uninterrupted view as a right, versus the right of individuals to obstruct this view.

Point-by-point summary:

Dinu Bumbaru- Chair

- Noted the rich debate and expressed appreciation for the thoughtful and reflective atmosphere
- Used the example of the US bank note to explore the concept of viewpoint

Imen Ben Jemia- *Libeskind at Toronto: When architecture crystallizes an image for the city*

- The building of a city's image must be competitive at both the national and international levels
- Cities adopt strategies with new buildings and infrastructure
- The city may be seen as a communication medium
- Cultural buildings are built to address decline in industrial settings
- As a global city, Toronto needs to maintain a certain image to stay competitive

- This image can be achieved through a branding process
- Architectural projects support the branding of the city
- Example of the Royal Ontario Museum (ROM)
- The ROM was rebranded as a ‘world class museum’- its new, radical architecture was a definite break from the surrounding historical buildings
- The city wanted a ‘jewel’ so that it could position itself internationally
- By subscribing to international architecture, however, local character can be lost
- We must consider the political and economic pressures at play in instances such as this
- In order to protect viewsapes, we must act before these buildings are built

Jean-Pierre Chupin- *“Skyline is the limit”*: *Gazprom-City in St. Petersburg*

- Current architecture: dual movements of stretching and flattening the landscape
- Discussed the controversy surrounding the proposed Gazprom-City building
- Russian architects refused to participate in the project
- The tower would be 9 times higher than regulations currently permit
- Gazprom is being promoted by the developer as an organic composition, as a ‘logical’ way for the city to develop
- At the same time, the developer suggests that the building will not interfere with important views to and from the landscape due to its transparent nature (although heritage supporters have proven this be false)
- It has been claimed that the project will revitalize the city, and will allow the city to become a great European capital
- Surprisingly, there has been a lack of protest on the part of local heritage communities- however, there may be greater political and economic pressures of which we are currently unaware

Gerry McGeough- *Vancouver Tall Buildings: protecting important views*

- Began by discussing context: the silhouette of the city, densification, topography

- Planning culture: discretionary zoning, performance based regulation (height and density are ‘earned’)
- Discussed the Skyline Study: importance of understanding physical environment in relation to built process
- Steps taken include: analyzing issues, consulting, testing options and drafting policies
- It is not just about conserving, but rather managing built form
- 3 important skylines to consider: ridgeline, skyline of buildings, water’s edge
- If constraints are thrown on developers, the end result is innovation
- This process has engendered strong support from the local design community
- A combination of local and international architectural influence is utilized
- Finally, discussed need for new buildings to add to the ‘poetry’ of the skyline

John Abel- *Protecting Views of Canada’s National Symbols*

- Began by discussing the pragmatics of view protection
- Since 1989, the challenge has been how to deal with proposals for commercial development which threaten the city’s views and the experience of the Parliament buildings
- The NCC has authority over federal lands, not the entirety of Ottawa
- NCC is in a position of moral suasion
- Both the Parliament buildings and the surrounding landscape are recognized as heritage landmarks
- Hammer and 1971 Bylaw Height Control
 - System of angular view planes
 - 1989 proposal: Queen at Kent
 - Confederation Boulevard (civic improvements around Ottawa River)
 - City about to undertake Official Plan Review
- Ongoing dialogue between NCC and city staff is key
- Public and private interests must be balanced
- Analysis of factors that comprise key viewpoints- Seven Basic Steps
 - Step one: define and rank national symbols (emphasize symbolic importance)

- Step two: establish key viewpoints
- Step three: define areas where controls are necessary
- Step four: define visual integrity
- Step five: establish control viewpoints
- Step six: calculate height control planes
- Step seven: check impacts on densities (private development rights are retained)
- Final NCC plan finished in 1996 and was approved by the OMB (legislative protection)
- Issues to consider:
 - Monitoring presents a long term challenge
 - The expansion of the concept of view planes
 - Consultants and cutting edge technology present both opportunities and challenges
 - The importance of reaching agreements with private land owners

Discussion

Christina Cameron

- Abandoned heritage buildings remain a concern, and should be presented as another option for refurbishing/revitalizing historic cities

Sue Cole

- Questioned why cities feel the need to reinvent themselves and emphasized the need for a ‘stockpile’ of case studies
- Discussed the problem of maintaining accuracy with computer mapping

Herb Stovel

- Noted the controversy surrounding the process for development of the ROM (process was seen as opaque)

François Leblanc

- Asked how we can work with the international community to advertise proper communication techniques

Julian Smith

- Need to develop critique of false modernism (false modernism occurs in places that are insecure)

Gordon Fulton

- There is an issue of defining and protecting important senses and sensibilities

Gerry McGeough

- Limits can inspire creativity
- How do you create alliances between local and global communities to confront heritage challenges?

Michael Turner

- Important views reflect values of society
- Question: who owns the city?
- Is the uninterrupted view a right?
- Right of uninterrupted view vs. the right of an individual to obstruct

5. Une vue d'ensemble des discussions de la Table ronde 2008 / An Overview of the 2008 Round Table Discussions

Herb Stovel, Professeur associé, Université de Carleton, Ottawa / Associate Professor, Carleton University, Ottawa



Herb Stovel
(C. Boucher, 2008)

6. Conclusion

La Table Ronde 2008 a examiné la délicate question de la définition et de la protection des points de vue importants à proximité des sites du patrimoine mondial et autres lieux historiques. Cette question constitue un des aspects d'un vaste programme de recherche sur la gestion du changement dans les ensembles urbains historiques. Les participants ont exploré la notion d'intégrité visuelle et les questions découlant des projets de développement au sein ou à proximité des lieux d'importance historique. Comme point de départ, ils ont discuté de la façon dont les spécialistes en conservation pourraient appliquer le paragraphe 104 des *Orientations devant guider la mise en œuvre de la Convention du patrimoine mondial* qui fait appel à la protection de l'environnement immédiat et des points de vue qui sont fonctionnellement importants pour les biens proposés pour inscription. Les participants à la Table Ronde ont été amenés à examiner des mesures pratiques pour évaluer l'impact des nouveaux aménagements sur ces points de vue et les moyens d'améliorer leur protection. Ils ont été invités à examiner les utilisations et les limites des outils existants et à examiner si de nouvelles approches pourraient contribuer à la protection et la gestion des points de vue importants. L'un des thèmes de discussion abordés à la Table Ronde 2008 a été la façon d'évaluer l'impact qualitatif d'une proposition d'aménagement d'une manière qui pourrait fournir une méthodologie et un langage commun, à la fois pour les développeurs, les organismes de réglementation et de conservation du patrimoine aussi bien que pour les défenseurs.

L'organisation de la Table Ronde

La Table Ronde 2008 a réuni des experts canadiens et étrangers dans le domaine de la conservation du patrimoine et des disciplines connexes travaillant au sein d'organisations publiques, privées et non gouvernementales. Les conférenciers ont été invités à partager leurs connaissances spécifiques afin d'encadrer les discussions qui allaient suivre. Parmi les participants internationaux, on compte la présence d'experts en provenance d'Israël, du Royaume-Uni, des États-Unis d'Amérique et du Centre du patrimoine mondial. Du Canada, il y avait des représentants des trois paliers de gouvernement, des professeurs d'universités canadiennes, des architectes en pratique privée ainsi que des participants d'organisations non

gouvernementales comme l'ICOMOS et la Fondation Héritage Canada. Dans le cadre de son mandat éducatif, la Table Ronde 2008 a invité une étudiante diplômée pour faire une présentation et a mandaté cinq étudiantes diplômées pour agir à titre de rapporteurs. Dans une collaboration continue entre les programmes de conservation du patrimoine de l'Université de Montréal et de l'Université Carleton, la Table Ronde 2008 a permis à une trentaine d'étudiants de deuxième et de troisième cycle universitaire d'assister à titre d'observateurs à la discussion.

Le programme de la Table Ronde 2008 a été organisé en six sessions visant à examiner les approches théoriques d'identification et de gestion des points de vue importants, ainsi que des études de cas actuels illustrant la gamme de défis relatifs à cette question. La première session a permis d'établir le contexte sur la façon dont le Comité du patrimoine mondial définit et protège les points de vue importants et a présenté une perspective historique. Les deuxième et troisième sessions ont exploré les méthodologies actuelles et les outils utilisés pour définir et protéger les points de vue importants, tels que les chartes de conservation, les déclarations d'importance, les approches typo-morphologiques, l'évaluation de l'impact et les approches paysagères. La quatrième session a porté sur les moyens innovateurs permettant d'adapter la cartographie cognitive, le zonage, ainsi que la réglementation d'urbanisme pour mieux atteindre les objectifs de conservation. La cinquième session a abordé le côté plus pratique de la question à travers la présentation de quatre études de cas. Enfin, la dernière session a permis aux rapporteurs de présenter leurs comptes-rendus des diverses sessions, en plus de nous présenter une vue d'ensemble d'un expert canadien et de laisser un moment pour une période de discussion générale.

Observations générales

Le thème de la présente Table Ronde a évoqué une grande diversité d'opinions et de réponses, allant du Patrimoine mondial aux lieux historiques locaux, et a permis de faire ressortir différents points de vue provenant d'experts en architecture, en urbanisme et en architecture de paysage. Les deux dimensions de la question des points de vue importants - leur définition et leur protection - se sont avérées être un terrain fertile pour une discussion riche et soutenue sur le sujet.

Définition des points de vue importants

Un concept clé qui a émergé au cours des discussions de la Table Ronde est que la définition de points de vue est subjective et spécifique pour chacun des sites. La brillante présentation d'ouverture, faite par le professeur israélien Michael Turner, a fourni une perspective historique qui a porté sur plus de deux mille ans. Il a illustré sa présentation avec une étonnante variété de points de vue importants de lieux historiques allant des vues prises de haut, des perspectives de rues, des vues cadrées et des vues rapprochées. Turner a fait valoir que leur construction est issue de l'art, de la poésie et de la littérature, et plus récemment de la photographie et des visites touristiques. Notant que l'art et la littérature possèdent une pluralité de significations et jouent un rôle important dans la création des récits, il a avancé que le lieu et la narration ne peuvent être séparés. Il a donc conclu que les points de vue importants sont, par nature, très subjectifs.

Dans un large débat sur la distinction entre « point of view » (le sujet) et « viewpoint » (l'objet), deux idées importantes ont vu le jour sur la construction des vues. La première est venue de l'architecte canadien Julian Smith qui a paraphrasé un proverbe chinois en postulant l'existence de trois types de vues, pratiquées respectivement par les yeux, le corps ou l'âme. Dans chacun des cas, la définition des caractéristiques de la vue est spécifique à chaque lieu et dépend de la manière dont il a été créé. Certains sites sont autoconsciemment conçus avec des vues monumentales qui sont destinées à être appréciées esthétiquement (l'œil). D'autres points de vue importants sont créés à travers l'expérience des gens de l'extérieur qui passent par un lieu historique (le corps). Pourtant, d'autres viennent de ceux qui vivent au sein des lieux historiques et qui créent des points de vue importants, dotés d'une signification personnelle et souvent intangible (l'âme).

Le deuxième concept complémentaire est né de la présentation de l'architecte paysagiste montréalaise Nicole Valois qui a fait ressortir la relation entre une approche de paysage à la définition de points de vue importants et l'idée de vivre la place de l'intérieur (l'âme). Valois s'est appuyée sur les principes de l'architecture de paysage pour promouvoir la notion que les points de vue importants sont fondamentalement dynamiques. Une multitude de perspectives et de points de vue d'horizon se déroulent en même temps qu'une personne se déplace dans l'espace. Si l'on

accepte l'idée que les points de vues sont dynamiques, alors les parcours et les routes deviennent aussi importants pour la définition et la gestion des points de vue que les points de vues statiques. Le défi est alors de savoir comment gérer un panorama de vues avec de multiples interprétations (observateurs et objets).

Les participants ont par la suite discuté d'un certain nombre d'outils existants qui pourraient être utilisés pour évaluer l'importance des vues. Deux approches disciplinaires – la typo-morphologie et l'approche paysagère - offrent d'importantes possibilités. Le professeur en études urbaines Gérard Beudet a présenté l'approche typo-morphologique qui a été élaborée dans les années 1950. Dans son exposé, il a fait valoir que cette méthode est un bon outil pour l'établissement et la mise en contexte, mais qu'elle demeure moins pertinente pour révéler et identifier les points de vue. La présentation de Nicole Valois sur l'utilisation d'une approche basée sur l'architecture de paysage suggère que cela pourrait constituer un terreau fertile pour une évaluation plus souple et plus flexible.

Une série d'outils liés à l'aménagement du territoire et à la gestion ont également été examinés. De l'avis des présentateurs, ni les chartes d'ICOMOS pour la pratique professionnelle ni les *Normes et lignes directrices pour la conservation des lieux patrimoniaux au Canada* se sont révélés particulièrement utiles en ce qui concerne les conseils sur la définition et la gestion des points de vue importants. *La Recommandation concernant la sauvegarde des ensembles historiques ou traditionnels et leur rôle dans la vie contemporaine* de l'UNESCO de 1976 qui porte essentiellement sur les processus locaux, a été jugée insuffisante pour faire face à la dimension mondiale de l'urbanisme.

En ce qui concerne les systèmes de planification, ils sont généralement jugés trop rigides, imposant des zones de conservation et des règlements de zonage qui tendent à soutenir les situations existantes et à décourager les solutions innovatrices. La présentation de l'architecte et urbaniste de Vancouver, Gerry McGeough, a plaidé en faveur d'une approche alternative. En prenant l'exemple de Vancouver, il a montré un certain nombre de cas innovateurs et créatifs qui n'auraient pas été possibles si le territoire avait été étroitement contrôlé par le zonage. Pourtant, ces règlements innovateurs parviennent à protéger les points de vue importants sur la mer et sur

la montagne. Les participants se sont particulièrement concentrés sur l'importance de bâtir des outils de sensibilisation pour la communauté et de contribuer à des processus de planification. La présentation de John Abel sur le processus de la Commission de la capitale nationale d'établir et de protéger les points de vue importants a souligné l'importance de la consultation publique dans le développement d'un contrat urbain visant à protéger les droits de la communauté ainsi que les droits des développeurs.

Les présentations de John Abel et de Sue Cole, de English Heritage, illustrent toutes deux l'application de moyens extrêmement sophistiqués et d'outils techniques pour tracer les points de vue importants. Ces outils, bien entendu, sont fondés sur l'hypothèse que les vues sont statiques et non dynamiques. Au-delà de cette limite philosophique, il est évident que ces instruments sont coûteux à mettre en place - plus de 250 livres sterling pour entrer des données de référence pour les six sites à Londres - et coûteux à maintenir, compte tenu de la nécessité d'actualiser régulièrement les données. En outre, les résultats de la conservation peuvent être particuliers. Les corridors de vues stratégiques du plan de Londres - avec un ou plusieurs points de vue linéaires, urbains, fluviaux ou de panoramas - peuvent sans doute réussir à permettre de contrôler le développement, mais ils créent des effets étranges de canyon dans le paysage. Selon l'avis de Sue Cole, les techniques assistées par ordinateur peuvent produire des images et des graphiques fantaisistes de vues à vol d'oiseau, mais ils demeurent néanmoins incapables de convaincre aussi bien la population et les politiciens.

Les participants à la Table Ronde ont également discuté de la façon dont les systèmes de désignation patrimoniale étaient liés avec la définition et la protection des vues importantes. En règle générale, les processus de désignation tendent à se concentrer sur les sites, et non sur les points de vue. Dans les cas où les vues ont été identifiées comme faisant partie du processus de désignation patrimoniale, ils ont tendance à se concentrer sur des vues exceptionnelles, en ignorant les autres moins connues. Le processus ne reconnaît pas la complexité des vues et ne se concentre pas plus sur la nature des valeurs, qu'elles soient intrinsèques, narratives ou autres.

Dans la pratique de la conservation du patrimoine, les orientations de base pour la gestion future des sites constituent une déclaration de valeurs. Les participants ont reconnu le potentiel de

limitation de telles déclarations et se sont questionnés à savoir si elles pouvaient capter correctement les valeurs fondamentales des vues. Quelles sont les valeurs associées aux vues? S'agit-il de vues qui ont une signification pour la communauté, pour les touristes, pour les artistes ou les gouvernements? Quelle vue était importante au moment de la création? Dans le cas de la Liste du patrimoine mondial, plusieurs participants ont suggéré qu'il semble y avoir un mécanisme intégré de partialité en faveur de la dimension esthétique des vues (l'œil), même si dans certains cas (villes médiévales), ça ne peut pas être le cas. L'une des faiblesses des déclarations de valeurs réside dans le fait qu'elles soient figées dans le temps. Compte tenu de l'évolution et du caractère cumulatif des valeurs au fil du temps, les méthodes de mise à jour des déclarations de valeurs doivent être développées afin d'y inclure de nouvelles valeurs.

Protéger les points de vue importants

En examinant la manière de gérer et de protéger les points de vue importants, les participants de la Table Ronde ont insisté sur la nécessité de commencer par examiner le caractère spécifique de chaque lieu historique sur une échelle de paysage. Ils ont souligné l'importance de la lecture d'un espace urbain pour en comprendre ses différents niveaux culturels. Pour atteindre cette compréhension, ils ont noté l'importance de faire participer les diverses disciplines universitaires ainsi que d'établir des liens avec les citoyens qui y vivent. Avec ces connaissances, des décisions relatives à la protection des points de vue importants peuvent être prises pour soutenir un sentiment de continuité. Les participants étaient d'avis qu'il n'existe pas de formules ou de solutions toutes faites pour résoudre ce problème. Par exemple, les discussions sur les immeubles en hauteur ont conclu que ce type d'édifices n'était ni bon ni mauvais en soi, mais la décision de les localiser dans des centres urbains historiques dépend du contexte et des valeurs. En ce qui concerne la façon de mesurer le succès, les participants ont parlé de l'importance de maintenir l'accès aux points de vue importants, qu'ils soient physiques, visuels ou symboliques.

Observations relatives au patrimoine mondial

La Table Ronde a débuté par l'examen du paragraphe 104 des *Orientations devant guider la mise en œuvre de la Convention du patrimoine mondial* incluant les moyens de protéger les points de

vue qui sont fonctionnellement importants pour les biens proposés pour inscription. Le défi d'intégrité visuelle a été expliqué à l'aide d'exemples du Comité par les réponses proposées pour l'évolution contemporaine au sein et à proximité de sites du patrimoine mondial. La question a été décrite par certains comme la tension qui existe entre l'inscription sur la Liste du patrimoine mondial et le jeu mondial des « starchitects ».

Une première observation relevée par le groupe a été la nécessité d'identifier des points de vue importants au moment de l'inscription. Peu de déclarations de valeur universelle exceptionnelle se réfèrent aux vues. Dans l'identification de ces vues, les participants ont renforcé la nécessité d'impliquer la communauté dans la définition de points de vue importants, ainsi que de diverses disciplines universitaires, y compris l'architecture de paysage. Certains ont toutefois mentionné que le fait de traiter les vues importantes ne consistait qu'à traiter le symptôme. La vraie question concerne plutôt les fonctions et les constructions sociales au sein des communautés. En fin de compte, la question est de savoir comment définir et protéger les fonctions, les coutumes, les rituels et les expériences sensorielles qui se manifestent par le biais des vues.

Dans une autre perspective, les participants ont noté la tension potentielle qui existe entre les valeurs attribuées par les collectivités locales et celles qui sont attribuées par la communauté internationale du patrimoine en ce qui concerne les décisions au sujet des points de vue importants. Tout en reconnaissant la grande importance de la participation de la communauté, les participants ont également reconnu que les États parties à la Convention du patrimoine mondial ont la responsabilité de voir les sites du patrimoine mondial comme un effort pour identifier et protéger les biens d'importance exceptionnelle pour l'ensemble de l'humanité.

Des études de cas

Les études de cas présentées portent sur des exemples situés à Toronto, Vancouver, Ottawa et Saint-Pétersbourg, là où la protection des vues a soulevé des questions importantes. Les études de cas présentées par le professeur Jean-Pierre Chupin et l'étudiante au troisième cycle, Imen Ben Jemia, nous ont montré des exemples d'une rupture qui existe entre les personnes qui vivent dans les centres urbains et l'image de marque internationale de ces villes. La question de la

concurrence entre les villes dans le but de créer des destinations touristiques et le développement économique de ces dernières a constitué la toile de fond pour l'examen des exemples emblématiques de l'architecture traditionnelle implantée dans les paysages urbains. La construction des grands immeubles iconiques est rendue possible par le biais du design informatisé, de la mondialisation et du financement international. En analysant Toronto, Ben Jemia a noté comment les « starchitects » internationaux ont été engagés pour transformer l'image de la ville, conformément à la volonté même de Toronto qui désire être perçue comme une ville de créativité et d'innovation grâce à une rénovation spectaculaire de ses institutions culturelles. La proposition du bâtiment destiné à accueillir le siège social de Gazprom à Saint-Petersbourg, en contradiction avec sa ligne d'horizon et le développement industriel, est destinée à créer une image moderne d'une ville du 21^e siècle. L'étude de cas de Vancouver présentée par Gerry McGeough a démontré une approche différente. Vingt ans après que le département de planification urbaine de Vancouver ait entrepris de renforcer l'esprit du lieu dans la ville, l'opération a été couronnée de succès. L'intervention s'est engagée à s'appuyer sur ce que Vancouver est vraiment - une ville moderne. Elle n'a pas voulu acheter une image, contrairement à beaucoup d'autres villes, moins certaines de leur véritable image, où l'on voit malheureusement apparaître un faux modernisme.

Dernières réflexions

Définir et protéger les vues importantes est avant tout un sentiment d'appartenance et constitue l'expérience de ce lieu. Vu dans une perspective plus large, le défi en est un de mondialisation. Il revient à la manière dont on comprend les villes et leurs sens plus larges. Ce sont des valeurs qui doivent être négociées par la société. Qui possède les espaces urbains? Quels sont les fondements pour l'avenir des villes? En travaillant en faveur d'un consensus, l'objectif devrait être de faire passer le dialogue de « la conservation du patrimoine contre le développement » à « la conservation du patrimoine dans le cadre du développement ». Grâce à la réflexion et à la discussion, les défenseurs de la conservation du patrimoine peuvent démontrer qu'il existe d'autres options pour le développement des villes.

En examinant les théories et la pratique pour définir et protéger les points de vue importants, la Table Ronde 2008 a favorisé un échange important d'expériences et de bonnes pratiques. Il était prévu d'en arriver à une compréhension commune des approches pratiques qui pourrait équilibrer les besoins de conservation avec ceux d'autres communautés d'intérêts dans une perspective de développement durable. L'un des résultats d'un tel dialogue est une contribution à un système renouvelé de protection du patrimoine qui répond aux besoins du 21^e siècle.

Cette publication contient le programme de la Table Ronde 2008, les textes des conférenciers, les comptes-rendus des rapporteurs de la session de discussion, la conclusion qui présente un aperçu des résultats de la réunion de même qu'une liste des participants.

En terminant, je tiens à remercier l'Institut de statistique de l'UNESCO pour avoir accueilli la Table Ronde dans son excellente salle de conférence sur le campus de l'Université de Montréal, de même que Parcs Canada, Direction des lieux historiques nationaux - Programme des lieux patrimoniaux, pour avoir rendu possible le service de traduction simultanée dans le cadre de cet événement.

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6. Conclusion

The 2008 Round Table examined the challenging subject of defining and protecting important views near World Heritage Sites and other historic places. This issue is one aspect of a larger research agenda on the management of change in historic urban ensembles. Participants explored the concept of visual integrity and issues arising from development projects in or near places of historic significance. As a starting point, they discussed how conservation specialists might implement paragraph 104 of the *Operational Guidelines for the Implementation of the World Heritage Convention* which calls for the protection of the immediate setting and important views that are functionally important to nominated properties. Round Table participants were challenged to look at practical measures for assessing the impact of new development on these views and possible ways to improve their protection. They were asked to consider the uses and limitations of existing tools and consider whether new approaches could contribute to the protection and management of important views. One of the issues for discussion at the 2008 Round Table was the question of how to assess the qualitative impact of a development proposal in ways that might provide a common methodology and language for developers, regulators and heritage conservation advocates alike.

Round Table Organisation

The 2008 Round Table brought together Canadian and international experts in the heritage conservation and related disciplines working in public, private and non-governmental organisations. Speakers were invited to share their specialized knowledge in order to frame the ensuing discussions. Among the international participants were experts from Israel, the United Kingdom, the United States of American and the World Heritage Centre. From Canada, there were representatives from the three levels of government, professors from Canadian universities, architects in private practice as well as participants from non-governmental organisations like ICOMOS and the Heritage Canada Foundation. As part of its educational mandate, the 2008 Round Table showcased a graduate student presentation and engaged graduate students in the role of session Rapporteurs. In an ongoing collaboration between the heritage conservation programs at Université de Montréal and Carleton University, the 2008 Round Table included about thirty graduate students as observers to the discussion.

The Programme of the 2008 Round Table was organized in six sessions designed to examine theoretical approaches to the identification and management of important views as well as actual case studies illustrating the range of challenges related to this issue. The first session set the context for how the World Heritage Committee defines and protects important views and introduced a historical perspective. The second and third sessions explored current methodologies and tools used to define and protect important views, including conservation charters, statements of significance, typo-morphology, impact assessment and landscape approaches. The fourth session focused on innovative ways to adapt cognitive mapping, zoning and other land-management regulations to better achieve the conservation goals. The fifth session moved the discussion from theoretical approaches to actual practice through the presentation of four case studies. The final session was an open discussion forum enriched by the reports from the Rapporteurs and an overview presentation of the Round Table discussions.

General Observations

The topic of the 2008 Round Table evoked a great diversity of opinions and responses ranging from World Heritage to local historic places and interweaving different disciplinary viewpoints from experts in architecture, urban planning and landscape architecture. Both dimensions of the subject of important views – defining them and protecting them – proved to be fertile ground for a rich and sustained discussion.

Defining Important Views

A key concept that emerged during the Round Table discussions is that the definition of views is subjective and site-specific. The brilliant opening presentation by Israeli Professor Michael Turner provided an historical perspective that ranged over more than two thousand years. He illustrated his presentation with an astonishing variety of important views of historic places ranging from high views, street views, framed views and closed views. Turner argued that their construction grew out of art, poetry and literature, and more recently photography and tourist visits. Noting that art and literature hold a plurality of meanings and play an important role in

creating narratives, he postulated that place and narrative cannot be separated. He therefore concluded that important views are by their very nature subjective.

In a wide-ranging discussion about the distinction between “point of view” (subject) and “viewpoint” (object), two important ideas emerged about the construction of views. The first came from Canadian architect Julian Smith who paraphrased from a Chinese proverb to postulate three kinds of views as experienced by the eye, the body or the soul. In each case, the defining characteristics of the view are specific to each place and dependant on the manner in which the view was created. Some sites are self-consciously designed with monumental views that are intended to be appreciated aesthetically (the eye). Other important views are created through the experience of outsiders passing through an historic place (the body). Yet others come from those who live within the historic places and create important views of personal, often intangible significance (the soul).

The second complementary concept grew out of the presentation from Montreal landscape architect Nicole Valois who saw the relationship between a landscape approach to the definition of important views and the idea of experiencing place from within (the soul). Valois drew on the principles of landscape architecture to promote the notion that important views are fundamentally dynamic. A multitude of vistas and skyline views unfold as a person moves through the space. If one accepts the notion that views are dynamic, then pathways and roads become as important to the definition and management of important views as static viewing points. The challenge of course is how to manage a panorama of views with multiple interpretations (observers and objects).

With this complexity in mind, participants discussed a number of existing tools that could be used to assess the importance of views. Two disciplinary approaches – typo-morphology and landscape – offer important perspectives. Urban studies professor Gérard Beudet presented the typo-morphological approach which was developed in the 1950s. In his presentation, he argued that this methodology is a good tool for establishing context and setting, although less strong for revealing and identifying views. Valois’ paper on using an approach from landscape architecture suggests that it could provide fertile ground for a more supple and flexible assessment.

A series of tools related to land planning and management were also discussed. In the view of presenters, neither the ICOMOS Charters for professional practice nor the *Standards and Guidelines for the Conservation of Historic Places in Canada* proved particularly helpful with regard to advice on the definition and management of important views. The *UNESCO Recommendation of 1976 concerning the Safeguarding and Contemporary Role of Historic Areas*, which focuses largely on local processes, was judged inadequate to deal with the global dimensions of urbanism.

As to planning systems, they were generally judged to be excessively rigid, imposing conservation areas and zoning rules that tend to support existing situations and discourage innovative solutions. The paper by Vancouver planner and architect Gerry McGeough argued for an alternate approach. Using the example of the Vancouver, he demonstrated a number of innovative and creative developments that would not have been possible if the territory had been tightly controlled through zoning; yet these innovative rules manage to protect important views to sea and mountain. Participants focused particularly on the importance of building tools through community outreach and input to planning processes. John Abel's presentation on the National Capital Commission's process to establish and protect important views emphasized the importance of public consultation in developing an urban contract to protect the rights of the community as well as the rights of developers.

Both Abel's presentation and that of English Heritage's Sue Cole illustrated the application of highly sophisticated technical tools used to plot important viewpoints. Such tools, of course, are predicated on the assumption that views are static, not dynamic. Beyond this philosophical limitation, it is apparent that such tools are expensive to set up – over 250 pounds sterling to enter baseline data for six sites in London – and costly to maintain, given the requirements to update the data regularly. Moreover, the conservation results can be peculiar. The strategic view corridors of the London plan – with one or more viewing points for linear, townscape, river or panorama views – may arguably be successful in controlling development but they create strange canyon effects in the landscape. In Cole's judgement, technical computer-based tools can

produce fancy images and graphs of view planes but may nonetheless be incapable of convincing populations and politicians alike.

Round Table participants also discussed how heritage designation systems work in relation to defining and protecting important views. As a general rule, designation processes tend to focus on sites, not on views. In those cases where views are identified as part of the heritage designation process they tend to focus on exceptional views, ignoring other relevant but less familiar ones. The process does not recognize the complexity of views nor does it focus on the nature of the values, be they intrinsic, narrative or other.

In heritage conservation practice, core guidance for the future management of sites is a statement of values. Participants recognized the potential limitation of such statements and questioned whether they could appropriately capture the core values of views. Whose values do the views represent? Are these the views of significance to the community, tourists, artists or governments? What view was important at the time of creation? In the case of the World Heritage List, several participants suggested that there appears to be a built-in bias towards the aesthetic dimension of views (the eye) even when in some cases (mediaeval towns) it may not be appropriate. One of the weaknesses of statements of value lies in the fact that they are frozen in time. Given the changing and cumulative nature of values over time, methodologies for updating statements of value need to be developed in order to include new values.

Protecting Important Views

In discussing how to manage and protect important views, Round Table participants insisted on the need to begin by looking at the specific character of each historic place on a landscape scale. They emphasized the importance of reading an urban space to understand its cultural layers. To reach such an understanding, they noted the importance of engaging the relevant academic disciplines as well as connecting with citizens who live there. With such knowledge, decisions about the protection of important views can be made to support a sense of continuity. Participants were of the view that there are no formulaic solutions to address this issue. For example, the discussions about tall buildings concluded that they were neither good nor bad *per se* but that judgement of their placement in historic urban centres depended on the specific context and

values. As to how to measure success, participants spoke to the importance of maintaining access to important views, be they physical, visual or symbolic.

Observations relative to World Heritage

The Round Table discussion began with consideration of paragraph 104 of the World Heritage Committee's *Operational Guidelines* including the ways and means to protect important views that are functionally important to nominated properties. The challenge to visual integrity was explained through examples of the Committee's responses to proposed contemporary developments in and near World Heritage Sites. The issue was described by some as the tension between World Heritage listing and the global game of starchitects.

An initial observation from the group was the need for identification of important views at the time of inscription. Few if any Statements of Outstanding Universal Value refer to views. In identifying such views, participants reinforced the need to involve the community in the definition of important views as well as various academic disciplines, including landscape architecture. Some cautioned that dealing with important views is only dealing with a symptom. The real issue has to do with functions and social constructs within communities. Ultimately the question becomes how to define and protect functions, customs, rituals and sensory experiences that are manifested through views.

From another perspective, participants noted potential tension between the values attributed by local communities and those attributed by the international heritage community with regard to decisions about important views. While acknowledging the high importance of community involvement, participants also recognized that States Parties to the World Heritage Convention have a responsibility to see World Heritage Sites as a critical effort to identify and protect properties of exceptional importance to all humanity.

Case studies

The case studies looked at examples in Toronto, Vancouver, Ottawa and St. Petersburg where the protection of views have been important issues. Two case studies by Professor Jean-Pierre Chupin and graduate student Imen Ben Jemia offered examples of a rupture between people who

live in the urban centres and the international branding of cities. The issue of competition among cities for creating tourist destinations and economic development formed the backdrop for examining examples of iconic architecture implanted on traditional urban landscapes. Iconic tall buildings are made possible through computer design capacity, globalisation and international financing. In looking at Toronto, Ben Jemia noted how international architects were hired to transform the image of the city, in line with Toronto's desire to brand itself as a city of creativity and innovation through a dramatic retrofitting of its cultural institutions. The proposal for the Gazprom headquarters building in St. Petersburg, at odds with its horizontal skyline and industrial development, is intended to create an image of a modern 21st century city. The case study on Vancouver from Gerry McGeough demonstrated a different approach. Twenty years after the Vancouver planning department set out to reinforce the existing spirit of place in the city, it succeeded. It committed itself to build on what Vancouver is -- a modern city. It did not go out and buy an image, unlike some less secure cities where false modernism occurs.

Final Thoughts

Defining and protecting important views is about a sense of place and the experience of that place. Seen in a broad perspective, the challenge is globalisation. It comes down to the way one understands cities and their wider meaning. These are values that must be negotiated by society. Who owns urban spaces? What are the foundations for the future of cities? In working towards a consensus, the objective should be to shift the dialogue from "heritage conservation versus development" to "heritage conservation as part of development". Through reflection and discussion, heritage conservation advocates can demonstrate that there are other options for the development of cities.

By examining theories and practice for defining and protecting important views, the 2008 Round Table fostered an important exchange of experiences and best practices. It was intended to build a shared understanding of practical approaches that might balance the needs of conservation with those of other communities of interest with a view to attaining sustainable development. One of the outcomes of such a dialogue is a contribution to a renewed system of heritage protection that meets the needs of the 21st century.

This publication contains the 2008 Round Table programme, presentations by speakers, reports from the Rapporteurs of the session discussions, a conclusion that presents an overview of the results of the meeting and a list of participants.

In closing, I would like to thank the UNESCO Institute of Statistics for welcoming the Round Table at its excellent conference room on the campus of the Université de Montréal and the Historic Places Program, National Historic Sites Directorate, Parks Canada for supporting the simultaneous translation service.

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April 2008

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