DEFINITION AND ASSESSMENT OF CULTURAL LANDSCAPES OF HERITAGE VALUE ON NCC LANDS

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1 EXECUTIVE SUMMARY

This report presents cultural landscape theory and practice as a management tool, adapted to the particular management responsibilities of the National Capital Commission. The conservation of the Capital's cultural landscapes is identified as one of the key initiatives for the Plan for Canada's Capital. This study about cultural landscapes is intended to satisfy the 2003-2004 Corporate plan which requires that the NCC will have developed (in this period) a set of guidelines for the identification and assessment of cultural landscapes on NCC lands. This report outlines a methodology for identification, analysis, and evaluation of cultural landscapes, and suggests related management strategies. The key premise in a cultural landscape approach is that the relationship between a people and a landscape must be understood in order to develop appropriate management tools. This relationship, creates the sense of identity and the sense of attachment that are measures of social value. It allows intangible values, expressed in patterns of desire, activity and interaction, to remain in appropriate balance with physical values, which are often visual, measurable, and more easily mapped. The perspective of the viewer or participant is critical to understanding and mapping a cultural landscape.

This relationship also has to be understood historically. Cultural landscapes tend to develop slowly. It takes time for cultural ideas and practices to be in direct relationship with the patterns and forms displayed in an environment and to constitute a cultural landscape with a good level of integrity. For cultural landscapes of value, it is important to influence the direction and pace of change in a way that maintains links between past, present and future and preserves the integrity of the landscape in the long term.

Because cultural landscapes and their histories are directly related to cultural identity, the issue of understanding and managing cultural landscapes is of particular relevance to the NCC.[i] For more than a century, the NCC and its predecessors have been shaping the landscape of the National Capital Region to reflect ideas about Canada. The resulting cultural landscapes have become an important expression of Canadian identity, responding to the ideas and values of a culturally diverse society. It is essential that these lands continue to be managed in ways that respect the ideas that created them while allowing new ideas and cultural perspectives to be thoughtfully integrated into them.

The National Capital Commission is both the creator and the custodian of many of the most highly-valued cultural landscapes in the National Capital Region. In managing these lands for the future, the NCC has to examine its own history. The NCC has developed this study with the understanding that knowledge of its own history together with the history related to its lands is important to the on-going and future management of its lands, and that more informed decisions will result from this process.

A cultural landscape is defined in this report as a set of ideas and practices, embedded in a place. This definition is used to capture the relationship between the intangible and tangible qualities of these sites.

A five-step process is outlined for assessing cultural landscapes.

- The first step, **Identification and categorisation**, provides an initial selection of one or more sites for research and analysis. Potential sites are those that combine important cultural ideas and important cultural places. Cultural landscapes can vary widely in scale, and can overlap each other. Cultural landscapes are generally grouped into three categories: 'designed', 'evolved', and 'associative'. These categories were originally developed by the United Nations Educational Scientific and Cultural Organization (UNESCO) and have been widely accepted by the international community. They can assist in identifying and sorting potential sites.

- The second step, **Research**, investigates the qualities of the site. It starts with two key components : the first documents the ideas that have created and sustained the place over time, while the second documents the resulting design initiatives and their evolution. There is then an assessment of current condition, which looks at the integrity of this relationship between idea and place, as well as the condition of the natural and cultural resources that make up the physical environment of the site.

- Documentation required for the research phase extends beyond the usual written and graphic sources to artistic representations, oral narratives, cognitive mappings, and other devices that provide insight into how a place is understood by different communities of interest.

- At the end of the research phase, one or more boundaries of the cultural landscape are proposed. These may be drawn from natural, cultural, political and administrative sources, and more than one boundary may be required to reflect more than one set of interests. Multiple boundaries can be a useful management tool.

- The third step, **Evaluation**, assigns value to the cultural landscape. The commonly-used categories of design, history, and context can be applied to cultural landscapes. However, the idea of 'context' must be understood as both social and environmental.

- The fourth step, **Communication/statement of significance**, involves preparing Statements of Significance. These identify not only the key values identified in the evaluation phase, but also the ideas and the physical elements that are necessary to preserve in order to sustain these values.

- The fifth step, **Management**, applies the findings of the previous phases. In most cases, a management plan should be prepared. There may be a need to strengthen the clarity of the landscape, both as an idea and as a physical form. There may be overlapping communities of interest to be accommodated. The key issue is to sustain both the tangible and intangible qualities of the place, while allowing for continuing evolution. Management practices vary depending on whether the sites are 'designed', 'evolved', or 'associative'. There can also be shared management practices across a number of sites with shared values.

This five-step process, when applied to the NCC portfolio of lands, produces the following results:

- **Identification**: Cultural landscapes within the National Capital Region exist at three distinct scales: first, the entire Region itself is a form of large-scale cultural landscape, an evolving setting for the functions of a capital city. Second, the major river corridors and green areas within the Region constitute important medium-scale cultural landscape corridors and areas with distinctive characteristics. Thirdly, small-scale cultural landscapes, such as Parliament Hill, the Mackenzie King Estate, and the Queen Elizabeth Driveway exist within these river corridors and green areas and have their own physical and cultural identity.
An initial overview of these sites suggests benefits in sorting them against a number of categories. These include not only the 'designed', 'evolved', and 'associative' categories of the UNESCO typology, and the 'large-scale', medium-scale', and 'small-scale' categories of the original site selection, but also a sorting into pathway, node, and area landscapes, and into soft landscape and hard landscape types. This sorting allows the sites to be studied comparatively and can also lead eventually to shared management practices.

- **Research**: Each of these sites can be examined in terms of the ideas that shaped them and the forms that identified them. The intellectual history of these sites is accessible through the writings of Laurier, Todd, Mackenzie King, Gréber and others, as well as through studies of the communities that produced and sustained them. The physical history is evident in the mappings and images over time. The current conditions require additional field research to understand the integrity of these sites from the perspective of today's communities of interest.
- **Evaluation/assignment of values**: In the case of the National Capital Region, there is an intermediate level of significance between the local and the national. This significance, which can be called National Capital significance, is a unique kind of association which embraces simultaneously the notions of scale, governance and community of interest, and transcends them. The idea of a capital is both local and national simultaneously, and means that judgements about National Capital value have to be assessed as a category in themselves, which is not strictly national nor local, but intersect these two levels of significance to define an intermediary level, a National Capital Significance.
- **Communication**: Sample Statements of Significance have been prepared for six cultural landscapes, to demonstrate both format and content (see p. 48 to 65). They express cultural landscape values and character-defining elements. These Statement of Significance need to be reviewed once the individual landscapes are formally assessed in terms of condition and evaluated by a larger community of interest, as well as through the evolution of the cultural landscape.
- **Management**: This step involves the application of principles outlined in this report, the selection of sites and the process of research, evaluation, and communication. The NCC can take advantage of similarities across the various categories of cultural landscape to simplify its management approaches and ensure that small-scale sites contribute to the integrity of medium-scale sites and of the National Capital Region as a whole.

Adding a cultural landscape perspective to planning and design is consistent with the integrated management approach to environmental planning favoured by other agencies with land-use responsibilities, such as Parks Canada and the American National Park Service. The cultural landscape approach and the integrated management approach bring heritage and ecological resource management concerns together within larger planning frameworks. This report is part of a larger commitment by the National Capital Commission to integrate cultural landscape understanding into its planning and management principles and approaches.

2 ABOUT THIS REPORT

This report provides guidance for the definition and assessment of cultural landscapes in the NCC portfolio. It was produced for National Capital Commission, Capital Planning and Real Asset Management Branch, Design and Land Use Division. The report was authored by consultants Julian Smith (Julian Smith Architect & Associates) and Julie Harris (Contentworks Inc.), with the assistance of NCC staff Linda Dicaire and Lynda Villeneuve, and with the commentary of NCC staff from other divisions.

Two presentations about the project were given to the NCC's Advisory Committee on Planning, Design and Realty (ACPDR) on February 6, 2004 and on August 12, 2004. Revisions to the report took into consideration comments made by the ACPDR, together with those provided by NCC staff.

This draft report is being made available in digital format to facilitate its continuum as a living document. To make suggestions about its recommendations, contents or scope, please contact:

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3 BACKGROUND

3.1 MEANING OF 'CULTURAL LANDSCAPE'

A cultural landscape is a set of ideas and practices embedded in a place.

The 'ideas and practices' are what make it cultural; the 'place' is what makes it a landscape.

This simple, practical definition of a cultural landscape accommodates a wide range of places. They may be urban, rural, or wilderness in character, and they may range in size from a small urban square to a region of several thousand square kilometres. The boundaries must be large enough to allow certain key characteristics to be clear and sustainable.

As a whole, Gatineau Park expresses the idea of conservation. Within the Park, smaller cultural landscapes associated with the ideas of cottage life, rural living and industry exist.

Some cultural landscapes have a simple relationship with a single dominant culture and an orderly evolution. In other cases, multiple ideas and practices may become associated with a single place. This multiplicity creates the 'layering' of cultural landscapes. In extreme cases, these layers become separate cultural landscapes, overlapping but with independent boundaries and characteristics. For example, the Chaudière Islands area is a multi-layered cultural landscape. One layer is centred on the industrial complexes of the timber industry; another is associated with the spiritual significance of the falls and the river for aboriginal people; and a third is related to the community-to-community connections between the Ontario and Quebec sides of the Ottawa River. This report identifies the kind of community-based research that is required to determine whether this area and others is a single cultural landscape or several, and how to determine boundaries.

Cultural landscape theory provides a way to bring the tangible and the intangible qualities of a shared environment into focus, to highlight possibilities for understanding both history and identity, and to develop management plans.

An overview history of the development of the terms 'landscape' and 'cultural landscape' is included in Appendix A, along with an index of recent terminology.

3.2 THE APPLICATION OF UNESCO TYPOLOGIES TO NCC LANDS

Different and often detailed definitions of cultural landscapes are used by theorists and land managers around the world. A form of common language is beginning to emerge because of the recent inclusion of cultural landscapes as a category on the World Heritage List. The responsible agency, UNESCO, the United Nations Educational Scientific and Cultural Organization, has developed a set of definitions that appears to be relatively inclusive and broadly applicable.

Before the development of the idea of 'cultural landscapes', the World Heritage List divided places into 'natural' or 'cultural' sites. Cultural landscapes can be both. They have an ecological dimension that embraces both natural and human ecology. And they are not limited to places of scenic beauty or to places with distinct physical patterns created by human activities over time. Cultural landscapes includes political, spiritual and ideological dimensions that reflect how people think about landscapes and how landscapes are connected to personal and social identities. The link between the intangible and tangible qualities of landscape embraces the idea shared by many indigenous peoples[ii] that "the relationship between people and place is conceived fundamentally in spiritual terms, rather than primarily in material terms."[iii]

UNESCO defines cultural landscapes broadly as the result of the interaction between humans and their environment, and then goes on to identify three primary categories: designed, evolved and associative.[iv]

NCC lands include examples of each type.[v] These categories, as this paper discusses below, are a useful starting point for the understanding and management of cultural landscapes because they highlight structural differences that have implications for the management of cultural landscapes.

1) <u>Designed cultural landscapes</u>: Designed cultural landscapes are clearly-defined places designed and created intentionally by an individual or group, usually at a particular moment in time. These landscapes display well-articulated design intentions and a considerable degree of continuity in their design moves (i.e. the plan) and language (i.e. the details). Where these landscapes survive, it is often because of perceived cultural significance and because there has been a cultural will to enhance and achieve the reading of the most dominant and important layer, i.e. the design.

    Designed cultural landscapes are particularly vulnerable to physical changes. These may disrupt the logic of earlier design intentions and result in a gradual loss of awareness and appreciation. Within the NCC portfolio, examples of designed cultural landscapes include: the Rideau Hall Estate, Rockcliffe Park and the Queen Elizabeth Driveway. Each was laid out in accordance with a clear aesthetic or design intent, and each has been maintained over the years with its basic structure and cultural content intact.

2) <u>Evolved cultural landscapes</u>: Evolved cultural landscapes result from a more general idea, not necessarily specific to a particular individual, group or time period, that evolves over time, in some cases over many centuries, integrating changes introduced by new ways of seeing and using space. These ideas are usually related to assumptions fundamental to social and economic life, such as agricultural or mercantile practices and their evolution over time. The cultural assumptions that support these ideas are widely shared and allow a cultural landscape to evolve through multiple contributions. Rural vernacular landscapes fit within this category, reflecting the way particular cultural groups have adapted to a particular place, transplanting land use and social patterns inherited from their homeland and adapted to their new environment. The threat to these landscapes occurs when there is a change in cultural

perceptions. This over time can create discord unless the new values are successfully overlaid on the existing values.

In the UNESCO framework, 'continuing' evolved landscapes are those where the earlier uses and cultural practices are still in force, guiding ongoing change. Within the NCC portfolio, examples of evolved cultural landscapes are the farmlands of the Greenbelt and Gatineau Park, and the industrial landscape of the Chaudière Falls area. These were created, not by single designers, but by a number of individual actors who adapted traditional cultural practices and related land use patterns in their new environment. These landscapes have a dynamic quality that will not challenge their integrity as long as the underlying ideas and associated practices remain intact.

'Relict' evolved landscapes are ones where the original cultural practices have stopped, and the landscape stands as a static reminder of past cultural activity. Most of the evolved landscapes in the National Capital Region are continuing, although the status of the Chaudière Falls area would change to 'relict' if all industrial activity ceased, and only the buildings and structures survived. However, current partnerships and proposed plans reinforce the "evolved" character by sustaining and enhancing the production of hydro-electric power.

3) <u>Associative Cultural Landscapes</u>: Associative cultural landscapes are places where the cultural ideas that structure the place are not physically obvious. They are difficult to characterize as designed or evolved because the relationships with the place are less tangible – they are often more evident through patterns of use or other indicators of association. Because of the need to understand these landscapes through the lens of cultural practice, these landscapes documentation requires more than the usual physical tools of analysis – GIS mappings, for example. These are part of the physical record, but not a clear indicator of underlying structure or value. In some cases, associative cultural landscapes overlay all or part of designed or evolved cultural landscapes that may have value for other cultural groups. The documentation of associative cultural landscapes requires a wider range of documentary evidence, which relate to the associative dimension of landscapes as expressed through literary work, landscape painting, mental maps, etc.

Associative cultural landscapes are open to change, but the patterns of cultural experience and understanding must be part of the management process to avoid the loss of their significance.

Within the NCC portfolio, an example of a predominantly associative cultural landscape is the eastern area of Leamy-Lake Park. The cultural value of this area is not evident simply through a physical mapping – its value is best understood by its significance for the Algonquin communities of Eastern Ontario and Southwestern Quebec. Archaeological remains are the only physical evidence of this association between the land and Aborginal people.

3.3 CULTURAL LANDSCAPES IN LAND-USE PLANNING

Agencies that have chosen to apply cultural landscape theory to practice operate from two core principles:

That the relationship between a people and a landscape is a dynamic, open system. When the relationship is positive, it fosters a sense of identity and a sense of attachment that are measures of social value.

That flexible and holistic land management solutions are more effective than approaches premised on 'one size fits all'.

Many agencies applying cultural landscape theory for land-use planning necessarily emphasize a values-based management approach in the identification, care and treatment of cultural landscapes. A values-based approach, which returns consistently and regularly to the following questions : "What values are present? Which values should be protected?", is often more responsive to the dynamic reality of cultural landscapes than traditional urban planning tools such as zoning and project-based reviews and variances. The values-based approach also addresses community expectations in the 21st century because it evolves through a process of decision-making, rather than a fixed set of solutions.[vi]
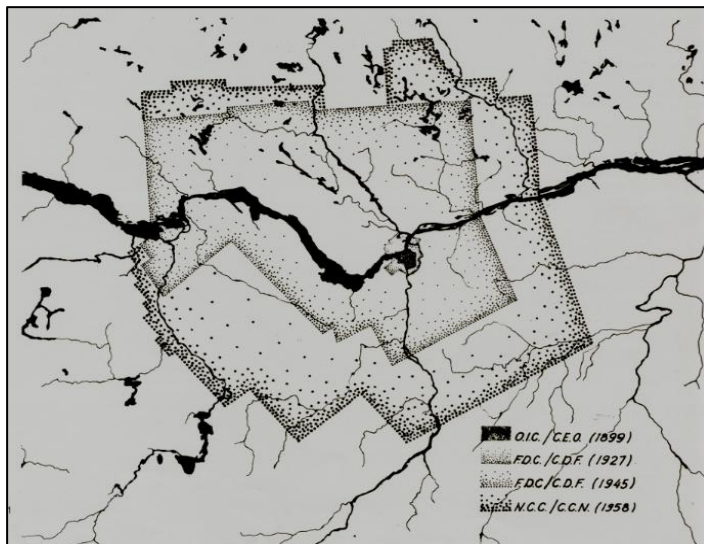
In addition to empowering the NCC to acquire property, the National Capital Act provides a mandate for the NCC to maintain and develop a National Capital Region that is worthy of Canada and Canadians. With the adoption of the Act in 1958 the National Capital Region was expanded from 2,300 sq km to over 4,600 sq km covering both sides of the Ottawa River.

3.3.1 Canadian Examples of Cultural Landscape Management Approaches

Agencies in Canada, at all levels, have explicitly moved to a cultural landscape approach for managing lands to protect and enhance cultural values.

In the National Capital Region, the City of Ottawa recognizes the importance of cultural landscapes in heritage and planning terms in its new Official Plan.[vii] Similarly, the City of Gatineau uses the theory of cultural landscape in relation to the concept of *village urbain*.

At the provincial level, the Commission des biens culturels du Québec recently released a study on the future of Mont-Royal in Montréal using a cultural landscape approach to understand the site's value, character-defining elements and boundaries. The report's recommendations emphasize the need to develop flexible, but robust, land-use management tools to protect this dynamic site.[viii]

Other Canadian jurisdictions, including British Columbia, Alberta and the territories, are adapting their heritage and land-use programs to accommodate a broad range of landscape types. At the national level, Parks Canada applies the concept of cultural landscapes in the identification of places of national significance and in the application of appropriate cultural resource management strategies for the historic and natural sites in its care. The breadth of cultural landscapes is evident in the kinds of places recognized as being of national historic significance. They include historic rural districts, archaeological sites, gardens, suburban estates, planned communities, settlement patterns and Aboriginal landscapes.

Cultural landscape theory in Canada also owes a great deal to the cultural and intellectual traditions of First Nations communities. These communities have not suffered as much from the deep-seated European divisions between 'nature' and 'culture', evidenced between ecological and sociological understandings of the environment. They have been articulate about cultural landscapes not only in places in the North, where they have helped Parks Canada develop new approaches for identifying and managing large cultural landscapes, but also in rural and urban areas of southern Canada where they have created local examples of how to use cultural landscape theory, for example in places like Kejimikujik, New Brunswick, and Lower Fort Garry, Manitoba. The Coast Information Team in British Columbia, as one useful example, consists of a partnership between governmental groups, local communities, First Nations, and representatives of industrial interests and environmental groups. The Team is conducting spatial analyses to identify priority areas for preserving cultural and social values, including spiritual, communal, material, recreational, artistic and symbolic values. These are referred to as 'cultural spatial analyses'. The associated research results and areas of value are mapped as a management tool.
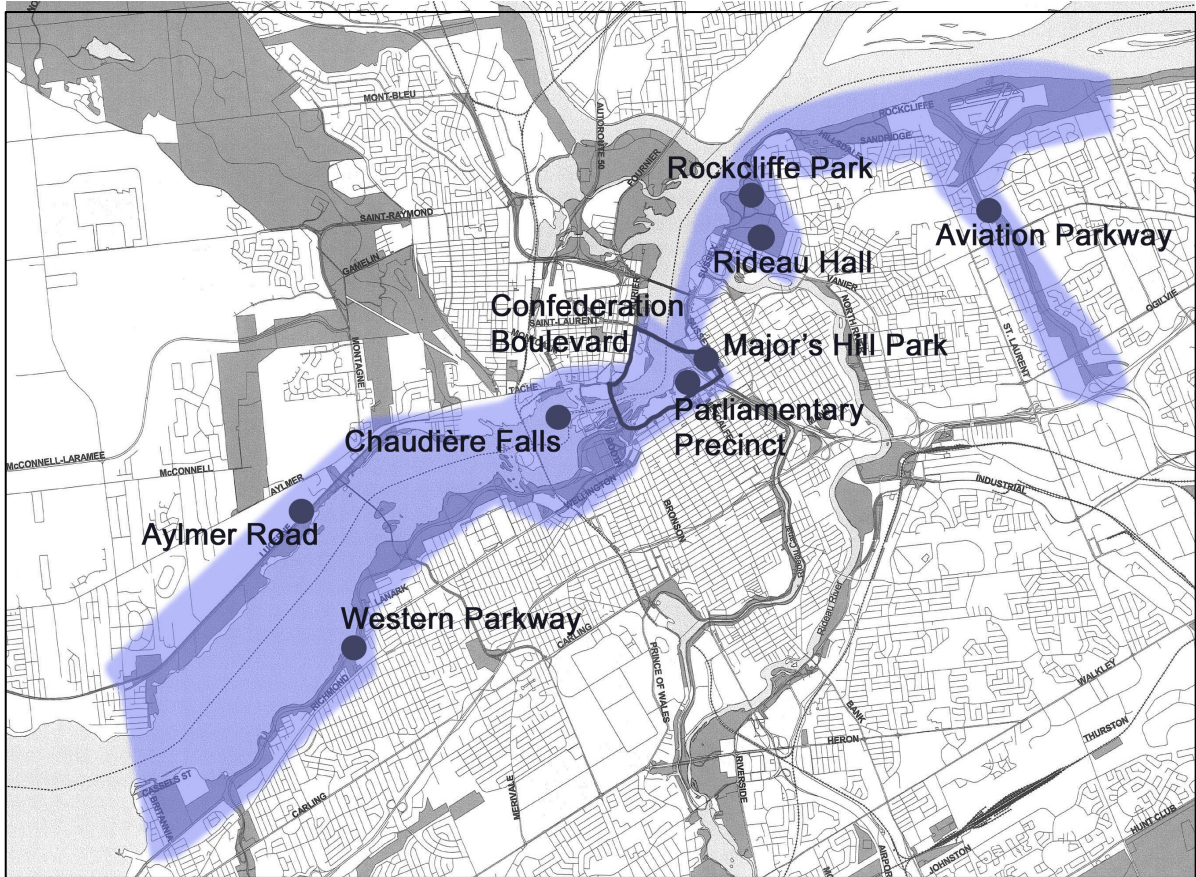
The Ottawa River Corridor is a medium-scale cultural landscape that acts as a principal organizing element in the urban design of the Capital. There are several small-scale cultural landscapes organized within the Ottawa River Corridor, which are under NCC stewardship.

3.3.2 American Examples of Cultural Landscape Management Approaches

American agencies have also moved cultural landscape theory into practice. The US Forest Service uses a Landscape Analysis and Design study as the foundation for managing cultural landscapes, including aboriginal landscapes with spiritual values. The US Army's Integrated Cultural Resource Management Approach includes a standard operating procedure for cultural landscapes that recognizes the importance of considering a military installation's landscape as a whole, before considering the value of each of its constituent elements. The American National Park Service explicitly includes cultural landscapes as a resource type within the national parks system and for its broader cultural resource programs, including the National Register of Historic Places. The agency has developed detailed guidelines for the protection of historic character-defining features. It has also produced a handbook for managers dealing with sensitive natural resources within cultural landscapes[ix].

3.3.3 Australian Examples of Cultural Landscape Management Approaches

Australia's approach to cultural landscapes reflects a strong, values-based, management approach. Following the principles of the Burra Charter[x], Australian agencies have devised guidelines that emphasize a site-specific management approach. Managers are expected to document values and then determine where the values reside on-site. The 'where' can be a place or an activity or a belief. The Australian approach allows values and the expression of values to be enhanced, not simply to be protected from change or decay. The Australian experience demonstrates that boundaries – in space and in time – can be negotiated between people who value the cultural landscape for different reasons, i.e. historical, social, economic, spiritual or ecological. A case study of Port Arthur (end note), Australia's most notorious convict station, demonstrates how flexible policies, an emphasis on consultations, and a site-specific approach can support the values of the site as a whole. In this case the site had a notorious history as a prison that was also a source of pride for a country established as a penal colony. Then it became a community based on a cultural tourism industry, and, in 1996, the site of a tragedy. Integrating these histories and understanding the extent to which the 1996 event had affected ideas and meanings about the site required an approach that integrated different layers of meaning and value in the same place.

3.4 NCC HISTORY

A particularly rich legacy of cultural landscapes exists under NCC control and management, places created with clear ideas and design intentions. Visionaries, such as landscape architect Frederick Todd, articulated ideas about the Capital at the beginning of the 20th century that are still embedded in its landscape and valued by its custodians and users. These ideas, especially the relationship between the sublime beauty of the Capital's setting and the character of Canada as a country, have been kept alive by the NCC. In the process, a collection of NCC cultural landscapes – the Queen Elizabeth Driveway, the Rockcliffe Parkway, Rockcliffe Park, and Strathcona Park (now a City of Ottawa park) – have become part of the way Canadians experience and remember their National Capital. All of these landscapes weave nature into the urban fabric, thereby communicating the importance of nature to the national identity. The health of the metaphor is evident in the surveys which show that Canadians have great pride in their 'green' capital.

The purposeful creation of Capital spaces, such as driveways and parks, is only part of the history of the NCC and its predecessors. Places of local value attached to local histories have also been accommodated in the Capital. As a result, the overlap between local, regional, and national identities is clearer in the National Capital Region (NCR) than in other Canadian urban areas. The acceptance and celebration of these layered identities – linguistic, ethnic and regional – in the Capital is an important Canadian value. Combined with the Capital's setting around waterways of heritage value, for example the Rideau Canal is a National Historic Site, a cultural landscape approach is even more significant for the Capital.

3.5 NCC MANDATE AND VISION

The NCC mandate within the National Capital Region (NCR) is very broad. It includes responsibility under the National Capital Act to "prepare plans for and assist in the development, conservation and improvement of the National Capital Region in order that the nature and character of the seat of the Government of Canada may be in accordance with national significance." The NCC mandate also includes both the tangible and intangible aspects of place-making, bringing planning, urban design and construction components together with programming events and activities to "enrich the cultural and social fabric of Canada." [xi]

Furthermore, the conservation of the Capital's cultural landscapes is identified as one of the key initiatives for the Plan for Canada's Capital. This study about cultural landscapes is intended to satisfy the 2003-2004 Corporate plan which requires that the NCC will have developed a set of guidelines for the identification and assessment of cultural landscapes on NCC lands.

The activities of "development, conservation, and improvement" described in the National Capital Act can include the development of new cultural landscapes, the conservation and rejuvenation of existing cultural landscapes, and the transformation of cultural landscapes from existing to new forms. The Act does not limit NCC involvement to its own lands, but to all existing and proposed federal lands within the boundaries of the NCR. The mandate also extends to federal agency initiatives involving non-federal lands. Ultimately, the NCC may elect to consider many of the federal projects subject to its review and approval from a cultural landscape management perspective.

As a result, for the purposes of understanding the complexity of managing cultural landscapes in Canada's Capital, it is useful to distinguish five boundary types:

- NCC cultural landscapes – those whose boundaries are clearly within the boundaries of NCC lands

- NCC/Federal cultural landscapes – those whose boundaries encompass NCC and federal lands

- NCC/Federal/Partner cultural landscapes – those whose boundaries encompass NCC, federal lands, and non-federal lands

- Federal cultural landscapes – those whose boundaries are located within the boundaries of federally owned properties but do not include NCC lands

- Non-Federal cultural landscapes – those whose boundaries exclude NCC and other federal lands.

This report has its primary focus on all cultural landscapes in category 1, such as Rideau Hall, and a secondary focus on those cultural landscapes in categories 2 and 3, noting when the primary contributing resources are located on NCC lands. The report also speaks to category 4 (federal lands that are not owned by the NCC) because of the relative importance of these lands, nodes and complexes to the symbolism, quality and character of Canada's Capital, and because they are subject to the NCC's planning authority. The report recognizes that the distinction between the administrative types has implications for the management of cultural landscapes.

3.6 CULTURAL LANDSCAPES OF KNOWN NATIONAL HISTORIC SIGNIFICANCE IN THE CAPITAL

The Capital contains examples of cultural landscapes designated to be of national historic significance. For example: the Central Experimental Farm, Rideau Hall Estate, Parliament Hill, and the Rideau Canal National Historic Site. All four have been the subject of recent planning exercises using variations on a cultural landscape approach.

3.6.1 Central Experimental Farm

The recent long-term management plan for the Central Experimental Farm (2004) was developed by Agriculture and Agri-Food Canada and its consultants on the basis of a cultural landscape approach. This approach defined and assessed the central idea – scientific research – that had shaped the landscape from its inception into the present. The management plan provided a framework for maintaining scientific research activities in ways that would continue to protect the heritage values of the site.

Discussions about the originating idea and its current validity became central to decision-making about the long-term future of the Farm. It was recognized that other ideas, such as recreation and museum-making, had led to activities and interventions that were creating new layers and reducing the landscape's ability to express the original and most significant idea of scientific research. By focusing the discussions between stakeholders on cultural ideas specific to this landscape and on the values that these ideas represented, on the need to rejuvenate and strengthen the original and continuing idea; and, then, on ways to plan and make physical changes consistent with it, emerged the fundamental management framework.

3.6.2 Rideau Hall

In the case of Rideau Hall (2003), the idea of the relationship between private residential use and public ceremonial use was used by the NCC and its consultants to trace and elucidate the history of the site, and to explore options for future development and management. This evolution through time of the private vs public identity of the site, defined and interpreted in different ways by successive Governor Generals and by NCC staff, had to be clarified before an appropriate physical management plan could be developed. The difference between the idea of a private property open to the public, versus a public property allowing private occupancy, is cultural, not physical, but over time it affects the way the site is managed; eventually it creates major physical consequences in such areas as the design of visitor services. A consensus on recovering the historical nature of this relationship became the basis for the landscape plan. Such a plan could not have been developed only by looking carefully at the physical

Rideau Hall was carefully designed by Thomas McKay with the five component features of the English picturesque landscape tradition: winding entry drive, wooded area, open lawns, formal gardens, and agricultural zone. Their interrelationship can only be fully understood from the vantage point of the central residence.

resources of the site in isolation. It was clear that many resources had high historical and aesthetic value. The issue was how to respond to contemporary demands on the site without compromising either the tangible resources or losing the more intangible cultural references.

3.6.3 Parliament Hill

In the case of Parliament Hill (2000), the Landscape Plan (prepared by PWGSC and its consultants, and approved by the NCC) applied a cultural landscape approach to reveal the differences between evolving ideas about architecture, public parkland, and the political process, as reflected in the landscape of the site. The site had moved from a more egalitarian, informal, asymmetric 19th-century idea to a more hierarchical, formal, axial 20th-century idea. A new view, reconciling the two, was initiated in the du Toit, Allsopp, Hillier plan (1987)[xii], with its balance between the formal forecourts and the unformal escarpments. This balance became a basis for the new plan, which strengthened some of the original 19th-century ideas while also allowing for contemporary interventions that respected the underlying logic. A new concern for the character of the precinct has since emerged, having to do with expansion of the Parliamentary Precinct to the west, and a proposed Bank Street Building. New ideas about the parliamentary precinct extending further west have yet to be reconciled with the earlier ideas focused on a more compact Parliament Hill. An on-going examination within a cultural landscape framework will be needed to guide this process.

Parliament Hill Landscape Plan

The 2000 landscape plan reinstated some of the qualities of the original 19th century landscape, lost during unsympathetic incremental 20th century changes. The reinstatement was not a literal physical recreation – it was a contemporary reinterpretation of the original design ideas, and an adaptation to new realities.

The grounds of Parliament Hill were laid out by Chief Architect, Thomas Scott, following a trip to New York where he visited Central Park with landscape architect Calvert Vaux. Upon his return to Ottawa, Scott used Vaux's formal and structured plan for terraces, driveways and a fountain for the lawn of Parliament Hill. Behind the buildings, Scott created a more relaxed and natural area, called the Pleasure Grounds, for strolling and enjoying the views to the river from platforms. Stairways linked the Pleasure Grounds to Lover's Walk, a footpath cut into the face of the escarpment below the Parliament Buildings.

3.6.4 Rideau Canal National Historic Site

The draft Rideau Canal Historic Site Management Plan (2002) puts new emphasis on the cultural landscapes of the canal corridor, with particular attention paid to the historic landscape features that define them. These features include the lock station landscape patterns, the views to and from the canal corridor, the rural landscapes that are representative of the settlement patterns that followed the building of the canal, and adjacent landscapes, such as the Central Experimental Farm arboretum and the shoreline urban lands within the Ottawa portion of the canal. There is also an initiative to consider the entire canal corridor from Ottawa to Kingston as a single cultural landscape, the representation of an early 19th-century idea about transportation and defence that may be worthy of international recognition and designation.

In addition to the four National Historic cultural landscapes discussed above, the Capital contains other lands of cultural significance. One of the purposes of this study is to initiate the process of identification of cultural landscapes of value on NCC lands. The candidate sites for cultural landscapes of national value in the capital are discussed in detail in section 4.

4 CULTURAL LANDSCAPE APPROACH FOR PLANNING: 5 STEPS

4.1 INTRODUCTION

A series of steps are needed to apply the concept of cultural landscape to a particular place through a land-use planning exercise. These can be divided as follows:
1. Identification

2. Research

3. Delineation and Assessment

4. Communication of Values

5. Management

This report focuses on the first three steps, and suggests a framework for the last two.

4.2 STEP 1: IDENTIFICATION

The first step is to consider possible candidate sites and identify those that suggest cultural landscape value.

The following criteria from English Heritage are applicable to the NCC context and are useful to a preliminary assessment of cultural value:

- Landscapes which exemplify skill and scale in the construction of landscape elements, through for instance reflecting technologies or particular social organization, typical or singular in the history of the National Capital Region;

- Landscapes which express and convey aesthetic ideas/ideals/design skills which played an important role in defining the National Capital;

- Landscapes which display an association with works of art, literary, pictorial or musical, that enhance appreciation and understanding of the regional landscape;

- Landscapes which display an association with a distinctive way of life, which may be archaïc (prehistoric) or modern, through evidence that may be visible or invisible in the landscape;

- Landscapes which display associations with myth, folklore, historical events or traditions and the symbols which contribute to define the identity of the Canadian Society;

- Landscapes which possess spiritual and or religious associations, sometimes connected with remarkable topography;

- Landscapes which possess associations with formative intellectual, philosophical and metaphysical ideas or movements, which impact on the subsequent development of the landscape of the Capital;

- Landscapes which display an association or connection with other sites of value – for instance the setting of a monument or site.

Qualifying factors may be added to better define the values and criteria mentioned above (also taken from the list of English Heritage):

- Rarity: a scarce example of the qualities in question;

- Plenty: abundance of a particular quality;

- Influence: exhibits quality or qualities which reflect 'an important interchange of human value', and thus influenced developments elsewhere;

- Examplar: provides a good example of its type, style, or the work of a particular designer;

- Sequencing: the outcome of a series of phases of development, which together make an interesting sequence;

- Group value: part of a group of places illustrating the same or related phenomena;

- Authenticity or integrity: maintains its integrity of form, fabric, workmanship, materials, setting, use, etc.;

- Functionality: has key interrelated, or interdependent, elements within the site or its setting;
- Vulnerability: degree to which the qualities are at risk;

- Associated artefacts: connected with noted collection or records of objects generated by, or associated with, the landscape;

- Accessibility: provide significant educational and recreational opportunities;

- Community value: has important symbolic and physical meaning for the community, attachment, etc.

A preliminary list of potential eligible landscapes may be mapped by preparing an overview of the landscapes known to correspond to one or more of these criteria and qualifying factors. This process can include physical and cognitive mapping, at a very broad scale. The results will reflect the interests of the NCC as the agency that is initiating the process since cultural landscapes are always culturally defined. However, the interests or assumptions that guide this initial screening should be clearly defined so that future researchers and managers will understand the limitations that were imposed or the perspective that influenced the mapping. The NCC interests in cultural landscapes in the National Capital Region are focused on those where it plays a significant role as landholder or federal partner, and to those which contributes in a significant way to define the identity of the National Capital Region.

Once a landscape is identified as being of potential cultural heritage interest, research and documentation, in order to make a preliminary assessment of its social, cultural and ecological value are necessary. The research and documentation phase are crucial parts in the evaluation and delineation of the cultural landscape. The research phase must be thorough in order to identify the full range of values and associated forms in the landscape and the evolution of their relationship through time. Clues about the value of a cultural landscape can be found in common names, in shared references, its intellectual history, and in the extent to which the place has been photographed, mapped and visited. The ideas embedded in Parliament Hill, for instance, are

documented by tourists, journalists and Capital residents every day. It serves as an important point of reference for both residents and visitors. The place has a political value and a social one. By design, it has also achieved an aesthetic value. For other landscapes though, these ideas are less obvious and must be carefully extracted from the intellectual history, literal and or pictorial representations of space through time. This is particularly the case for evolved cultural landscapes in rural areas of the Greenbelt or Gatineau Park, which are not documented and which have a less prominent role in the definition of the identity of the Capital. Another issue is whether the landscape of interest sustains, in fact, multiple cultural landscapes. Cultural landscapes vary in scale relative to one another and to the communities connected to them. Unlike related concepts such as urban districts or neighbourhoods, cultural landscapes are not discrete land areas that add up to a single uniform map. They can overlap each other and can be nested within each other because cultural ideas play themselves out on the landscape at different scales. The key issues are the importance of the idea and the clarity of its implementation over time. In the case of Parliament Hill, for example, two cultural ideas are interwoven in the fabric of the place. The first notion of cultural landscape is the evolution of Ottawa as Canada's Capital; the second is the evolution of Canada's parliamentary democracy. For both the boundaries are the same, however. The process of identifying a cultural landscape is an iterative activity throughout the planning process. As research and consultations progress, boundaries may change, and layers may be added or removed. The process of identification includes categorization and grouping which helps reveal the scale and complexity of the landscape under study.

4.3 STEP 2: RESEARCH

Research about a cultural landscape is conducted:

to understand the historical and natural processes that shaped the physical landscape into what it is;

to document the physical results of that process; and

to understand the current condition of the landscape, by documenting the quality and significance of its constituent parts, the ecology of the whole, and the direction and pace of change.

The results of research establish the boundaries of the cultural landscape and document the physical and social elements that best express its values.

Research about a cultural landscape focuses on:

- Its intellectual history: the ideas that created and sustained it. Intellectual history largely addresses intangible values, such as spiritual meanings and historical associations.

- Its physical history – the shape and evolution of its natural and cultural resources. The physical history addresses tangible values, such as aesthetic and ecological qualities; and

- Its current conditions – the relationship that developed over time between the underlying ideas and the physical form.

- Documentation of the cultural landscape – the documentation should integrate different type of sources reflecting both tangible and intangible aspects of the landscape;

- The definition of its boundaries – These boundaries should rely on the documentation collected and reflect both the values and physical characteristics of the landscape.

Research should be designed to allow an assessment of a cultural landscape's authenticity, i.e. the extent to which it reflects multiple identities, defined by the different groups which have a particular relationship with the landscape (local heritage groups, custodians, municipalities). It should also help reveal the cultural landscape's integrity, and specifically the extent to which the connection between its value and physical forms is under stress. Without authenticity or integrity, it is difficult for a cultural landscape to play its role as a vehicle for sustaining cultural identity over time.

4.3.1 Intellectual history

In the case of cultural landscapes, it is particularly important to understand and describe the intellectual conditions that produced the landscape, that have sustained it over time, and that give it meaning or significance today.

This intellectual history is not simply an add-on to an underlying physical understanding. In general, the intellectual and cultural conditions precede both original interventions and subsequent modifications. A shift in the way society thinks about a landscape may not have any immediate physical consequences, but, over time, it will alter its values, and the meaning of its physical components. Eventually, physical as well as cultural changes will occur.

The sources for an intellectual or cultural history are varied and complex. They include not only standard primary and secondary documentary sources, but also oral histories and cultural products, such as works of art and literature. Some of these may seem to lie on the border between fiction and non-fiction, between representation and imagination, and yet may reveal cultural attitudes in unvarnished ways.

An effective way to capture contemporary attitudes and intellectual positions is cognitive mapping. These drawings, created by those with a cultural connection to the site, reveal underlying structures which may not be physically obvious but which help locate forms within the landscape, such as paths, nodes, and landmarks, that help explain intangible and ritual associations with place.

One of the aims of research on intellectual history is to uncover the different layers of meaning within the same landscape. The higher the number of people or sources tapped in the research process, the more reliable are the results of determining patterns of shared or differentiated understanding. In the case of cultural landscapes of national interest, it may be necessary to involve Canadians who are visitors rather than residents in the National Capital Region only, and to include those who have only a virtual or perceptual connection with the Capital. A useful comparison is Eastern Georgian Bay, a cultural landscape of national significance, not only because great numbers of Canadians have visited the area, but because it is recognized that the Group of Seven created an image of the place that has been embedded in the collective consciousness.

Works of art, such as this c.1866 painting of the Parliament Buildings by artist James Duncan (1806 -1881), reveal cultural attitudes about a place, in this case imbuing the image with a Romantic 'Picturesque' quality reflective of landscape values of the time. National Archives of Canada, Accession No. R9266-183, Peter Winkworth Collection of Canadiana.

The overall aim of intellectual history is to use the history of ideas about a place to define the spirit of a place – the spirit which creates a place historically, which sustains or modifies it over time, and which continues to make it culturally valuable. New interventions have the option of building on, modifying or destroying previous ones together with the ideas behind them. Management decisions should be informed by research. It is essential, therefore, for research to reveal the distinction between previous decisions that affected the fundamental values and significance of a landscape, and those which were marginal. Research should determine which interventions best represent decisions and intentions, and which ones are irrelevant.

4.3.2 Physical history

In addition to the intellectual or cultural history of the landscape, it is necessary to provide a physical understanding of the place over time. In cultural landscapes, this history must address the natural and the cultural components of the site, which may sometimes be one and the same.

Such research should take an 'ecological' approach, looking not only at individual resources of interest, but also at the relationships among them. Sometimes these relationships are static, sometimes they have dynamic qualities that require observation over a period of time.

Sources for physical history include documentary evidence such as maps and photographs, as well as field work assessing biophysical and geophysical patterns, human settlement patterns, and studies of individual natural and cultural resources.

Activity patterns are considered physical, even though they may be ephemeral. They need to be documented as well. Activity patterns and rituals that are widely practiced not only provide a physical image of a place over time, but also become an important link between understanding the tangible and intangible qualities of a place. Daily, seasonal, or annual rituals may provide important clues about the structure of a landscape that are not physically evident.

The physical history also allows a comparison to be made between the intellectual ideas overlaid on a place and the physical forms that have resulted over the years.

4.3.3 Current conditions

The analysis of current conditions assesses the intellectual history and the physical history as understood by present generations and how well they are represented in relation to each other on the landscape. The degree to which they are represented can be used to measure cultural identity, and to begin to assign values.

A sense of time and place sustain landscapes that maintain their cultural value from the past to the present and into the future. In some cases, particularly within a context such as the National Capital Region, questions of identity are layered – historically, regionally, and culturally. Each layer must be assessed on its own terms and then considered in the present. Layers of identities do not have to be in conflict – the most valued cultural landscapes are often those which sustain the greatest range of cultural values, including those of sub-groups within society. This is one of the reasons why places like Saint-Laurent Boulevard in Montréal are considered special and interesting – they are able to absorb an enormous range of identities and sustain many of them layered one on top of the other.

It is important to characterize the single identity or multiple identities within each cultural landscape. It is also important to identify both the ideas that created them, and the physical components that sustain them.

Sources for this assessment of identity include previous and current histories, and the input of many specialists, including anthropologists, historians, geographers, design professionals, heritage consultants, and political scientists. Equally important, the community itself must be consulted, and allowed to express itself on its own terms.
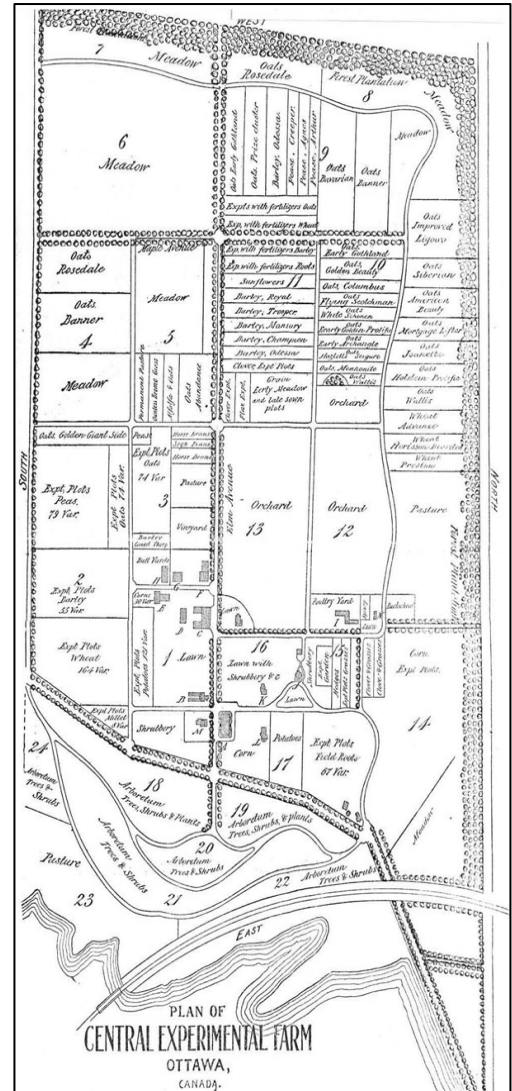
This early map of the Central Experimental Farm indicates its physical layout, and the labels indicate assumptions about use. More general late-19th century ideas about public science, embedded in this landscape, have to be interpreted using other sources as well.
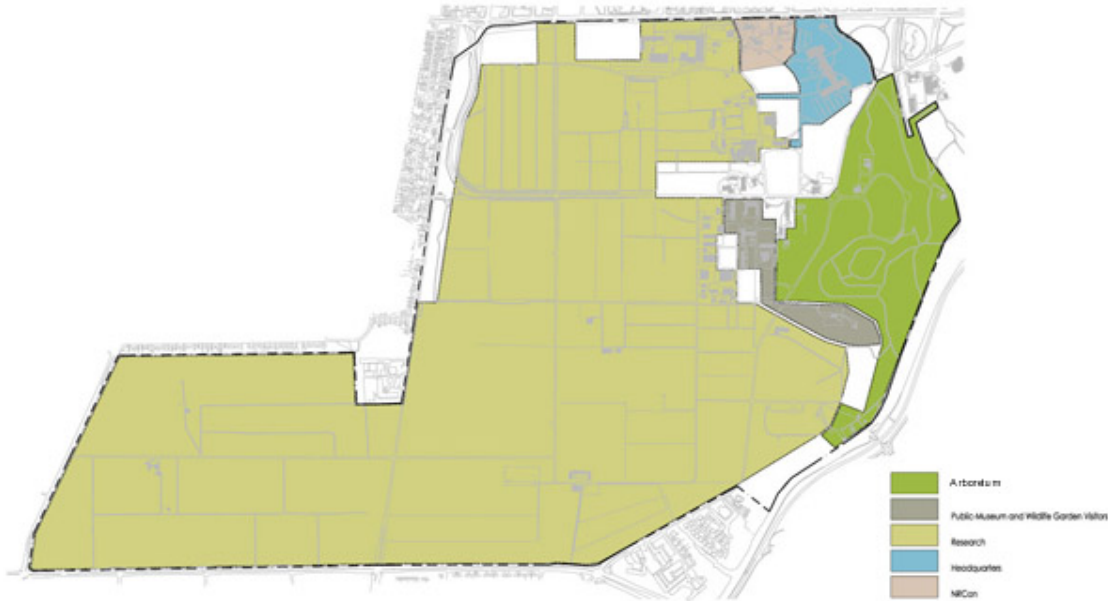
Too many identities were threatening the long-term future of the Central Experimental Farm. It was important to identify one that could provide an organizing set of principles for the whole site. it was important to have a layered understanding of the site, of the overlapping values and of the implications these have for how the site might develop.

Any discussion of current conditions, including authenticity and integrity, begins to move from the research phase into the evaluation phase. The question of integrity, like that of identity, has to be assessed in both physical and cultural terms:

In cultural terms, integrity means a dynamic and healthy balance between the ideas associated with a place and the physical realities of the place.

In physical terms, it means a good integration of natural and cultural resources. The assessment of good or poor integration is essentially ecological in its approach, and includes human activity as an integral part of the ecological equation.

Assembly of findings:

The intellectual history, physical history, and current conditions are combined to create the base document for the next phase, evaluation.

4.3.4 Documentation

Since information is captured from so many sources, it is difficult to assemble the results exclusively in either a written narrative or in a series of maps or charts. A blended approach is best, with the structure adapted from one landscape to another. The documentation strategy should integrate an on-going record-keeping system to capture new information about the cultural landscape as time passes, and be treated as a living document.

The evaluation of design or physical significance requires an assessment of both the human and natural dimensions of the landscape. On the natural side, there may be a need for relatively

sophisticated geological and environmental assessments to provide an understanding of both the natural and human ecology of the place. On the cultural side, there is a need to understand the vernacular, a key component of most cultural landscapes, and a resource type often best understood from a local perspective. In the case of the National Capital Region, the cultural landscapes of the federal realm also contain many high style designed landscapes, buildings, and engineering structures that are part of a much more self-conscious and symbolic construction of space.

Documentation of the forms visible in the landscape can be done from traditional source of documentation of a landscape through archive documents (reports, maps, photographs, historic datas, etc.), maps and aerial photographs, topography, ecology, hydrology, archaeology, land use forms, physical structures and space organization, circulation patterns, etc. The use of a GIS system can be most helpful in the documentation of the evolution of the landscape through time and the constitution of an inventory of its resources.

The intangible aspects of the landscape can be touched by a careful analysis of sources which reveal some aspects of the landscape that are not immediately visible in the space, but contributed to shape its evolution by a specific intent, spirit, aesthetic or ideological movement, symbolic or ritual function. Many sources can be used to read these hidden meanings, depending on the material available or more related to a particular landscape, and the period to document. For intangible aspects of landscape of the past, many historic sources can be used. Writing sources on a particular place may reveal emotions, ideologies, aesthetic movements, etc. which may inform the signification of a place for a certain group or person at a certain period. These can be writing accounts, stories, newspaper articles, travel magazines, etc. Pictorial representations are also interesting to bring a perspective on ideologies, representations of society through their landscape, art and aesthetic movements, etc.

The analysis of this material will provide an understanding of the history of the landscape and of the ideas that shaped it. A study produced for the American National Park Service about Sitka National Historic Site in Alaska provides a particularly good model for assembling a variety of sources, including oral narratives, landscape analyses, documentary history and archaeology, into meaningful site histories and descriptions that allow cultural layers to emerge.[xiii] The report also provides enough detail about the way in which data was gathered to make it easy for future researchers to update information.

4.3.5 Boundary definition

As part of the research phase, boundaries should be developed for consideration. These boundaries rely on the collected information, and are also influenced by the results of the documentation process.

Boundaries are closely connected to identity, and cannot be developed from a physical analysis alone. For example, the level of consensus within one or several groups about the meaning and value of a landscape often depends on the scale of the landscape and its characteristics – resources, age, style, and so on. Within the landscape typologies of 'designed', 'evolved' and 'associative', for instance, consensus about the boundaries of a designed landscape will be more easily achieve than for an associative one. When the boundaries of an associative cultural landscape are developed from the perspectives of multiple groups, there will likely be multiple boundary definitions.

These multiple boundaries can be treated as evidence of layering. Although they represent different perspectives, weather physical or associative, values connect layers to one another. In

Eastern Greenbelt Farmlands - German barn in the Eastern Greenbelt. The 19th century ideas about this agricultural landscape are clearly revealed in the Belden County Atlases and other documents of the period. Their depictions of 100-acre farmsteads were accepted as the intellectual framework within which different cultural groups worked together to create a unified rural landscape.

the landscape of the Chaudière Falls area, for example, the waterfalls are the unifying element for the different cultural groups (Algonquins, industrialists, tourist operators, etc.) who share an interest in this landscape.

When the difference in values expressed by multiple groups cannot be reconciled by layering, then a new and separate cultural landscape has to be defined, sitting partially or wholly within the other one. The result is that multiple cultural landscapes may share all or part of a physical space, either through the nesting of smaller landscapes within larger ones or through overlapping boundaries. Mental and physical maps are critical for demonstrating the extent to which cultural landscapes are layered, nested or overlapping.
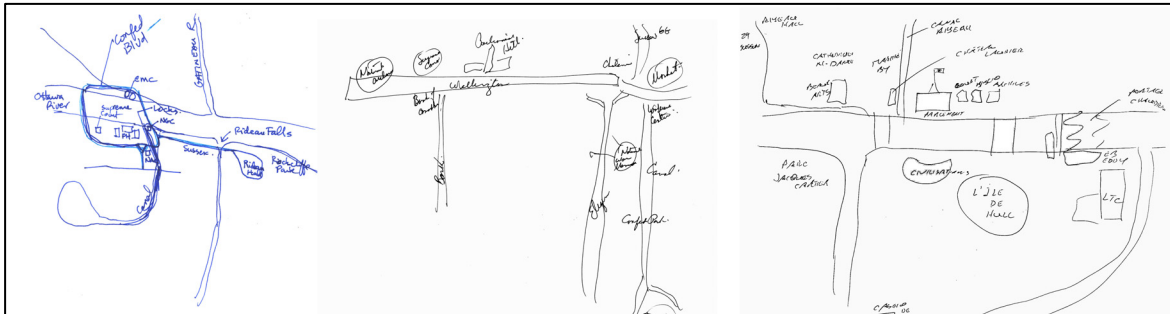
These mental maps of the core of the Capital are helpful in developing boundaries, and in understanding what features contribute to shared identities. They also help demonstrate the extent to which cultural landscapes are layered, nested or overlapping.

The definition of boundaries requires a highly skilled approach that involves both consultations and negotiations with groups and sub-groups for whom the landscape has value and meaning. These groups can include custodians, residents, property owners, visitors and ethnic or historic communities associated with its creation and sustenance. Places of ecological value are instructive in terms of boundary definition. In these cases – forests, wetlands and migratory routes – it is not unusual to establish their positions and boundaries in terms of the functioning of their respective ecological systems; legal and administrative boundaries only matter in terms of protection mechanisms.

Designed Cultural Landscape (Corridor):Confederation Boulevard

This corridor cultural landscape began as an idea, with political, cultural, and social dimensions. It has been implemented as a physical reality, where the language of the design is used to interpret and reinforce the original idea.

The following are some of the factors to be considered in establishing boundaries:

- mappings should be based on a combination of historical research, field survey, and public input.

- both physical and mental boundaries may evolve over time.

- physical boundaries can be literal, natural, ecological, or scenic. They may also be discontinuous in the case of some corridor landscapes. There are also political and administrative boundaries that are physically-defined even though they do not necessarily appear as physical lines in the landscape.

- mental boundaries may be created by ideas of functional intelligibility or completeness. They also evolve out of spiritual associations, cultural tradition and practice, and kinship and social relationships.

The various physical and mental boundaries need to be mapped on a geocultural region to see if there are overlapping or discontinuous patterns. Composite mappings need to be created from these images to create a final set of recommended boundary definitions. The U.S. Park Service divides these composite mappings into natural, cultural, and political, which is one way of recording the physical, mental, and administrative mappings respectively.

For the purposes of evaluation, the composite mappings should be retained as part of the basis for discussion. The layering acknowledges the fact that cultural landscapes have a fluid quality, and that they may evolve over time. This evolving nature has to be taken into consideration in their management. It implies that the statements of values of these landscapes have to be revisited from time to time to ensure that changes in values and in their physical manifestations in the landscape are acknowledged and reflected not only in the boundaries of the cultural landscape, but in the management practices particular to it.

Despite the possibility of evolution, more likely than not, the conceptual and physical boundaries of a well-managed cultural landscape are relatively stable and change is gradual.

4.4 STEP 3: DELINEATION AND ASSESSMENT

The evaluation phase follows the results of research made available. Evaluation includes the preparation of Statements of Significance.

Most evaluation systems for heritage resources in Canada use some variation of a three-part framework – design, history, and context. Many of the existing evaluation systems have been developed for historic buildings, and assume a relatively static and isolated object of assessment. The criteria of design, history and context, can be adapted to cultural landscapes by addressing their dynamic nature and by acknowledging the tangible and intangible resources that give the cultural landscapes its meanings and values.

4.4.1 Design significance

The evaluation of design significance draws heavily on the physical history of the site, prepared as part of the research phase. It considers the physical evidence as an expression of cultural ideas or of values related to design intentions, imparted either by a dominant individual, as in the case of many designed landscapes, or through the actions of many individuals over time, as in the case of evolved landscapes.

For designed landscapes, the criteria for evaluation resemble those of buildings – what is the aesthetic and functional quality of the design? what is the level of craftsmanship in

Evolved Cultural Landscape: Meech Creek Valley

The Meech Creek Valley farmland is typical of the evolution of farming operations in the Gatineau River basin. However, this evolution also includes increasing residential and recreational uses associated with Gatineau Park.

implementing the design? how significant is the particular artist or designer? **For evolved landscapes**, there is often an ecological dimension to the physical form that also has to be considered. The quality of the design may be confirmed by its sustainability over time. This adds another dimension to the evaluation. For example, the agricultural lands in some parts of the Greenbelt, reflect settlement patterns resulting from Upper Canada land divisions. The designs resulting from these survey/ land management decisions can only be evaluated by considering the mature landscapes that result from a hundred years or more of evolution.

Evolved landscapes often emphasize the vernacular, which is usually well understood from a local perspective. In the case of the National Capital Region, the cultural landscapes of the federal realm contain many high-style designed landscapes, buildings, and engineering structures that are part of a symbolic construction of space which has continued to evolve.

For associative cultural landscapes, the design significance may be interpreted differently yet again. It may include the aesthetics of the natural world free of significant human intervention. The significance of the Mer Bleue bog in Ottawa requires examining the way in which the adjacent rural lands intersect with this natural area, and understanding how the power of this natural landscape and its intricate patterns has been perceived culturally.

4.4.2 Historical significance

The evaluation of historic significance relies most directly on the intellectual, cultural history of the site. It must consider not only the events that have left evidence or not on the site, but the ideas that shaped the landscape and that are contained within them. By making this distinction a manager is better equipped to recognize that aspects of the landscape have value and to protect them from threats or compromise.

In the case of the Central Experimental Farm, the historic significance rest on the importance of agricultural research in the development of the country, and on the significance of the farm as a carefully designed research landscape.

Historical significance has to address the layers of a site. For example, on the Plaines of Abraham in Quebec City, the event of greatest historical significance dates back to 1759. This event and the cultural landscape associated with it have a high symbolic value. However, the event has from the outset continued to hold a different meaning for each of the two cultural groups involved.

Nodes are marked by a central feature that gives them identity – the Parliament Buildings in the case of the Parliamentary Precinct, the Governor-General's residence in the case of Rideau Hall.

4.4.3 Social significance

The evaluation of contextual significance is best understood as an examination of social value. Contextual significance is based most directly on the cultural identity examined in the research phase. The heritage communities in Australia and New Zealand have moved the furthest in terms of incorporating the idea of social value into the evaluation of historic places. Their definition of social value relates directly to questions of cultural traditions in the past, cultural identity in the present, and cultural aspirations in the future.

Consistent with this understanding of social value, our surroundings are more

Areas and districts do not depend on a central feature for identity. They have an overall character within which is many variations on the theme.

than their physical form and their history. Places can be the embodiment of our ideas and ideals. We attach meanings to places – meanings known to individuals and shared by communities. The essence of social value is about the special meanings assigned to places by groups of people (rather than by individuals). The challenge is how to take account of these values in heritage assessment processes. To know these special values one needs to be part of that 'group'. This raises significant questions about the most effective processes to help people articulate those values, and the need for skills among heritage professionals to assist in this process.

It is partly in response to these concerns that the research process itself must use a variety of tools such as cognitive mapping, ideograms, storytelling, and participatory experience, to get at the issues of cultural identity and social value.

4.4.4 Results of evaluation

The evaluation process, whether using a numeric scoring system such as the one devised for the Canadian Federal Heritage Buildings Policy, or a descriptive one that simply indicates results on a sliding scale ranging from low to high, will allow conclusions to be drawn about the importance of the cultural landscape to the community for which it has meaning. It should also demonstrate the relative importance of all existing cultural landscape layers and the extent to which the survival of all layers is critical to the integrity of the most significant one. Most importantly, the evaluation process will clarify the boundaries of the cultural landscape by demonstrating the logical connection between a set of boundaries and the ideas that created the cultural landscape.

4.5 STEP 4: COMMUNICATION

The results of the research and the evaluation need to be communicated to the public, and to all affected communities of interest or stakeholders. Conservation of a cultural landscape begins with an understanding of its significance. Managers need to be able to communicate the significance of a cultural landscape to everyone connected to it, including employees, service providers, maintenance staff, residents, partners, architects and urban planners.

An illustrated Statement of Significance can be used to describe the overall value of a cultural landscape, its boundaries, and the elements that define its character. The third section of this document presents samples of Statement of Significance applied to several cultural landscapes of the NCR.

4.6 STEP 5: MANAGEMENT

The final step in the process is the development of appropriate management tools and techniques. The goal of management is to protect and enhance the key values of each cultural landscape and to allow for changes that are compatible with these values. Because these values are both tangible and intangible, the tools and techniques are varied and the monitoring is more complex than for a building or other isolated heritage resource.

The intent of a cultural landscape management framework is to assist planner, designers, and land managers in the protection of cultural landscapes against a loss of integrity, value and character-defining elements. This involves both a set of maintenance practices as well as determination of the extent and nature of possible changes. It can be useful at a variety of levels from long-term planning to more immediate sector plan developments.

The body of work required to support a cultural landscape approach includes the research findings needed to develop a statement of significance. These findings remain useful for decisions about management practices. The findings can be accompanied by a more detailed inventory of tangible resources and the identification of the values related to them.

Over time, a cultural landscape approach allows intangible qualities and values to become integrated into the physical design and management process. It allows connections to be made between programming initiatives and physical design initiatives. It also allows natural and cultural resources to be considered simultaneously, as part of a broader ecological approach. It is the integrative potential of cultural landscape theory and practice that is perhaps its most important contribution.

5 APPLYING THE 5-STEP PROCESS FOR CULTURAL LANDSCAPE PLANNING TO THE NCC PORTFOLIO

The process outlined above for dealing with cultural landscapes of potential heritage value can be applied to the large and rather unique portfolio of national-interest lands within the National Capital Region (NCR) as the NCC coordinates the development of public lands in the National Capital Region (NCR). To make management decisions or recommendations accordingly, it is important for the NCC to be aware of cultural landscapes of national as well as local significance.

5.1 STEP 1: IDENTIFICATION

The identification of potential cultural landscape sites in the National Capital Region began with an overview mapping of national interest lands. This exercise led to the identification of three distinct scales of cultural landscapes of concern: large-scale, medium-scale, and small-scale. These three scales create together a pattern of cultural landscapes, sometimes nested within each other. This may be unique to the National Capital Region and its unique administrative and cultural history.

The candidate sites identified for research, evaluation, and delineation as part of this cultural landscape framework are those that fit into the categories of NCC Cultural Landscapes, Federal Cultural Landscapes, NCC/Partner Cultural Landscapes and Federal/Partner Cultural Landscapes.

Mer Bleue Conservation Area -

The Mer Bleue conservation area can be documented as a natural environment through physical recording, but as a cultural reality it has to be understood in terms of cultural myths, attitudes, and perceptions, and as an area that enjoys protection as a result of a cultural management decision.

Certain characteristics dominate the landscapes in these categories and provide the basis for a set of core management principles. However, those cultural landscapes that display other characteristics demand a careful adjustment of principles.

5.1.1 Large-scale sites

The largest and most important cultural landscape for the NCC is the National Capital Region itself. This is an idea that has expanded over time, but has always had a central focus – that of an appropriate and sympathetic setting for the activities of national governance. It began in 1898 as the boundaries of the Ottawa Improvement Commission, expanded in 1927 to become the Federal District, and eventually expanded twice more to become the present National Capital Region.

Although the idea of a National Capital Region is not unique to Canada, the way the idea was implemented was unusual. The decision of the late 19th century was to take the picturesque landscape of Parliament Hill and create a series of pathways, parks and river lands that would

weave this identity around the edges and shorelines of a relatively unsympathetic urban grid. The result was to overlay national and local identities in a separate, but complementary way. Most national capitals that have emerged over the last few hundred years (Washington, New Delhi, Brasilia, Canberra) imposed their national structure on the civic structure in a much more dominant fashion, rather than using this more organic approach.

Although geographically, culturally, and politically complex, the NCR is an area with clear geo-political boundaries, a strong identity, and a unique governance structure within Canada. Its key character-defining element, in cultural landscape terms, is the national-interest land mass that weaves its way through the larger landscape and that converges, appropriately enough, on the core area around Parliament Hill.
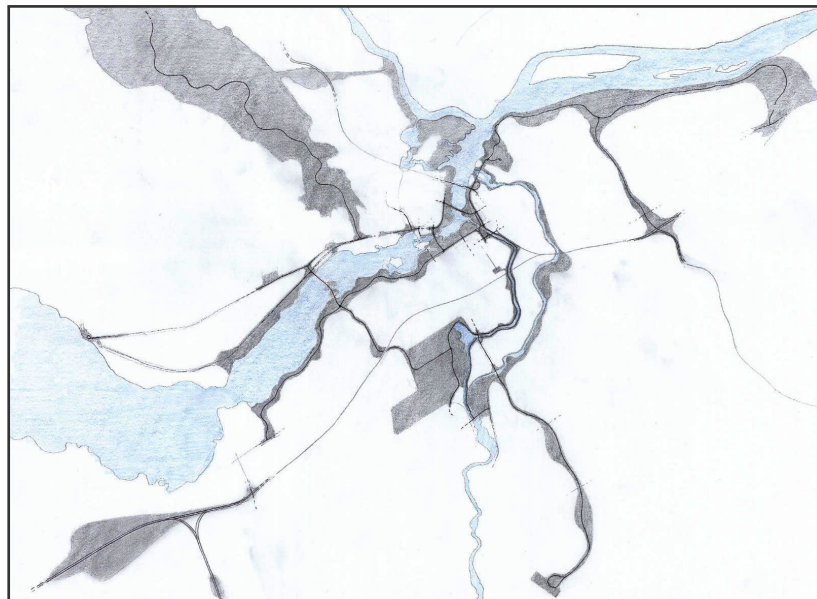
Mapping of national capital interest
lands and pathways; regional scale.

5.1.2 Medium-scale sites

Within this larger cultural landscape of the NCR are medium-scale cultural landscapes with strong individual identities, which inform the experience of both residents and visitors.
Three of these landscapes are major river corridors (the Ottawa River, the Gatineau River, and the Rideau River) whose confluence shapes the topography and cultural settlement patterns of the National Capital Region. Since the early 19th century, a fourth water corridor, the Rideau Canal, has created an additional spine.

There are two other medium-scale landscapes, independent of the waterways. One is the Greenbelt, which encircles the urban core on the Ontario side and provides a perimeter link between the various river and canal corridors. The other is Gatineau Park, defined by the hilly spine extending northwest from the core. It also connects two river corridors – the Ottawa and the Gatineau – encircling the old City of Hull.

Almost every significant federal node, driveway and pathway of national interest is located within the river corridors. That itself is a reflection of their importance as underlying ideas and defining features in the National Capital Region.

5.1.3 Small-scale Sites

Nineteen small-scale cultural landscapes have been identified on a preliminary basis. All exist within one of the medium-scale landscapes. It is important to note that these smaller landscapes are partly defined by their own boundaries and features, but are also defined by the medium and large-scale cultural landscapes within which they operate. These are places with strong individual images, and generally with more homogeneity than the other two categories. Some are nodes – Parliament Hill and Rideau Hall – and others are linear – the Queen Elizabeth Driveway and the Ottawa River Parkway.

The following is a list of these small-scale landscapes, organized within the medium-scale sites. The intent of these maps is to provide a preliminary list of cultural landscapes, located mainly on NCC lands. Part of these landscapes and some small-scale cultural landscapes are located outside NCC lands on other federal lands, but are identified here because of their importance for the identity of the NCR cultural landscape.

Medium-Scale : Ottawa River Corridor
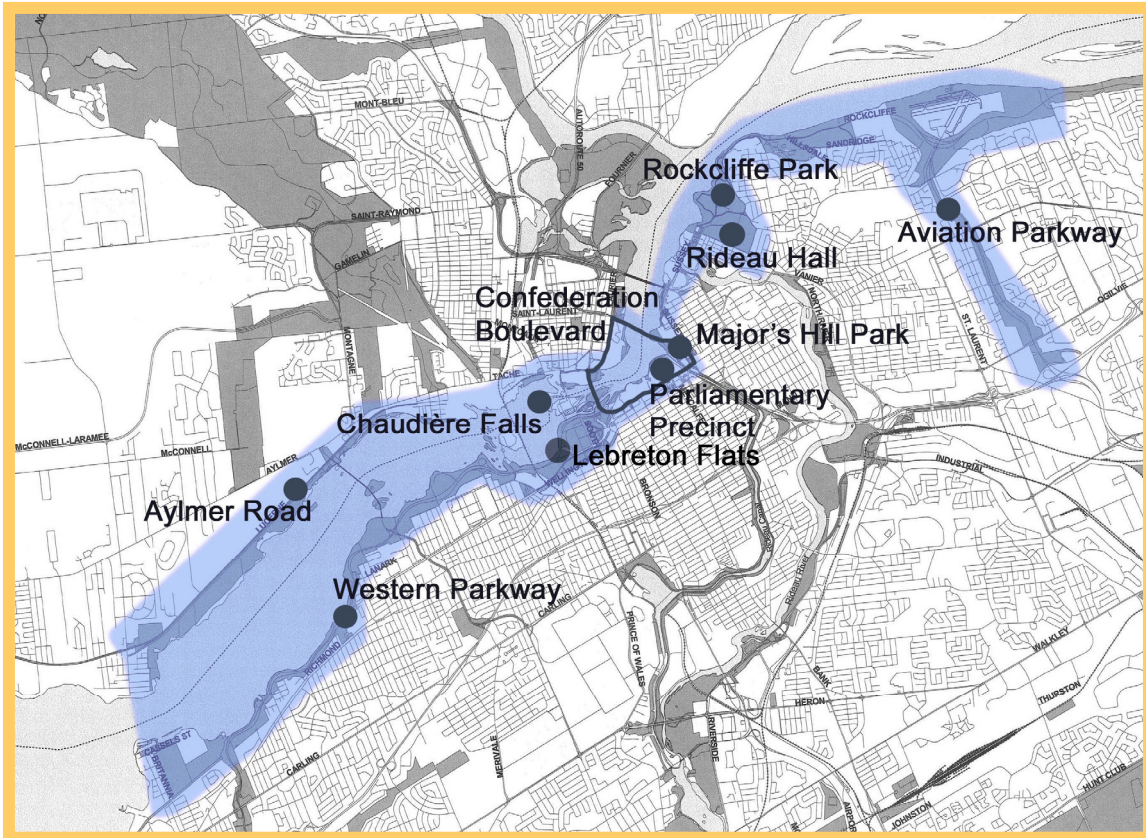
Small-Scale Cultural Landscapes within the Ottawa River Corridor

- Parliamentary Precinct (NCC owns recreational pathway lands adjacent to the Ottawa River)
- Confederation Boulevard
- Major's Hill Park
- Rideau Hall
- Rockcliffe Park, the Rockeries, the Mile Circle and Rockcliffe Parkway
- Aviation Parkway
- LeBreton Flats
- Western Parkway
- Chaudière Falls (NCC, PWGSC and private lands)
- Aylmer Road Corridor
- Lac Leamy
- Eastern and Western Parkways (including Maplelawn)

Medium-Scale: Rideau Canal Corridor
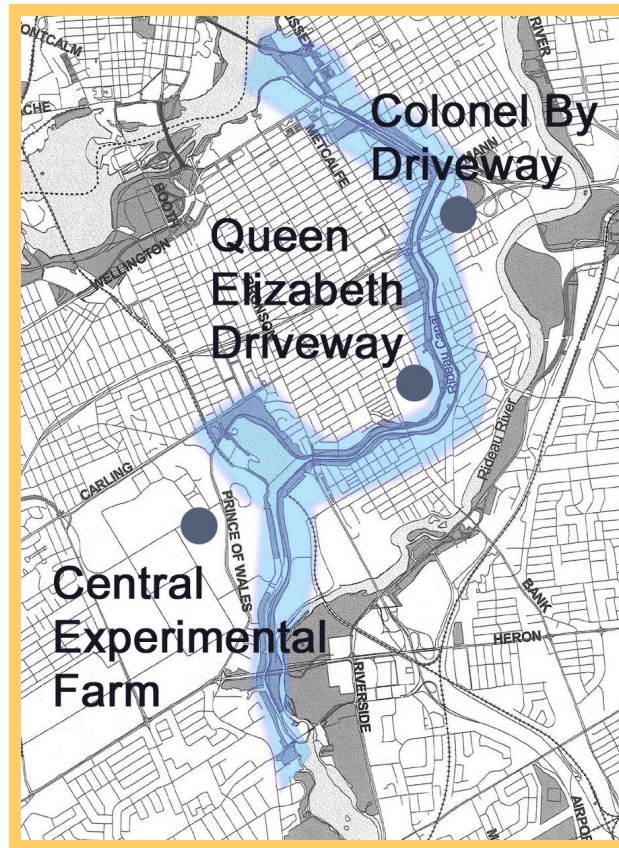
Small-scale Cultural Landscapes Within the Rideau Canal Corridor

- Queen Elizabeth Driveway and Commissioner's Park
- Colonel By Driveway
- Central Experimental Farm (the NCC owns recreational pathways, lands adjacent to the Rideau Canal and the Driveway that crosses the CEF)
- Island Park Drive

Medium-Scale: Rideau River Corridor
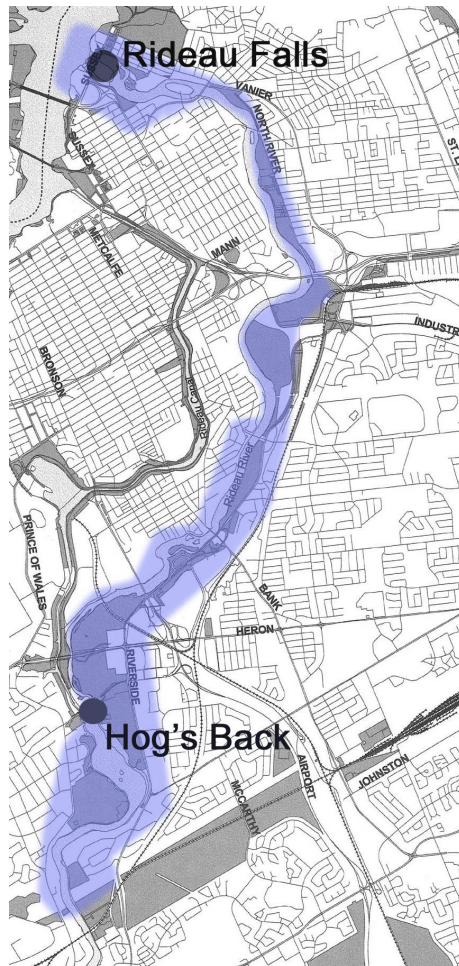
Small-Scale Cultural Landscape within the Rideau River Corridor

- Rideau Falls
- Hog's Back Falls and Vincent Massey Park
- Riverside Drive Corridor

Medium-Scale: Greenbelt

Small-Scale Cultural Landscapes within the Greenbelt

- Mer Bleue
- The Western Farmland
- The Eastern Farmland

Medium-Scale: Gatineau Park
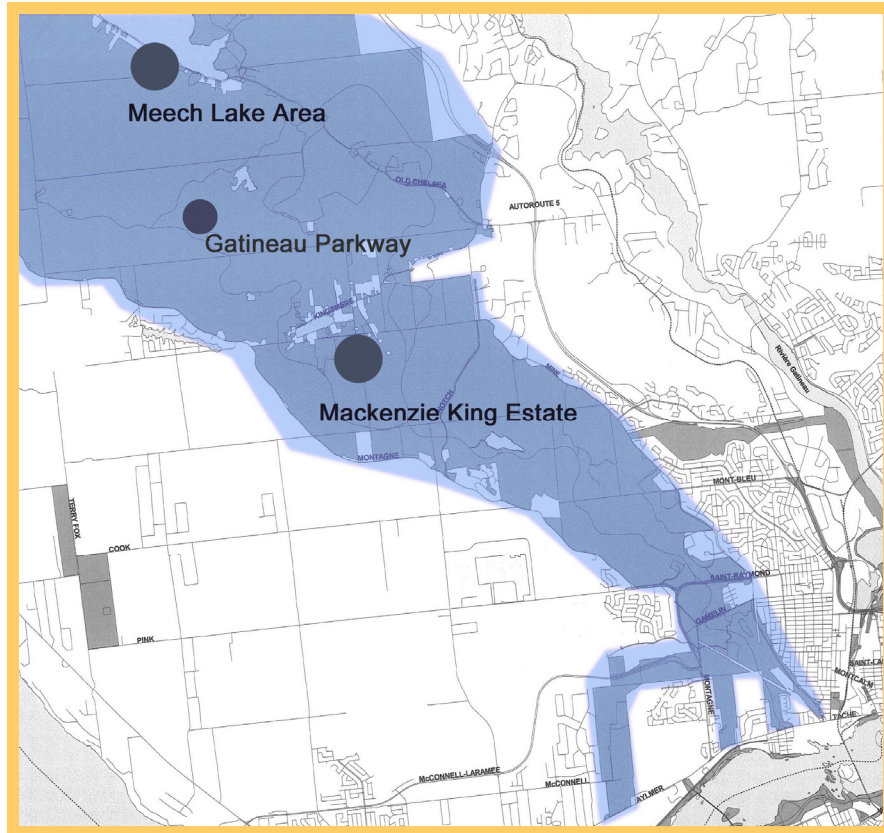
Small-Scale Cultural Landscapes within Gatineau Park

- Mackenzie King Estate
- Meech Lake Area
- Meech Creek Valley
- Gatineau Parkway/Roadway Network and Corridors

5.2 STEP 2: RESEARCH

In order to provide a framework for research for NCC lands, it is necessary once again to recognize some of the unique characteristics of the region and the mandate.

5.2.1 Grouping Cultural Landscapes of the NCR

The individual landscapes of the National Capital Region exist as part of a larger collection of landscapes, which, as a whole, creates the National Capital Region Cultural Landscape. This situation calls for management practices that go beyond the simple one-to-one matching of particular practices to particular landscapes. It is also important for the NCC to develop a broader management regime that runs across groups of landscapes to strengthen the capital values of the NCR landscape. The mandate of the NCC speaks not only to creating individual places of note within the National Capital Region, but also to developing an overall character that is coherent and meaningful. As befits the seat of the government of Canada, questions of the cultural identity and integrity of the Capital need to be addressed on a collective basis, which is the only way to keep the whole greater than the sum of the parts.

The grouping of identified cultural landscapes in the NCR helps distinguish the values of specific landscapes, identifies outstanding examples in each type, and demonstrates quickly potential areas of concern for land-use planning and programming. Just as importantly, grouping also reveals the extent to which the NCR is a living cultural landscape, with a logic and a value, that the NCC is well-placed to manage. A practical strategy for management purposes is to strengthen the visibility of the NCR landscapes by grouping them into meaningful, albeit overlapping, categories.

The following are four initial categories applied across the basic database. Each results in a different grouping of cultural landscapes, and each has implications for management. Other categories can be applied, but they are useful only if the results clarify or assist larger asset management issues.

5.2.2 Grouping by Scale

The division into large, medium and small-scale landscapes has already been demonstrated in the list of candidate sites. It may be more of an analytical tool, than a management one. However, it allows the values at each level to be collated into the values of the next higher level. Where these are consistent, management practices are straightforward.

5.2.3 Grouping by UNESCO Category

This division uses the UNESCO typology to sort landscapes into three categories: designed, evolved, and associative. The distinctions have already been discussed as part of the outline of definitions. This sorting by UNESCO typology can be used to structure different approaches to site histories, to management plans, and to ideas about continuity and change. As a management tool, this grouping provides useful directions for management because it focuses on key character-defining elements. Designed landscapes, as discussed in the section on definitions early in this report, are particularly sensitive to physical changes. Evolved landscapes are highly dynamic, making it more difficult for managers to predict the direction and pace of change. Associative landscapes can survive some physical changes, but their values are difficult to communicate outside the group for which the landscape has meaning and may be difficult to appreciate in cases where the landscape has changed a great deal over time.

- *Designed Landscapes*

The major designed cultural landscapes in the region are Parliament Hill, Major's Hill Park, Rideau Hall, Rockcliffe Park, the Queen Elizabeth Driveway, and the Central Experimental Farm. All dating from the 19th century, together, they have played a key role in shaping people's image of the federal realm. They define a particular relationship between landscape, architecture, and ritual. These are cultural landscapes which require very careful historical analysis to understand original design intentions and to support management plans that will protect the underlying design structure and language. Their value lies both in their conceptual framework and in their physical detail.

Later designed landscapes include continuations of the parkway network, including Colonel By Drive, the Aviation Parkway, Island Park Drive, Rockcliffe Parkway and the Eastern and Western Parkways.

Confederation Boulevard is a recent example of a linear/corridor, designed cultural landscape. It is not strictly an example of federal design as are the earlier parkways. Confederation Boulevard could also be classified as an evolved landscape because it involves a reworking of earlier city streets and straddles the federal and civic realms.

The federal layer within the overall National Capital Region landscape is also a designed cultural landscape. It owes its current form to French planner Jacques Gréber, who in turn built on the work of his 19th century predecessors and the turn-of-the-century contributions of Landscape Architect Frederick Todd. It continues, at a much larger scale, the design intent and vocabulary of the smaller designed landscapes mentioned above. It shares the picturesque quality of these early pieces, creating and incorporating naturalized and romantic settings for the rituals of approach, ceremony, and participation.

- *Evolved landscapes*

The major evolved landscapes in the region include the various river and canal corridors, and the farmland sectors in the National Capital Greenbelt and along the Gatineau River.

These areas contain some institutional and programming values. For example, the department campus at Shirley's Bay, and the relatively recent Nortel Campus at Carling Avenue and Moodie Drive. These federal and private (but on NCC lands) nodes extend a federal image from the far reaches of the urban area into the rural Greenbelt. These nodes are continuing to evolve with substantial land use and design guidance from the NCC, in keeping with the National Capital Act. The river corridors are continuing to evolve. They incorporate not only several parkways and other designed sites, but also a random collection of federal and local buildings, landscapes, and rituals that characterize the adjacent urban areas. Most of them have been developed in accordance with the aesthetic and ritual patterns of the designed cultural landscapes mentioned above, but they are large, complex, and contain more evidence of previous land-use patterns and structures.

The east and west farmlands of the greenbelt are essentially 19th century, rural Ontario landscapes subject to the ongoing changes of a vernacular setting. In contrast with the fully-developed urban landscapes that surround them, they project a relatively naturalized appearance, and include substantial functional farming operations. Urban recreational uses are beginning to be layered with these landscapes. The Meech Creek valley farmland in the Gatineau corridor is further along the road from agricultural to recreational use, but still contains a sense of 19th century agricultural practices and patterns.

The Aylmer Road corridor is an evolved cultural landscape that has lost some of the more picturesque and romantic qualities that used to characterize it in the late 19th and early 20th centuries. In those days it was more heavily used by residents and visitors in Ottawa and Hull as a corridor to the recreational facilities along the road and at the Aylmer waterfront, and also to the Gatineau Park entrance. Recent developments including substantial road widening and infill development have given it a more urban appearance, and it seems to be gradually losing its national and regional identities.

The LeBreton Flats landscape is also in the process of moving towards more recreational and parkland use, although it has a much more complex history. Its mixed-use industrial/commercial/residential land-use patterns were wiped out in the 1960s, and remain only as archaeological evidence. Current initiatives are re-introducing residential and commercial use with cultural institutions and parkland in the spirit of the designed landscapes located in the core area. The LeBreton Flats area will gain a strong national identity even though the southern parts will include a urban neighbourhood (becoming more a designed cultural landscape).

The most unusual evolved landscape in the region is the Chaudière Falls industrial area, partially in NCC ownership. It is unusual because to date it has almost none of the naturalized, picturesque qualities of almost every other cultural landscape in the inventory. It is a much rougher and hard-edged landscape of functioning dams, power plants and mills. The ideas still at work in the landscape, which have to do with wrestling power and profit from nature, are quite different from those operating elsewhere on national interest lands, where nature is celebrated more quietly. Nevertheless, the area complements the 'Picturesque' design ideas achieved elsewhere in the Capital, with a 'Sublime' quality, where the power of nature, wheather unfolding naturally or under human's control, is held in awe. The Chaudière Falls area also has an associative layer, linked to the Aboriginal presence and symbolic significance of the falls for the Algonquins.

Unlike the designed cultural landscapes, which are almost exclusively national in identity, the evolved cultural landscapes provide links between the federal and civic realms. They are more open to physical change and can absorb some of the pressures for new institutional and programming initiatives, and possible new partnerships between national and local interests.

- *Associative landscapes*

There are relatively few cultural landscapes which would be described primarily as associative. Two examples are Mer Bleue and Lac Leamy. Both have recreational uses overlaid on landscapes with strong natural features and, in the case of Lac Leamy, a strong First Nations association. The cultural values are more intangible, and relate to connections between the visiting public, both local and national, and qualities that combine the natural and the cultural. Both are best understood in terms of social value.

These landscapes fit within the overall tendency towards naturalized settings and greenways. However, they are distinctive because of their unique cultural and natural histories. They require special management practices within their larger landscape settings.

5.2.4 Grouping by Spatial Pattern

Grouping by spatial pattern leads to a straightforward division of cultural landscapes, by imageable form, into pathways, nodes and districts. Adapting a model propose by Planner Kevin Lynch, this form of sorting helps clarify the physical relationships between cultural landscapes of different scales, and the ways that pathways, nodes and districts become part of larger cultural landscapes.

Pathways are linear landscapes, which customarily have nodes at one or both ends. They are always transportation corridors of some kind, and provide the backbone that holds the various elements of federal identity together in the NCR.

Nodes are places with a central focus – physical, institutional, experiential – around which the immediate cultural landscape is organized. They tend to be the points of destination for visitors to the Capital.

Districts are larger than nodes and less focused. They may simply have a pattern, such as agricultural fields and homesteads, that is repeated over and over.

Within the national-interest realm, nodes tend to be designed landscapes and districts tend to be evolved landscapes. This is why districts are more amorphous in character.

Pathways

Pathways as cultural landscapes are manifested in the various parkways, including the Queen Elizabeth Driveway, the Colonel By Driveway, the Eastern and Western Parkways, Island Park Drive, the Aviation Parkway, Confederation Boulevard, and the Aylmer Road corridor. All of these ultimately radiate out from the core, except for Confederation Boulevard which provides a central ring tying the spokes together. The inter-connections of the parkway and driveway system ensure and ultimate connection to the national symbol of Parliament Hill.

These cultural landscapes carry a federal or national identity out into the surrounding civic or local landscape. The federal identity is sustained by both tangible details, such as the curvilinear geometry, the well-landscaped verges, and curb details, and by more intangible patterns of activity such as the prohibiting of commercial traffic and the periodic conversion to bicycle and pedestrian use.

The relationship between the national and the local interest is a management issue that can be addressed in specific ways for this class of landscapes. The Airport Parkway, which used to belong to this landscape category, is slowly being transformed into a piece of the urban grid. This gradual change of identity can have significant long-term consequences on how visitors perceive the National Capital cultural landscape when arriving by air. At a larger scale, the various river and canal waterways can also be classified as 'pathway' cultural landscapes. Historically, they contributed to the main transportation routes and structured the experience of the region. Today, they are experienced as linear landscapes by those travelling the riverside parkways. The Rideau Canal corridor is experienced from the waterway, by tour and private boats in the summer, and by skaters in the winter. The Ottawa River corridor is enjoyed by public and private boats but possibly to a lesser extent than the Rideau Canal.

These corridors provide a unifying sense of national identity within the larger National Capital Region. The sense of continuity and of federal identity along these water corridors has been

increasing steadily over the last hundred years through ongoing acquisition of shoreland by the NCC and its predecessors, and by the greening of these spaces. The recent agreement to purchase the Scott Paper facility on the north shore of the Ottawa River represents a continuation of this trend.

Nodes

Many primary nodes on NCC lands or under NCC's approval authority are designed cultural landscapes located in the urban area, with some in the core. These include Parliament Hill, Major's Hill Park, Rideau Hall, Rockcliffe Park, and the Central Experimental Farm. To this list could be added the grounds of the Canadian Museum of Nature, with its four-block park at the foot of Metcalfe Street. The grounds represent a node with a clear federal identity as expressed by its architecture, landscape and ritual.

Other nodes exist within the medium-scale landscapes, including the Mackenzie King Estate in Gatineau Park, Lac Leamy Park in Gatineau, the Ottawa River, and Mer Bleue in the Greenbelt. These nodes are designed and/or associative landscapes. Most nodes are too distinct in character or confined in scale to be evolved cultural landscapes.

The collection of nodes contributes to the larger identity of the area. Shared management practices should be considered for nodes that are mutually complementary and which contribute together to the greater whole.

Districts

Districts are cultural landscapes defined by particular land use patterns and physical forms that give them a distinctive character. In the context of the National Capital Region, they are relatively diverse in nature.

Examples of districts are the farmland areas in the east and west Greenbelt, and in the Meech Creek valley area. At a larger scale, districts would include the Greenbelt itself, and Gatineau Park. All of these are places which have a distinct identity in the region.

LeBreton Flats and the Chaudiere Falls area are both urban districts, historically complementary in character and currently quite divergent. Over time, it is possible that they will reconnect in a new shared identity that is more national and less local in character. If this unfold, they may gradually be transformed from districts into nodes, with major federal institutions or destination points as the key elements of their identity.

5.2.5 Grouping by Physical Quality

This sorting of cultural landscapes addresses the qualitative aspects of their physical character – for example, whether they are predominantly urban, rural or wilderness; whether they are more picturesque and informal in aesthetic (soft landscapes) or more structured (hard landscapes); and whether they are institutional or whether they tend towards residential, commercial and industrial. This sorting is important for the National Capital Commission because these qualitative aspects help shape the larger identity of the federal landscape within the National Capital Region. As a generalization, federal lands tend to be picturesque and informal institutional landscapes. The non-federal lands are more likely to be the structured residential, commercial, and industrial landscapes of the urban grid. The picturesque and naturalized 'green' quality of federal landscapes radiates from the urban to the rural and to the wilderness settings.

The different spatial qualities that could be used to group the NCC cultural landscapes are defined and discussed below.

Soft landscapes: Picturesque, naturalized, informal

The majority of the identified small-scale cultural landscapes fall within this category. In terms of urban landscapes, these include the Parliamentary Precinct, Major's Hill Park, Rideau Hall, Rockcliffe Park and Parkway, Aviation Parkway, Western Parkway, Queen Elizabeth Driveway and Commissioner's Park, Colonel By Driveway, and the Central Experimental Farm. In terms of rural landscapes, they include the Chelsea-Wakefield corridor and the farmlands of the Greenbelt. In terms of wilderness areas, small-scale cultural landscapes include the Mackenzie King Estate within Gatineau Park. The five medium-scale cultural landscapes are all areas with a relatively strong natural component – three of them are waterways (Ottawa, Rideau Canal and Rideau River Corridors), and the other two, Gatineau Park and the Greenbelt, have been deliberately kept free of urbanization to retain a more park-like quality. Mer Bleue and Lac Leamy also fall into the naturalized category of recreational landscapes. The federal layer within the large-scale cultural landscape of the entire National Capital Region has this relationship with nature as a key defining feature. The variations within this theme tend to relate to the divisions discussed earlier between designed, evolved and associative landscapes and between nodes, pathways, and districts.

Hard landscapes: Structured, urbanized, formal

Only a handful of the identified landscapes match this category – the most significant is the Chaudière Falls industrial area. Confederation Boulevard and LeBreton Flats fall in between the two categories, with more naturalized areas near the river edges and more gridded urban areas on the land side. The Aylmer Road corridor is increasingly moving into this urbanized category from an earlier emphasis on a more naturalized and picturesque quality.

Applying Groupings

In the examination of individual candidate sites, it may turn out that one place contains layered cultural landscapes of different scales, of different UNESCO categories, of different spatial organizations, of different aesthetic types. For example, the associative cultural landscape of the First Nations settlement around Lac Leamy and portage route could extend to include the Chaudiere Falls area. This in turn could be overlaid on an evolved cultural landscape of the industrial lowlands around the Chaudière Falls. These layers are not a problem, but rather a useful framework for understanding the values of a place and for figuring out ways to sustain these values even if they represent different interest groups and cultural attitudes. Throughout the cultural landscape identification, research, and evaluation process, it is important to maintain flexibility and to learn from people with a vested knowledge or understanding of each site. Industrialists and First Nations members should describe and delineate the Chaudière Falls area in their own way. As the area becomes a destination for locals and tourists, then these visitors become a third interest group who must also be consulted as to their understanding of the site. The intense urban nature of this area being different from almost all other lands in the NCC's cultural landscape portfolio leads to possibilities that either a separate set of management practices will be developed or, alternatively, that the area will be deliberately redeveloped towards the more common federal image. All of these identification issues have management consequences.

The various sorting methods discussed here and others that could be developed and applied are not mutually exclusive. Each has its own merits. They can be used together to develop initial indications of the range and overlap of categories, initial profiles of landscape types, and initial frameworks within which to consider appropriate management techniques.

The four sorting typologies outlined here are reflected in the draft Statements of Significance in the next section.

Boundaries for NCR cultural landscapes:

Given the symbolic nature of the national capital, the cultural landscapes it contains must be seen as having both a physical and an imagined reality. The boundaries of these landscapes are going to be layered by the various roles that they play in the lives of both visitors and residents. It is suggested that a layered approach be used, with a framework similar to the natural, political, and cultural criteria suggested in the US Park Service approach to boundaries.

The Rideau Canal corridor from Ottawa to Kingston is a useful example. It has different identities for canal managers, for residents of local communities, for national and international waterway travellers, for environmental interest groups, and for historic site connoisseurs. Each group identifies the corridor boundaries differently, and with justification. And in almost every case these boundaries overlap federal, provincial, municipal and private sector jurisdictions. The vitality of this corridor, and the successful management of its cultural resources, is not helped by choosing only one of these definitions. Rather, the variety is itself instructive and constitutes a useful basis for eventually developing management practices. There is often a requirement to negotiate with other agencies or jurisdictions, depending on the values to be protected. The NCC has adopted this approach for many of its initiatives.

Within a cultural landscape, there can be zones or areas of significance to one group. As indicated at the outset, when these differences become too extreme or too fragmented, it is more useful to identify a separate cultural landscape, sitting wholly or partially within another, larger, landscape. Then each one can be dealt with separately from a management perspective.

STEP 3: EVALUATION

The cultural landscapes identified here can be assessed against the criteria of design significance, historical significance, and contextual significance outlined above. The design significance, as indicated, is particularly important in the case of the many designed landscapes, which reflect more than one hundred years of conscious efforts by the NCC and its predecessors to provide an appropriate physical setting for the National Capital.

In the case of the National Capital Region, historical significance can relate to local, regional, or national history, as well as to the history of the National Capital. The latter is a unique kind of association which cuts across the normal hierarchy of sites. The idea of a capital is both local and national simultaneously, and means that judgements about National Capital value have to be assessed within their own frame of reference. One of the advantages of the nesting of cultural landscapes within the National Capital Region is that each one can be related up through the hierarchy to the cultural landscape of the entire region. The values of this comprehensive cultural landscape can provide a framework for assessing the contribution of smaller cultural landscapes to the larger whole.

Contextual significance includes the issue of social value. For the National Capital Region, this means identifying various communities of interest for the various landscapes in question. For some of them, this means specific evaluation by aboriginal communities and others with particular historical associations. For many of them, it means considering visitors as an essential community of interest, and even virtual visitors who experience the Capital through the media

and other avenues of communication, and who contribute to develop the region's cultural identity in part through these associations.

STEP 4: COMMUNICATION

The sample Statements of Significance in Part 6 of this report are designed specifically for cultural landscapes in the NCR, although they are based on the format used for the Canadian Register of Historic Places. The statements demonstrate how intellectual and physical history, as well as an understanding of cultural identity and integrity, can be used to structure a statement that begins immediately to guide management principles and practices. The samples are incomplete in two respects. First, each statement should include a map that identifies the boundaries of the cultural landscape, as well as contributing physical resources and activities within them. Second, statements of significance for cultural landscapes should be written in consultation with relevant communities of interest.

Within the NCR, communication about a cultural landscape should include a formalized structure to allow for on-going discussions between communities of interest and the NCC as part of a monitoring program.

STEP 5: MANAGEMENT

The following is a summary of a management framework that can be applied specifically to NCC cultural landscapes:

1. Review the overall inventory of cultural landscapes of interest to the NCC. An initial framework of large-, medium-, and small-scale landscapes is proposed here in section 4.7. Further refinement is needed through individual site research and an examination of areas of overlap and difference.

2. Carry out detailed research for each cultural landscape unit as described in section 4.3. The intellectual, physical, and identity research findings are needed to provide the basis for individual statements of significance.

3. Group the individual landscapes across various categories, to clarify which values are shared and which are distinct. This document proposes grouping by scale, by UNESCO category, by pattern, and by type – these seem particularly relevant to the holdings of the NCC and its federal partners. However, other groupings may be found to have relevance.

4. Develop Statements of Significance for every cultural landscape, both individually and in relationship to the larger group of which it is part.

5. Produce a Cultural Landscape Management plan based on the principles outlined in this report. Base the plans on management practices that are consistent across the various groupings, wherever there are shared values to be protected. At the same time, highlight differences between groupings in order to maintain values specific to a single subcategory or individual landscape.

6. The management plan should outline the statement of significance of the place, an inventory of tangible resources and the identification of the values related to them (i.e. the research phase), and an action plan over the next three to five years, including projects proposed, resources implications, etc. These management plans should also be integrated into the

planning framework of their respective sectors and area plans at medium scale, and into master plans at the larger scale.

7. These management plans should be reviewed every five years. A monitoring plan should also be developed specifying key indicators and standard monitoring activities at appropriate frequency.

As with any cultural landscape, it is the ongoing management practices that allow for the protection of value. Where values are protected and enhanced, the cultural landscapes of the National Capital Region, individually and collectively, create the basis for that particular mix of local   and   national   identity   which   is   fundamental   to   this   region.

6 SAMPLE STATEMENTS OF SIGNIFICANCE

These sample Statements of Significance are designed specifically for cultural landscapes in the NCR, although they are based on the format used for the Canadian Register of Historic Places. The statements demonstrate how intellectual and physical history, as well as an understanding of cultural identity and integrity, can be used to structure a statement that begins immediately to guide management principles and practices. The samples are incomplete in two respects. First, each statement should include a map that identifies the boundaries of the cultural landscape, as well as contributing physical resources and activities within them. Second, statements of significance for cultural landscapes should be written in consultation with relevant communities of interest.

6.1   *STATEMENT OF SIGNIFICANCE: THE OTTAWA RIVER CORRIDOR CULTURAL LANDSCAPE*

Municipalities: Gatineau, QC; Ottawa, ON

Administrative Type: federal/partner

Communities of Interest: NCC, Fisheries and Oceans Canada, City of Ottawa, City of Gatineau, Province of Ontario, Province of Quebec, Ottawa River Steward, Algonquin communities of Maniwaki, Quebec and Golden Lake, Ontario

Scale: medium

Type: urban-natural

Pattern: linear

Categories: evolved; associative
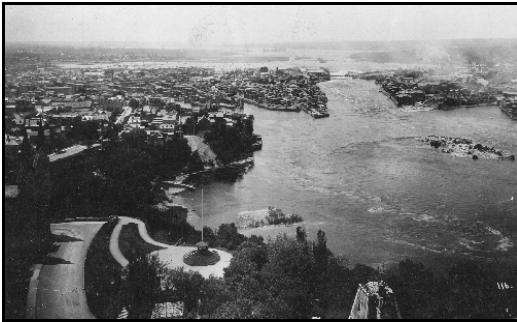
Ottawa River from Parliament buildings, c. 1900.

Ottawa River looking east, c. 2003. NCC.

Description of Place

The Ottawa River is an important water route in the history of Canada's First Nations and of European exploration, trade and settlement; a principal organizing element in the urban design of the Capital; and a symbol of the Capital. The Ottawa River Corridor comprises the cultural and natural features contained within the boundaries of the waterway and a varied land boundary that extends into an area as small as a few metres inland to several hundred metres inland, on either side of the Ottawa River within the National Capital Region. The length of the landscape is approximately 20 km.

The values of the Ottawa River Cultural Landscape are connected to three principal sets of cultural ideas. The first are ideas expressed by First Nations, for whom the river has social, economic, and spiritual value. The second are ideas expressed by the NCC, which has established an important presence throughout the landscape's area and created spaces that speak directly to Capital-making through approaches to urban design, ecology, and recreation. The third are ideas associated with the history of settlement, exploration, fur trade and industry, particularly in connection to the role that the river played in the Ottawa Valley lumber industry.

The boundaries of the First Nations layer include a necklace of sites of archaeological interest, stretching the length of the river corridor, as well as places best understood through an analysis of oral traditions and contemporary meanings. The boundaries of the NCC layers coincide with NCC properties, such as the Ottawa River Parkway and Lac Leamy park, that express the Commission's approaches to urban design, ecology, and recreation. The trade and industry layer is best captured by the Chaudière Islands Cultural Landscape. The settlement and exploration layer is best understood along the shoreline of the Quebec side of the river, at Brébeuf Park in particular.

In the urban areas, the NCC layer includes:

- The Ottawa River Parkway
- Parts of LeBreton Flats
- The Parliament Hill escarpment
- Parts of Victoria Island
- Major's Hill Park
- Lady Grey Drive
- Rockcliffe Park
- Voyageur Park
- Parts of the shore adjacent to Chaudière and Portage Bridges
- Recreational paths south of Museum of Civilization and Scott Paper plant
- Chaudière islands
- Jacques Cartier Park
- Leamy Lake Park
- The Ottawa Locks recreational paths along north and south shores, west of Ottawa and Gatineau.

Cultural Landscape Value

The value of the Ottawa River Corridor lies in its association with:

- The everyday life of First Nations in the pre-contact period
- The first explorers and fur traders travelling through the interior of the country

- The history of First Nations in the post-contact period

- The choice of Ottawa as Canada's capital

- Canada's history as a trading nation

- The importance of the lumber industry in Canadian history.

The value of the Ottawa River Corridor also lies in its continuing contributions as:

- A sublime setting for Parliament Hill

- A focus of First Nations cultural expression

- A positive organizing principle in the urban fabric of the Capital

- A monitored ecosystem

- A sustainable resource for enjoyment and recreation

- A witness of the first phase of human occupation of the territory and a repository of physical evidence of this period.

Character-Defining Elements

Elements associated with NCC lands and activities that contribute to the value of the Ottawa River Cultural Landscape are:

- All circulation systems, including recreational paths, streets and bridges, within its boundaries that help organize the urban fabric of the Capital and increase public awareness of the scenic and natural value of the Ottawa River

- The views from each side of the river to the other, helping reinforce the river's complex history in the relationship between communities on the Quebec and Ontario sides of the river

- The waterway itself, as a natural feature and as part of transportation and power networks

- Views to the river from the bridges and from the shores

- All views to Parliament Hill and the panoramic view from Parliament Hill to the river and to the Gatineau Hills

- The waterways and features, including rapids, waterfalls, waterway intersections and sandbars

- Forest cover along the Parliament Hill escarpment and in areas outside the urban core

- Confederation Boulevard, which straddles the River, and helps organize the Capital area

- Parliament Hill, overlooking the River

- Linear parks, protected green spaces, beaches and campgrounds

- Vestiges of the Voyageurs route along the shoreline at Brébeuf Park, archaeological sites in Leamy-Lake, Jacques-Cartier and Voyageurs Parks.

6.2 STATEMENT OF SIGNIFICANCE: THE CHAUDIÈRE ISLANDS INDUSTRIAL AREA CULTURAL LANDSCAPE

Municipalities: Gatineau, QC; Ottawa, ON
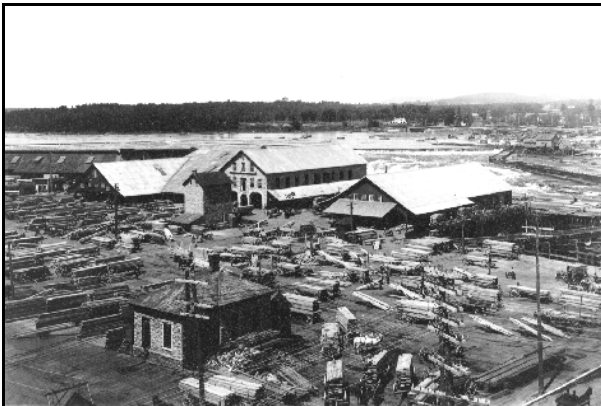
Administrative Type: Partner

Communities of Interest: NCC, City of Ottawa, City of Gatineau, Domtar Corporation, Domtar employees, Algonquin Communities of Maniwaki, Quebec and Golden Lake, Ontario

Scale: small

Type: urban-industrial

Pattern: district

Categories: evolved

Booth Mill and Yard, c. 1907. NLAC.

Aerial view of the Chaudière Islands, c 2003. NCC.

Description of Place

The Chaudière Islands Cultural Landscape is centred on a spectacular geographic site connected to four principal ideas: First Nations history and culture; exploration, trade and settlement in the post-contact era; industrial innovation and enterprise in the 19th and 20th centuries; and community-to-community connections in the 19th and 20th centuries. It includes lands on either side of the Chaudière Bridge. Features include natural sites, such as the Little Chaudière Fall, the Great Chaudière Fall, Chaudière Island, the west end of Victoria Island, and over 30 buildings, engineering works and archaeological sites associated with the industrial operations of E. B. Eddy, Philemon Wright, and Henry Bronson.

The industrial idea has created the biggest impact on the landscape, creating a layer connected to harnessing the power of the falls to build Canada's timber industry into an economic empire. The community-to-community connections have important physical traces that are reinforced by the everyday activity of crossing the bridge. The First Nations layer is associative. The physical places remain, but only oral traditions and contemporary rituals can reveal its value. The exploration layer can also be interpreted, due to the recent discovery of an original landing place used by the Voyageurs near Brébeuf Park.

These layers overlap, but they are not coincidental. The industrial layer has little difficulty in expressing itself. The community-to-community layer is visible, but poorly understood. Disruptions in the urban geography have separated places that were part of the 19th century industrial landscape from the cultural landscape as it is understood today. The detached places include: the east side of Victoria Island, LeBreton Flats, and the shore of the Ottawa River to the west of Parliament Hill.

Cultural Landscape Value

The value of the Chaudière Islands Area lies in its association with:

- First Nations cultures, which attached spiritual value to the Chaudière Falls

- First Nations, explorers and traders, who used the area as a meeting place and for encampments

- The role it played, beginning in 1828, in linking Upper and Lower Canada, and Ottawa and Gatineau

- The role it played in making the lumber industry both the economic engine of Ottawa and one of Canada's leading industries, and the way it illustrates the waning of the importance of the lumber industry

- Industrial activities led by entrepreneurs of historic importance at the regional and national levels, including Philemon Wright, E.B. Eddy, J.R. Booth, Henry Bronson and Thomas 'Carbide' Wilson

- Two engineers of national importance in the British Colonial period, Colonel John By and Thomas Keefer.

The value of the Chaudière Islands Area lies in its continuing contribution in:

- Connecting Ottawa and Gatineau, both in physical terms and in making their shared histories evident

- Making the role of industry in Canada's economic life understood

- Creating a prominent natural landmark shared by Ottawa and Gatineau

Character-Defining Elements

- Character-defining elements connected to the overall landscape, include: overall landscape and spatial arrangement; built features; and activities.

Overall landscape and spatial arrangement:

- The Chaudière Fall, which served as a spiritual place in the culture of the area's First Nations

- Its industrial appearance, created by: the highly functional arrangement of buildings, engineering works and circulation patterns; the large number of power distribution works; and the absence of amenities normally associated with residential neighbourhoods, such as street signs, sidewalks and curbs

- Its emphasis on industrial circulation patterns, as evidenced by: the treatment of the Chaudière Bridge as an intrusion, rather than as a civic engineering work; and, the abrupt intersections between roads, rail lines and building entrances

- The relationship between buildings, engineering works, and the falls, which demonstrate the critical role the falls played in the spatial organization of the area

- Views to the area from the north side of the Ottawa River near Ruisseau de la Brasserie, from Parliament Hill and from the Portage Bridge.

Built features:

- Over 30 industrial buildings, vestiges and engineering works dating from the 1840s onwards, of which a few are designated as Federal Heritage Buildings, illustrating the evolution of the area's industrial history, such as: two hydro-electric generating stations; the Thompson-Perkins Mill dating from the 1840s; and the Ottawa; the Bronson Office; the Booth Boiler Plant and Board Mill; the Wilson Carbide Mill on Victoria Island and the Ottawa Hydro Channel

- Vestiges of By's Union Bridge (1828), Keefer's suspension bridge (1844) and the first steel truss bridge (1889)

- Buildings still used for the lumber industry

Activities:

- Industrial uses that provide a living connection between the past and the present

- The use of Chaudière Bridge as a link between Ottawa and Gatineau

- Aboriginal presence on the eastern end of Victoria Island

6.3   *STATEMENT OF SIGNIFICANCE: THE MACKENZIE KING ESTATE CULTURAL LANDSCAPE*

Municipalities: Gatineau, QC

Administrative Type: NCC

Communities of Interest: NCC, City of Gatineau

Scale: small

Type: rural

Pattern: node

Categories: designed

MacKenzie King Estate, 1950. National Archives of Canada, C-084093.

Mackenzie King Estate, c. 2003. NCC.

Description of Place

The Mackenzie King Estate Cultural Landscape is centred on a 202-hectare property located at Kingsmere in Gatineau Park. It comprises three adjacent country retreats occupied by William Lyon Mackenzie King, Canada's tenth prime ministers, between 1903 and 1950. The three properties are: Kingswood, King's summer cottage residence from 1903; Moorside, King's country home after 1928; and The Farm, King's permanent residence in the last decade of his life. It is a designed landscape based on picturesque principles integrated into a native bucolic setting

of rugged hill country, a surrounding cottage community, mature woodlands, meandering paths, nature trails and water features. The features and the planned landscape provide a clear, legible framework distinguishable for the surrounding natural areas.

The Mackenzie King Estate illustrates: an important phase in the history of land conservation in Canada, due to way in which it expresses King's approach to combining nature, recreation and social patterns; an important phase in the history of Gatineau Park and the Capital, as the home of the political leader who championed major architectural and planning projects in the Capital; and the private and public lives of one of Canada's most important political leaders. The Estate is also one of the Canada's most elaborate and intact picturesque landscape schemes.

The values of the Mackenzie King Estate Cultural Landscape are connected to three principal cultural ideas. The first is William Lyon Mackenzie King's attachment to picturesque landscape traditions. The second is Capital place-making, through King's donation of the property to Canadians as a place near the Capital where they could enjoy a prototypical Canadian landscape. The third is Gatineau Park, as an early example of an area purposely protected for its cultural, symbolic and natural value.

The boundaries of the picturesque layer coincide with the boundaries of the Estate today. While the boundaries of the Capital layer now extend beyond the Estate, largely due to construction of large permanent homes near the Estate and across Kingsmere Lake in place of small cottages and modest country homes, the Estate itself is a critical element in making the layer legible and meaningful. The third layer, the role of Gatineau Park, extends to the current boundaries of the Park. While it is a layer in the Estate cultural landscape, it is best managed as part of the larger Gatineau Park Cultural Landscape to ensure that the value of the whole is protected, as well as the value of each of its constituent parts.

The Mackenzie King Estate Cultural Landscape encompasses the Estate under the custodianship of the NCC, approaches to it and views from it, including across Kingsmere Lake to private properties.

Cultural Landscape Value

The value of the MacKenzie King Estate lies in:

- Its expression of picturesque landscape tradition

- Its association with Canada's longest-serving prime minister, William Lyon Mackenzie King: as a national and international leader; who gave the Estate to Canada as a gift; and who championed major planning initiatives in the Capital

- Its association with the role that Gatineau Park has played in the evolution of the Capital

- The unbroken line between King's ideas, his papers and records, and the environment that he created.

The value of the MacKenzie King Estate also lies in its continuing contributions as:

- A place open to visitors, where they can enjoy grounds and buildings in an historic, peaceful setting, consistent with the goal of King's legacy.

Character-Defining Elements

Elements that contribute to the value of the MacKenzie King Estate Cultural Landscape are:

- Spatial relationships within and between grounds, buildings, circulation systems and adjoining woodlands, consistent with King's adherence with picturesque ideals

- Details of the composition, plantings, landscape accessories, fences, gates, ruins, roads and paths, associated with King and with his ideas about aesthetics and nature

- The sequence of views and viewsheds throughout the grounds, along the trails, and beyond, as well as the entrance road from Old Chelsea, with neighbouring cottages and a sense of cottage community, all part of the prototypical Canadian landscape that King strove to protect and celebrate

- The extensive archival records and supporting historic references, that create the unbroken line between King's ideas and the ways in which he expressed them in the landscape

- King's personal objects and artefacts collected during his life, displayed at Moorside.

6.4   STATEMENT   OF   SIGNIFICANCE: THE   PARLIAMENT/GOVERNANCE   CULTURAL LANDSCAPE

Municipalities: Ottawa, ON

Administrative Type: NCC-federal

Communities of Interest: NCC, PWGSC, Parliamentarians

Scale: small

Type: urban-picturesque

Pattern: node

Categories: evolved; associative

Parliament Hill, 1909. NGC, No. 31386.4.

Parliament Hill, 2000. Mourners waiting to pass by Trudeau's casket.

Description of Place

The Parliament/Governance Cultural Landscape is a place of decision-making and civic life, where parliamentarians work, debate and socialize, where Canadians can engage politicians through meetings and demonstrations, and where youth and voters can learn about the institutions that support our democracy. It is also a place where the history of Canadian justice, law, policy

and accomplishments is recorded and preserved; where democratic governance, respect for fundamental rights and the rule of law, and accommodation of difference is studied and applied; and where Canadian sacrifice and honour is honoured. In design terms, it extends and supports the dominant, picturesque landscape of Parliament Hill to related institutions.

The Parliament/Governance Cultural Landscape expresses the important distinctions in the roles played by parliament, the judiciary and government institutions in Canadian democracy. As such, it helps ensure the integrity of Parliament Hill, a cultural landscape that is the symbol of Canada's position as an independent nation with strong ties to British democratic traditions. The Parliament/Governance Cultural Landscape encompasses the Wellington Street section of Confederation Boulevard, as well as approaches to Parliament Hill from Elgin Street. Views within, to and from the Parliament/Governance Cultural Landscape represent Canada to Canadians and to the world.

The Parliament/Governance Cultural Landscape is an organizing principle in Ottawa's urban structure and the central idea around which the NCC and its predecessor, the Federal District Commission, were created. Its boundaries include the Parliament Precinct, prescribed by policy, as well as: Confederation Square, the Langevin Block, all buildings facing the Parliament Buildings, the Judiciary Precinct (Supreme Court of Canada, Justice Building and proposed Federal Court site), the Bank of Canada, the National Archives and Library, the Garden of the Provinces, and the Veteran's Memorial Buildings.

Over its history, three principal ideas are expressed in the area covered by the Parliament/Governance Cultural Landscape. The first is the landscape that emerged through military planning ideas. It covered the lands formerly known as Upper Town, Barracks Hill, the Ordnance Reserve and the Rideau Canal. The military layer was significant in protecting the property at the highest elevation, now covered by Parliament Hill, from encroachment by the British model town plan set out in a grid pattern on either side and in front of it. It also connected the Ordnance Reserve, what is now Major's Hill Park, to Barracks Hill, now Parliament Hill. The decision to keep this land in the public realm allowed the park to be designed as a scenic outlook towards Parliament Hill.

The second idea is commerce. Until the early 20th century the south side of Wellington Street was a continuous streetscape, largely comprised of banks, whose Second-Empire roofs created a silhouette that complemented, but did not compete with, the picturesque landscape of Parliament Hill. The commercial layer survives to the present day in the continuing adoption of the Second-Empire roof shape for all major government and non-government institutional buildings in the area.

The third, and most important, principal idea is parliamentary. With the choice of Ottawa as capital of Canada in 1864, Parliament Hill became the heart of a distinct, coherent, ordered landscape that is symbolic first and functional second. The symbolic parliamentary landscape is still centred on Parliament Hill. It includes views from across the canal and the river and the Sussex Drive route from Parliament Hill to Rideau Hall, as well as Confederation Square. The functional landscape is the Parliamentary Precinct that includes Parliament Hill west to Bank Street.

Today, the parliamentary idea is the dominant idea in the cultural landscape, and the one which sets its boundaries. The idea is unevenly expressed, however, across the cultural landscape, in part due to confusion about whether the edges of the landscape should purposely express the aesthetic ideals of the centre.

Cultural Landscape Value

The value of the Parliament/Governance Cultural Landscape lies in:

- The clarity with which its spatial organization, landscape design and architecture communicates the significance of Parliamentary democracy to the Canadian identity and distinguishes between related, but distinct, government institutions, especially Parliament, the judiciary and the bureaucracy

- Materials, themes and forms that create unity between the picturesque landscape of Parliament Hill and the buildings and landscapes of other parts of the cultural landscape

- The purposeful harmonization of natural qualities, especially the wilderness appearance of the escarpment, with built forms, including buildings, circulation patterns and framed views.

The value of the Parliament/Governance Cultural Landscape also lies in its continuing:

- Capacity to sustain and nourish the urban structure of the Capital

- Symbolic and functional connections to Parliament Hill

- Clear physical identity as the centre of Canada's parliamentary system, justice system and federal government

- Openness and accessibility to Canadians

- Role as a place where Canadians can celebrate the accomplishments of groups and individuals who have made significant contributions to Canada's democratic ideals.

Character-Defining Elements

Elements associated with NCC lands and activities that contribute to the value of the Parliament/Governance Cultural Landscape are:

- The majestic silhouette created by Gothic buildings rising above the forested escarpment, as seen from the north, west and east

- The hierarchy of its spatial organization, consistent with the ordering of the Parliament Hill buildings and landscape

- Its collective contributions to the picturesque aesthetic, as seen in the urban pattern on the north side of Wellington Street that presents a series of pavilions in the landscape

- The contributions that individual buildings, such as the Justice Building, the Supreme Court and the old Bank of Canada Building, make to continuing the picturesque vocabulary of Parliament Hill

- The landscape treatment of Confederation Boulevard, that has placed renewed emphasis on Capital place-making.

6.5 STATEMENT OF SIGNIFICANCE: THE QUEEN ELIZABETH DRIVEWAY CULTURAL LANDSCAPE

Municipalities: Ottawa, ON

Administrative Type: NCC

Communities of Interest: NCC, City of Ottawa, property owners on the western edge of the Driveway

Scale: small

Type: urban-picturesque

Pattern: pathway

Categories: designed

The Driveway, 1919. Archives of Ontario, I000390.

The Driveway looking north from the Bank Street Bridge, 2003.

Description of Place

The Queen Elizabeth Driveway is a principal organizing element in the urban design of Ottawa and is closely associated with Ottawa's Capital identity. In its original and current forms, it is also an important example of parkway urban design principles espoused by Frederick Law Olmsted and his followers at the turn of the 20th century. Its landscape design represents the contribution of several people, including: Robert Surtees and Alexander Stuart of the Ottawa Improvement Commission; William Saunders, Director of the Central Experimental Farm; Frederick Todd, a prominent landscape architect whose 1904 plan for the Ottawa Improvement Commission was gradually adopted as the Driveway was developed; and Herbert S. Holt, who recommended in 1915 that Todd's plan be implemented.

The values of the Queen Elizabeth Driveway Cultural Landscape are connected to two principal cultural ideas. The first is capital place-making. The second is urban beautification. The boundaries of the ideas coincide, strengthening the capacity of the landscape to express them and the NCC to manage them.

The key physical component of the Queen Elizabeth Driveway cultural landscape is a 5.6-km scenic parkway, paralleling the Rideau Canal between the National Arts Centre and the Preston Street. The Driveway originally extended from Sapper's Bridge (near Wellington Street) to the entrance gates of the Central Experimental Farm, via a causeway across Dow's Lake. While the section north of Laurier Street was effectively dismantled for vehicular traffic in the 1960s with the construction of the National Arts Centre, the entire length of the route covered by the original driveway is passable by pedestrians and cyclists. For this reason, it should be included within the cultural landscape boundaries.

Queen Elizabeth Driveway should also include its extension on AAFC land beyond Preston Street, through the Central Experimental Farm to the traffic circle. This section was developed after the causeway across Dow's Lake disappeared. The cultural landscape should also include all properties located immediately adjacent to the Driveway's current western edge, even though these places (with the exception of the Cartier Square Drill Hall) are not under the custodianship of the NCC or other federal bodies. Parkways were intended to be broad, park-like spaces containing a road connecting parks, or in the case of Ottawa, major federal institutions set within landscaped grounds. In so doing, the parkway served as an extension of its landscaped ends, not as the container for a road. In the 1910s and 20s, residences erected along the Driveway conformed to the picturesque aesthetic of the Driveway in terms of their scale, setbacks, plantings and style. The owners of these homes shared the ideals of the Ottawa Improvement Commission, which, at the time, was a largely civic enterprise. Without the compliance of residents in the scheme, the western edge of the Driveway would have greatly diminished the park-like design of the whole.

The Queen Elizabeth Driveway Cultural Landscape encompasses several NCC properties containing key character-defining elements. These include:

- NCC land on either side of the road, including Commissioner's Park and Brown's Inlet

- NCC land along the perimeter of Dow's Lake.

Cultural Landscape Value

The value of the Queen Elizabeth Driveway lies in its association with:

- The creation of Ottawa's Capital identity
- Parkway urban design principles as they evolved from the early- to the mid-20th century
- Ottawa urban beautification projects.
- The value of the Queen Elizabeth Driveway also lies in its continuing contributions to:
- Urban design in Ottawa
- Capital identity, including its use as the location of activities such as the Tulip Festival and Winterlude.

Character-Defining Elements

Elements associated with NCC lands and activities that contribute to the value of the Queen Elizabeth Driveway Cultural Landscape are:

- The overall spatial structure of the Driveway, consistent with parkway and picturesque ideals, including: broad, park-like spaces on either side of road; the purposeful curving of the road to replicate a more natural setting; and the sculpting of park spaces with mounds to create more dramatic settings for plantings and a more lively drive

- Pre-1950 detailing of hard landscape features, such as iron railings and concrete curbs, stairs, stone wallsk and paths, that illustrate the extent to which the Driveway represents a formally planned, carefully executed landscape to be appreciated in person or through photographs

- The comfort station and tool house constructed in Central Park in 1924, illustrating the cohesiveness of the Driveway's aesthetic goals over time

- The Pretoria and O'Connor street bridges, with their rustic, arts-and-craft styling that brought the gardenesque treatment from the earliest period of the Driveway closer to contemporary tastes of the period

- Commissioner's Park, which plays an important role in completing the parkway's original design intentions

- Tulip beds along the Driveway, and especially within Commissioner's Park, that have been part of the Driveway's appeal for over 50 years

- All surviving planting schemes and garden beds associated with Saunders and Macoun, that illustrate the way in which continuity between the Capital's major institutions was expressed through landscape treatments.

6.6   STATEMENT OF SIGNIFICANCE: ROCKCLIFFE PARK CULTURAL LANDSCAPE

NCC Sectors: Core Area

Municipalities: Ottawa, ON

Administrative Type: NCC

Communities of Interest: NCC, City of Ottawa Scale: small

Type: urban picturesque

Pattern: urban park

Categories: designed

The Rockcliffe Pavilion, built 1917. NCC.

Description of Place

Rockcliffe Park consists of 33 hectares of forested, open-sloped terrain on a limestone escarpment above the Ottawa River. In the historical period, it has been: part of the Mackay Estate; a privately held picnic ground; a municipal park; and an OIC/NCC park. It contains, within its boundaries, sections of the Rockcliffe Parkway and recreational pathways, an historic picnic gazebo, scenic views across and along the Ottawa River, and important flora and fauna.

Two principal ideas inform the Rockcliffe Park Cultural Landscape. The first is an urban park in the picturesque landscape tradition, associated with the history of the site's use as a private estate, private park and municipal park. The second is Capital identity, as expressed by the NCC in managing and maintaining the landscape over time. The boundaries of the landscapes that emerge from these ideas coincide, capturing the ecological, Capital and urban park elements of the landscape. The Rockcliffe Park Cultural Landscape encompasses all of the land encompassed within the legal boundaries of the park and adjacent forested areas and views to the Ottawa River that help stimulate a sense of natural wonder.

Cultural Landscape Value

The value of Rockcliffe Park as a cultural landscape lies in its association with:

- The history of municipal improvement schemes in Victorian Canada

- The British picturesque landscape tradition

- Early efforts made by the Ottawa Improvement Commission to create a national identity layer on Ottawa's urban fabric

- The history of recreational parks in Canada.

The value of Rockcliffe Park also lies in its relationships with:

- Rideau Hall

- The Rockcliffe Parkway

- The Village of Rockcliffe Park district.

- The value of Rockcliffe Park also lies in its continuing contribution as:
- A distinct node along the NCC recreational pathway

- A distinct node along the NCC's Eastern Parkway

- A public place of recreation and enjoyment

- A public place for the enjoyment of Ottawa River vistas.

Character-Defining Elements

Elements that contribute to the value of the Rockcliffe Park Cultural Landscape are:

- The picturesque composition of the landscape, including its sinuous circulation system and the distribution of plantings to frame views and create a series of open areas

- Views from the park west towards Parliament Hill and north across the Ottawa River, reflecting the way in which the park was intended to reinforce Ottawa's Capital identity

- The Rockcliffe Pavilion, constructed in 1917 by the Ottawa Improvement Commission in the Arts-and-Crafts style, that illustrates the modernization of the Capital landscape aesthetic from the earlier rustic gardenesque style.

ENDNOTES

[i] The protection of the landscapes of national value in the Capital, through cooperation with all levels of government, the community and the private sector, is identified as a goal in the National Capital Commission's *Plan for Canada's Capital* (1999), p. 48.

[ii] The Coast Information Team in British Columbia, as one useful example, consists of a partnership between governmental groups, local communities, First Nations, and representatives of industrial interests and environmental groups. The Team is conducting spatial analyses to identify priority areas for preserving cultural and social values, including spiritual, communal, material, recreational, artistic and symbolic values. These are referred to as 'cultural spatial analyses' and the associated research results and areas of value are mapped as a management tool. http://srmwww.gov.bc.ca/rmd/coaststrategy/

[iii] Susan Buggey, "An Approach to Aboriginal Cultural Landscapes," for Parks Canada, 1999. www.pc.gc.ca/docs/r/pca-acl/index_e.asp.
[iv] UNESCO/ICOMOS Expert Group, *World Heritage Convention Operation Guidelines*, February 1995.

[v] Some of the categories used by other jurisdictions are not easily applicable to NCC lands. For example, the European inventory of large rural landscapes uses a geophysical categorization scheme. These operate at too large a scale for NCC use. A similar problem exists with the categories developed by the International Union for the Conservation of Nature (IUCN) for protected areas. They divide cultural landscapes by 1) physical factors: geology, landform, drainage, soils 2) natural factors: ecosystems, species; 3) human use factors: farming systems, forestry, settlements, transport systems; and 4) cultural factors: aesthetic value, historical and artistic associations. The NCC portfolio is not extensive enough to have multiple examples of all these various factors. This list of characteristics has been extended by the US National Park Service to include: 5) views; 6) sounds; 7) sky; and 8) spiritual value. These are more easily related to NCC lands, but do not work in isolation.

[vi] A good example of a values-based approach to heritage planning is the draft *Charte du patrimoine gatinois* (2000) developed by heritage practitioners in Gatineau. It sees its objective as creating a synergy between past, present and future. A key principle is active public participation in the identification of cultural values.

[vii] The City of Ottawa's Official Plan defines cultural heritage landscapes as "discrete aggregations of features on the land, created and left by people, that provide the contextual and spatial information necessary to preserve and interpret the understanding of important historical settings and changes to past patterns of land use. Examples include a burial ground, historical garden or larger landscape reflecting human intervention." City of Ottawa, *Heritage Plan for the City of Ottawa*, 2003.

[viii] This report documents the ways in which information about the history, design and current function of a cultural landscape are used within a public consultation process to establish boundaries and management principles. See: http://www.mcc.gouv.qc.ca/mont-royal-english.htm

[ix] United States. National Park Service. *A Guide to Cultural Landscape Reports: Landscape Lines* Washington: US Department of the Interior, National Park Service, 1998. And United States. National Park Service Conservation Study Institute. *A Handbook for Managers of Cultural*

Landscapes with Natural Resource Values.
http://www.nps.gov/csi/csihandbook/bibliography.htm.

[x] The Burra Charter was written by Australian heritage professionals as a national guide to the implementation of ICOMOS principles. It sets a standard of practice for those who provide advice, make decisions about, or undertake works to places of cultural significance, including owners, managers and custodians. http://www.icomos.org/australia/burra.html

[xi] National Capital Act, R.S. 1985, c. N-4, ss. 10, 11, 12, 12.2.

[xii] du Toit, Allsopp, Hillier, 1987, *The Parliamentary Precinct Area Urban Design Guidelines and Demonstration Plan for Long Range Development. Prepared for the NCC and PWGSC.*

[xiii] See: Chaney, Cregory P., Robert C. Betts and Dee Longenbaugh. *Physical and Cultural Landscapes of Sitka National Historical Park, Sitka, Alaska.* Douglas: Vanguard Research. 1995.

EVOLUTION OF TERMS:

1.1 ART AND REPRESENTATION

1.1.1 The word *landscape* comes into use in the 17th century, as a word to describe a new genre of paintings – paintings of natural scenery, rather than of people and events.

1603 – Sylvester du Bartas
"The cunning Painter … limning a Landscape, various, rich, and rare."

1683 – Dryden
"Let this part of the landschape be cast into shadows that the heightening of the other may appear more beautiful."

1.1.2 The word expands to denote not only the paintings, but the scenes being depicted in the paintings.

1742 – Young
"Sumptuous Cities gild our Landscape with their glittering Spires."

1.1.3 The idea of representation is inherent in the word, right from the beginning – the interplay between the object and the subject, the issue of ways of seeing.

1600 – A. Gibson
"As in a curious Lantschape, oft we see Nature so follow'd, we think it is She."

1704 – Addison
"To compare the Natural Face of the Country with the Landskips that the Poets have given us of it."

1.1.4 In the 18th and 19th centuries, the distinction between object and subject – between the scenery itself and the painting of the scenery – is further blurred in the development of the English landscape garden. The *Oxford English Dictionary* defines landscape gardening as "the art of laying out grounds so as to produce the effect of natural scenery." Humphrey Repton's 1805 publication is titled *Observations on the Theory and Practice of Landscape Gardening*. Nature is transformed into a painting of itself – thus the use of the word picturesque denotes this style.

1.1.5 In the 20th century, the word becomes associated primarily with scenery itself, and less and less with representation. There is still reference in art historical terms to the *landscapes* of Turner, or Constable, but these are more often termed *landscape paintings* and the word *landscape* refers to the physical thing itself.

1.2 GEOGRAPHY AND MAPPING

1.2.1 The physical reality of landscape was further emphasized by geographers. They began to see it as an object for scientific study and to stress relationships and correlations between physical conditions and human activities. A pioneer in this work was the French geographer Paul Vidal de la Blache who spoke of *pays* and *genre de vie* in analyzing landscape differences. A near-contemporary, the American geographer Carl Sauer, used the term *cultural landscapes* in *The Morphology of Landscape* in 1926. Another early geographical work was Ewald Banse's exploration of *landschaft* in his 1924 book *Die seele der geographie*.

1.2.2 In 1951, the American J.B. Jackson started the magazine *Landscape* and remained its editor for many years. His editorials in that magazine are considered by many to have been the seminal works in establishing a contemporary view of landscape in North America. His statement of purpose in the first issue stated: Wherever we go, whatever the nature of our work, we adorn the face of the earth with a living design which changes and is eventually replaced by that of a future generation. How can one tire of looking at this variety, or of marvelling at the forces within man and nature that brought it about? A rich and beautiful book is always open before us. We have but to learn to read it.

1.2.3 This view of landscape as not just a single scene but as the patterns of a whole region became the focus of historical and cultural geographers throughout the second half of the 20th century. They were interested in recording and analyzing the inhabited landscapes of different countries, different cultural groups, different time periods.

Typical is W.G. Hoskins pioneering work on the English countryside, *The Making of the English Landscape* (1955).

1.2.4 This geographical view of landscape often had a rural focus. J.B. Jackson in his original manifesto (1951) had noted: The city is an essential part of this shifting and growing design, but only a part of it. Beyond the last street light, out where the familiar asphalt ends, a whole country waits to be discovered: villages, farmsteads, and highways, half-hidden valleys of irrigated gardens, and wide landscapes reaching to the horizon.

In French, the word *paysage* continues to have a rural connotation, more in keeping with the English word *countryside*, to which it is related.

1.2.5 The study of landscape by geographers has also been recognized as having a strong vernacular focus. The Vernacular Architecture Forum, started by geographers and folklorists in 1980, moved away from the architectural historians' focus on individual structures to the study of architecture as landscape markers. Geographer D.W. Meinig points to the central role of the vernacular in the landscape studies stimulated by J.B. Jackson's work.

1.2.6 Mapping of landscapes has been a central focus of geographical study of the land.

1.3 PLANNING AND HERITAGE CONSERVATION

1.3.1 In the last quarter of the 20th century, landscapes became a concern of both planners and heritage conservation professionals. This was part of a shift in focus from individual buildings and sites to the more complex interrelationships evident across larger areas.

1.3.2 The initial interest in landscape conservation reflected the rural connotations of the word *landscape*. Robert Melnick's influential 1984 study entitled *Cultural Landscapes: Rural Historic Districts in the National Park System* was the first significant heritage publication to address landscapes as a conservation category. The same year, France proposed three rural landscapes for designation by the United Nations Educational, Scientific and Cultural Organization (UNESCO) as World Heritage Sites. A few years later, the English Countryside Commission proposed the Lake District as another potential World Heritage Site. Planners were beginning to move beyond heritage planning in an urban setting to heritage planning in rural areas.

1.3.3 The interest in landscapes also grew out of an existing commitment to the identification and protection of historic gardens and sites, through groups such as the International Scientific Committee on Historic Gardens that is part of the International Council on Monuments and Sites (ICOMOS). Landscapes were both an extension and transformation of the ideas of the *historic garden* as identified in the Florence Charter on Historic Gardens of 1982. The Alliance for Historic Landscape Preservation was created by North American conservation professionals in the 1980s.

1.3.4 For heritage professionals at the international level, the interest in landscape conservation came from both natural heritage and cultural heritage perspectives. The World Conservation Union (IUCN), the preeminent international advisory group on natural heritage, began to identify *protected landscapes or seascapes of cultural, aesthetic and ecological value*. ICOMOS, the preeminent international advisory group on cultural heritage, began to identify heritage landscapes and sites of historical, archaeological, artistic, scientific, social and technical interest. Both groups recognized that their interests were beginning to overlap.

1.3.5 The French and English requests for designating landscapes as World Heritage sites exposed weaknesses in the separation of natural and cultural heritage in the designation process. Because of the legal and financial implications of UNESCO designation, terminology became an important issue. The ICOMOS Landscapes Working Group, at its critical meeting in 1992 in France, adopted the term *cultural landscape* or *paysage culturel* to describe those "combined works of nature and of man" that are illustrative of the evolution of human society and settlement over time.

1.3.6 The World Heritage Committee developed three further categories of Cultural Landscape:
1. Designed Cultural Landscapes, often gardens or parks that are the work of a single designer or period, and that have clear aesthetic intent;
2. Evolved Cultural Landscapes, which are the result of a gradual adaptation of a community to an environment, often through many generations, and that may be continuing (if still active) or relict (if no longer inhabited or active);
3. Associative Cultural Landscapes, which have powerful religious, artistic or cultural associations and which may have little material culture evidence.

These categories began to shape the consideration of landscape nominations to UNESCO from member countries around the world, and to inform approaches to landscape conservation.

1.3.7 Other heritage jurisdictions began to reflect the cultural landscape terminology of UNESCO in their own definition of terms. The U.S. Parks Service now uses *cultural landscapes* as the overall term to represent historic sites, historic designed landscapes, historic vernacular landscapes, and ethnographic landscapes. These last three terms roughly correspond to the *designed*, *evolved*, and *associative* landscapes of the World Heritage Committee. *Historic landscape*, however, is still the predominant usage in the U.S. for landscapes of heritage value. The overall cultural landscape program is within the Historic Landscape Initiative of the U.S. Parks Service, and they have recently initiated a Historic American Landscapes Survey to parallel the much older Historic American Buildings Survey and the Historic American Engineering Record.

1.3.8 In England, the term *cultural landscape* is used by English Heritage and ICOMOS U.K., but the term *countryside* still carries strong connotations for those involved in rural landscape preservation. Similarly, in Quebec, the term *paysage* carries strong connotations even without the adjective *culturel*; for some, the term *paysage* by itself denotes value. As stated in the preamble of *La Charte du paysage québécois*, produced by le Conseil du paysage québécois, "Le territoire...devient paysage lorsque des individus et des collectivités lui accordent une valeur paysagère."

1.3.9 Aboriginal communities in different countries have increasingly used the concept of cultural landscapes to denote the overlap of natural and cultural heritage that is intrinsic to their worldview. Some countries such as Canada have used the term *aboriginal cultural landscapes* to denote these landscapes (see Susan Buggey's *An Approach to Aboriginal Cultural Landscapes,* 1999). The term also been included in the Associative Cultural Landscape category of UNESCO and the Ethnographic Landscape category of the U.S. Parks Service. However, the term *cultural landscape* is increasingly used by itself to denote these landscapes, as is the case in both Canada and Australia.

1.4 POSTMODERNISM AND THE RETURN OF REPRESENTATION

1.4.1 In the last ten years, the notion of landscape as both an objective and a subjective reality has once again become a central concern of both theoreticians and practitioners.

1.4.2 This reevaluation of landscape has cut across the many disciplines that have had an interest in the subject, including history, geography, and conservation, and has included contributions from philosophy, sociology, and political science.

1.4.3 Part of this reevaluation of landscape has been an interest in multiple layers of meaning. The intangible values of landscape were recognized in the Associative Landscape category of UNESCO, but this recent move has considered all landscapes to have associative value that are key to their understanding. Among the important earlier works in this development were Kevin Lynch's *The Image of the City* (1960); Yi-Fu Tuan's *Topophilia* (1974); D.W. Meinig's *The Interpretation of Ordinary Landscapes* (1979); Henri Lefebvre's *The Production of Space* (original French version, 1984; first English translation, 1991); and Denis Cosgrove's *Social Formation and Symbolic Landscape* (1984) and *The Iconography of Landscape* (1988). There are also debts to the writing of Michel Foucault, Jean Baudrillard, and other intellectuals examining the relationship of subject and object, sign and signification, mental and physical

geographies. The impact of this theoretical work has been to put landscape back into the role of being both a reality in itself and a representation of reality.

Multiple readings of landscape lead to fluidity in the definition of the term landscape itself. As suggested by Yves Luginbuhl in 1994: « Le paysage ne recouvre pas une seule signification ni une seule manière de le saisir. De multiples manières de le voir et de le décrire ont été utilisées, depuis celles des peintres, des écrivains, des photographes, des praticiens de l'aménagement à celles des scientifiques, il reste difficile de s'entendre sur une définition unique. »

Multiple readings not only resist definition; they can lead to ideas of contested terrains and notions of territoriality, as discussed for example in relation to aboriginal land claims in Jean Manore's (1998) "Wilderness and Territoriality".

1.4.5 The intangible and associative quality of landscape leads to emphasis on symbolism, commemoration, and memory. The encyclopaedic three-volume work *Les Lieux de mémoire* edited by Pierre Nora, released over the period 1984-1992, deals specifically with sites of memory, in the very broadest terms. In fact, in his introductory essay, Nora says that *Lieux de mémoire* exist because there are no longer any *milieux de mémoire,* settings in which memory is a real part of everyday experience." Some theorists would claim that it is the *milieux de mémoire* that are the true cultural landscapes of France, and that are still open to multiple readings as continuing rather than relict landscapes. *Lieux de mémoire* are the 'commemorative landscapes' that become the increasingly static, relict landscapes discussed by authors such as James Young in *The Texture of Memory* (1993) or John R. Gillis in *Commemorations: The Politics of National Identity* (1994).

1.4.6 As landscapes become places of commemoration, their heritage value itself transforms their intrinsic character and role. This transformation is addressed by geographers such as J. E. Tunbridge and G. J. Ashworth in *Dissonant Heritage* (1996) and David Lowenthal in *The Past is a Foreign Country* (1985) and *Possessed by the Past: The Heritage Crusade and the Spoils of History* (1996).

1.4.7 At a practical level, conservation of landscapes in this postmodern context requires an increasingly ecological approach. This is an ecology that not only embraces cultural as well as natural systems, but that also puts the physical landscape within a larger cultural, social, economic and political landscape. Drawing from early sources such as Gregory Bateson's *Steps to an Ecology of Mind* (1972) and Paul and Anne Ehrlich's *Human Ecology: Problems and Solutions* (1973), this approach has become part of issues such as the possibility of development and the relationship between ecological integrity and commemorative integrity. Strategic and project-based environmental assessments address both the cultural and natural health of landscapes subject to new initiatives.

Cultural landscapes, as vehicles for cultural identity and social well-being, require more broad-based involvement in conservation decisions than individual sites. The Australians have taken a lead role in making social value an integral part of cultural landscape understanding and intervention, transforming the more traditional Eurocentric emphasis on historical and architectural value. As early as the 1992 discussions at UNESCO, the Australians had suggested that a focus on cultural landscapes would transform the heritage conservation field from a top-down to a bottom-up approach, because of the essentially vernacular reality of landscapes and the

fact that their values could only be understood by their inhabitants. In a similar way, the recently adopted European Landscape Convention (2000) says: "Official landscape activities can no longer be allowed to be an exclusive field of study or action monopolised by specialist scientific and technical bodies. Landscape is the concern of all and lends itself to democratic treatment, particularly at the local and regional level."

The Rome Centre (ICCROM) provides courses in cultural landscape conservation under their program for Integrated Approaches to Urban and Rural Conservation, with this emphasis on integration reflecting an ecological bias.

1.4.8 Postmodern understandings of landscape have allowed the terms *landscape* and *cultural landscape* to be applied equally well to urban as well as rural landscapes, and to landscapes at many different scales. Dolores Hayden has been a pioneer in the application of cultural landscape theory to urban contexts, and she traces her influences directly to theorists such as Lefebvre and Lynch who understood the political and cognitive dimensions of landscape.

1.4.9 An examination of mapping theory in relation to landscapes becomes an important aspect of reassessing questions of reality and representation in a postmodern context. A number of recent books such as Brian Jarvis' *Postmodern Cartographies* (1998) have examined traditions of both literal and figurative mapping within the geographical tradition.

1.4.10 Questions of authenticity and integrity also get reexamined in a postmodern context. The traditional eurocentric emphasis on a physical or material basis for judging authenticity was challenged by the international conservation community at the same time that cultural landscape theory was being developed. The critical UNESCO meeting in 1992 on cultural landscapes recommended that structures be required to meet the existing Test of Authenticity with regard to design, materials, workmanship or setting, while cultural landscapes should instead be required to have the potential to maintain their integrity. This idea of evolutionary integrity reflected an appreciation for the dynamic rather than static quality of cultural landscapes, a quality sustained by the same living traditions that had shaped the landscapes to begin with. Within a few years, the ICOMOS Nara Conference on Authenticity (1994) had fundamentally altered the Test of Authenticity to reflect what the conference organizers called a move from a eurocentric approach to a postmodern position characterized by recognition of cultural diversity and relativism. It adopted the following approach to judgements of authenticity: "Depending on the nature of the cultural heritage, its cultural context, and its evolution through time, authenticity judgements may be linked to...form and design, materials and substance, use and function, traditions and techniques, location and setting, and spirit and feeling, and other internal and external factors."

This definition, much broader in scope, recognizes the spirit of place and other intangible qualities that could contribute as much to the meaning of place as the material and substance of its physical elements.

1.5 FUTURE PROSPECTS

1.5.1 *Landscape* is still a term with multiple meanings and connotations. The term *cultural landscape* has become widely used in the last few years, across many disciplines, partly because the adjective *cultural* conveys the idea of the cultural reading and representation of physical place. However, the terms *landscape* in English and *paysage* in French may yet be considered rich enough words in their own right.

1.5.2 Whether the term *cultural* implies a landscape with heritage value to a particular culture is unclear. The term *landscape* itself has a variety of connotations.

1.5.3 Whether several cultural landscapes can coexist in the same place, or whether a place is a single cultural landscape with multiple readings is unclear. In the modifications to the World Heritage criteria in 1992, criteria (v) was changed from "be an outstanding examples of traditional human settlement or land use which is representative of a culture..." to "..representative of a culture *or cultures*." The plural form was added to emphasize the existence at times of multilayered landscapes where several cultures are superimposed. However, this comment does not in fact address the question of whether these various layers would be contained within the same boundaries or have different boundaries.

1.5.4 The role of ritual in the cognitive mapping and social dynamics of cultural landscapes is only beginning to be addressed. J.B. Jackson mentions the interplay of ritual and place in his last book *Sense of Place, Sense of Time* (1994). The topic has also been looked at in relation to aboriginal landscapes, but not in a systematic way.

1.5.5 Cultural landscape theory as a tool for integrating heritage concerns into larger planning exercises has not been examined in any detail. There is beginning to be a body of case studies to consider the relevance and success of such an approach.

DEFINITIONS OF RELATED TERMS:

Term	Definition	Authority/Author
Adaptation	*Adaptation* means modifying a *place* to suit the existing *use* or a proposed use.	Article 1.09, Australia ICOMOS Charter for the Conservation of Places of Cultural Significance (The Burra Charter) (1979, 1981, 1988, 1999)
Archaeological Heritage	*Archaeological heritage* is that part of the material heritage in respect of which archaeological methods provide primary information. It comprises all vestiges of human existence and consists of places relating to all manifestations of human activity, abandoned structures, and remains of all kinds (including subterranean and underwater sites), together with all the portable cultural material associated with them.	ICOMOS Charter for the Protection and Management of Archaeological Heritage (1990)
Associations	*Associations* mean the special connections that exist between people and a *place*. [*Associations* may include social or spiritual values and cultural responsibilities for a place.]	Article 1.15, Australia ICOMOS Charter for the Conservation of Places of Cultural Significance (The Burra Charter) (1979, 1981, 1988, 1999)
Associative Cultural Landscape	The inclusion of such landscapes on the World Heritage List is justifiable by virtue of the powerful religious, artistic or cultural associations of the natural element, rather than material cultural evidence, which may be insignificant or even absent.	UNESCO/ICOMOS World Heritage Committee, Guidelines for the Implementation of the World Heritage Convention
Clearly Defined Landscape	A landscape designed and created intentionally by man. This embraces garden and parkland landscapes constructed for aesthetic reasons which are often (but not always) associated with religious or other monumental buildings and ensembles.	UNESCO/ICOMOS World Heritage Committee, Guidelines for the Implementation of the World Heritage Convention
Compatible Use	*Compatible use* means a *use* which respects the *cultural significance* of a *place*. Such a use involves no, or minimal, impact on cultural significance.	Article 1.1, Australia ICOMOS Charter for the Conservation of Places of Cultural Significance (The Burra Charter) (1979, 1981, 1988, 1999)

Term	Definition	Authority/Author
Conservation	*Conservation* means all the processes of looking after a *place* so as to retain its *cultural significance*.	Article 1.4, Australia ICOMOS Charter for the Conservation of Places of Cultural Significance (The Burra Charter) (1979, 1981, 1988, 1999)
Continuing Landscape	Subcategory of *organically evolved landscape*. A landscape which retains an active social role in contemporary society closely associated with the traditional way of life, and in which the evolutionary process is still in progress. At the same time, it exhibits significant material evidence of its evolution over time.	UNESCO/ICOMOS World Heritage Committee, Guidelines for the Implementation of the World Heritage Convention
Cultural Heritage	*Monuments:* architectural works, works of monumental sculpture and painting, elements or structures of an archaeological nature, inscriptions, cave dwellings and combinations of features, which are of outstanding universal value from the point of view of history, art or science; and *Groups of Buildings:* groups of separate or connected buildings which, because of their architecture, their homogeneity or their place in the landscape, are of outstanding universal value from the point of view of history, art or science; and *Sites:* works of man or the combined works of nature and man, and areas including archaeological sites which are of outstanding universal value from the historical, aesthetic, ethnological or anthropological point of view.	Article 1, UNESCO Convention Concerning the Protection of the World Cultural and Natural Heritage (1972)
Cultural Heritage Value	Possessing historical, archaeological, architectural, technological, aesthetic, scientific, spiritual, social, traditional or other special cultural significance, associated with human activity.	Charter for the Conservation of Places of Cultural Heritage Value (ICOMOS New Zealand, 1992)

Term	Definition	Authority/Author
Cultural Landscape	In the broadest sense, a *cultural landscape* is an expression of human adaptation and use of natural resources and is often reflected in the division and organization of a property, the systems of circulation that allow movement through a landscape, the types of structures we build, the types of use that influence texture and colour in a landscape, and the purposeful planting of trees and shrubs.	U.S. Definition (U.S. Cultural Resource Management Guidelines)
Cultural Landscape	Geographical terrains which exhibit characteristics of or which represent the values of a society as a result of human interation with the environment.	"Cultural Landscapes," draft working document, Architectural History Branch, National Historic Sites Directorate, Canadian Parks Service, November 1991.
Cultural Landscape	Any geographical area that has been modified, influenced, or given special cultural meaning by people.	Parks Canada, Guiding Principles and Operational Policies (1994)
Cultural Landscape	A spatial system of activity that is perceived by human beings as a unit and results from man's interaction with what is to be found in his natural environment.	Austrian Ministry for Science, Research and Art, *Research Initiative Cultural Landscapes* (1995)
Cultural Landscape	A geographic area (including both cultural and natural resources and the wildlife or domestic animals therein), associated with a historic event, activity, or person or exhibiting other cultural or aesthetic values.	U.S. Secretary of the Interior, Guidelines for the Treatment of Cultural Landscapes
Cultural Landscape	Any landscape that people have created, used, modified or protected - from historic gardens and urban parks to conservation reserves, from neighbourhood streetscapes to working farms and forests. We use "cultural landscape" to mean a way of seeing landscapes that emphasizes the interaction between human beings and nature over time.	Institute for Cultural Landscape Studies, Harvard University

Term	Definition	Authority/Author
Cultural Landscapes	Geographical terrains which exhibit characteristics of or which represent the values of a society as a result of human interaction with the environment.	Canadian Parks Service (Proposed Canadian Definition, 1993)
Cultural Landscapes	*Cultural landscapes* represent the "combined works of nature and of man" designated in Article 1 of the Convention. They are illustrative of the evolution of human society and settlement over time, under the influence of the physical constraints and/or opportunities presented by their natural environment and of successive social, economic and cultural forces, both external and internal. They should be selected on the basis both of their outstanding universal value and of their representativity in terms of a clearly defined geo-cultural region and also for their capacity to illustrate the essential and distinct elements of such regions.	UNESCO/ICOMOS definition (Report of the Expert Group on Cultural Landscapes, October 1992)
Cultural Landscapes	*Cultural landscapes* emphasize the interactive nature of human activity with the environment in the creation of *cultural landscapes.*	"Cultural Landscapes," draft working document, Architectural History Branch, National Historic Sites Directorate, Canadian Parks Service, November 1991.
Cultural Landscapes	Represent the "combined works of nature and of man"	UNESCO/ICOMOS World Heritage Committee, Guidelines for the Implementation of the World Heritage Convention

Term	Definition	Authority/Author
Cultural Properties	Criteria: (i) represents a unique artistic achievement, a masterpiece of the creative genius; or (ii) have exerted great influence, over a span of time or within a cultural area of the world, on developments in architecture, monumental arts, town-planning or landscape design; or (iii) bear a unique or at least exceptional testimony to a civilisation or cultural tradition which has disappeared; or (iv) be an outstanding example of traditional human settlement or land use which is representative of a culture (or cultures), especially when it has become vulnerable under the impact of irreversible change; or (vi) be directly and tangibly associated with events or living traditions, with ideas, or with beliefs, with artistic and literary works of outstanding universal significance (the committee considers that this criterion should justify inclusion on the List only in exceptional circumstances or in conjunction with other criteria); (para 24(b)): (i) meet the test of authenticity in design, material, workmanship or setting and in the case of cultural landscapes their distinctive character and components; (ii) have adequate legal and/or traditional protection and management mechanisms to ensure the conservation of the nominated cultural propoerty or cultural landscapes.	Para. 24(a), UNESCO/ICOMOS World Heritage Committee, Expert Group on Cultural Landscapes, (1992)
Cultural Significance	*Cultural significance* means aesthetic, historic, scientific, social or spiritual value for past, present or future generations. [The term *cultural significance* is synonymous with heritage significance and cultural heritage value.] *Cultural significance* is embodied in the place itself, its fabric, setting, use, associations, meanings, records, related places and related objects. [*Cultural significance* may change as a result of the continuing history of the place.] Places may have a range of values for different individuals or groups. [Understanding of *cultural significance* may change as a result of new information.]	Article 1.02, Australia ICOMOS Charter for the Conservation of Places of Cultural Significance (The Burra Charter) (1979, 1981, 1988, 1999.)

Term	Definition	Authority/Author
Designed Historic Landscape	A landscape that has significance as a design or work of art; was consciously designed and laid out by a master gardener, landscape architect, architect, or horticulturalist to a design principle, or an owner or other amateur using a recognized style or tradition in response or reaction to a recognized style or tradition; has a historical association with a significant person, trend, event, etc. in landscape gardening or landscape architecture; or a significant relationship to the theory or practice of landscape architecture	U.S. National Register
Designed Landscape	Landscapes which have been created and designed intentionally, such as gardens or parks.	UNESCO/ICOMOS World Heritage Committee
Émergence paysagère	Un processus traduisant une reconnaisance suffisamment forte du caractère significatif des champs visuels du territoire pour générer des investissements individuels ou collectifs.	Domon, Gérald et al. Évolution du territoire laurentidien, 23.
Ethnographic Landscapes	*Ethnographic landscapes* are typically characterized by their use by contemporary ethnic groups for subsistence hunting and gathering, religious or sacred ceremonies, and other traditional activities. The expansive Alaska parklands include *ethnographic landscapes* where residents hunt, fish, trap and gather, and where features are imbued with spiritual or mythological meanings. Martin Luther King, Jr. National Historic Site is located amid homes, businesses and other features reflecting Afro-American urban lifestyles and values.	U.S. Typology (U.S. Cultural Resource Management Guidelines)
Fabric	*Fabric* means all the physical material of the place including components, fixtures, contents, and objects. *[Fabric* includes building interiors and sub-surface remains, as well as excavated material. *Fabric* may define spaces and these may be important elements of the significance of the place.]	Article 1.03, Australia ICOMOS Charter for the Conservation of Places of Cultural Significance (The Burra Charter) (1979, 1981, 1988, 1999)

Term	Definition	Authority/Author
Hard landscape features	Archaeological or historic monuments.	Timothy Darvill "Introduction to the Work of the Group of Experts" as cited in "Developments in Europe", *ICOMOS Landscapes Working Group Newsletter*, August 1992
Heritage	The combined creations and products of nature and man, in their entirety, that make up the environment in which we live in space and time.	ICOMOS Canada, Charter for the Preservation of Quebec's Heritage (Deschambault Declaration) (1982)
Heritage Landscape and Sites	Firstly, heritage landscape and sites correspond to certain values which society attributes to them at different levels, whether international, national or local by virtue of the features which they have acquired through the agency of a human group; Secondly, heritage landscapes and sites are regarded as entities which comply with the aesthetic criteria of society by virtue of the artistic or literary representations that they have inspired or of historic events that have taken place there.	Yves Luginbuhl, "Reflections on the Definition, Identification and Enhancement of Heritage Landscape and Sites," as cited in "Developments in Europe", *ICOMOS Landscapes Working Group Newsletter*, August 1992
Heritage Landscape Site	The combined works of man and nature, being areas which are partially built upon and sufficiently distinctive and homogeneous to be topographically definable and are of conspicuous historical, archaeological, artistic, scientific, social or technical interest.	Article 1.3, The Granada Convention
Heritage Landscape Site	A topographically defined area of countryside and/or townscape which by virtue of the features and characteristics that it has acquired through human agency, the artistic or literary representations that have been inspired there, or the historic events that have taken place there, can be regarded as being of exceptional architectural, historical, archaeological, environmental, cultural, scientific, social or technical importance.	Timothy Darvill "Introduction to the Work of the Group of Experts" as cited in "Developments in Europe", *ICOMOS Landscapes Working Group Newsletter*, August 1992

Term	Definition	Authority/Author
Historic Designed Landscapes	Deliberate artistic creations reflecting recognized styles, such as the 12-acre Meridian Hill Park in Washington, D.C., with its French and Italian Renaissance garden features. *Designed landscapes* include those associated with important persons, trends, or events in the history of landscape architecture, such as Frederick Law Olmsted National Historic Site in Brookline, Massachusetts. Many parks contain landscapes and related features designed by National Parks Service landscape architects between 1916 and 1942, such as the Blue Ridge Parkway and the administrative complex at Bandelier National Monument. These illustrate the Service's own design philosophy, which emphasized using native materials and blending new development with the natural surroundings.	U.S. Typology (U.S. Cultural Resource Management Guidelines)
Historic Garden	As a monument, the historic garden must be preserved in accordance with the spirit of the Venice Charter. However, since it is a living monument, its preservation must be governed by specific rules which are the subject of the present charter.	Article 3, Florence Charter on Historic Gardens (1982) (addendum to the Venice Charter).
Historic Garden	An historic garden is an architectural and horticultural composition of interest to the public from the historical or artistic point of view. As such, it is to be considered as a monument.	Article 1, Florence Charter on Historic Gardens (1982) (addendum to the Venice Charter).
Historic Garden	The historic garden is an architectural composition whose constituents are primarily vegetal and therefore living, which means that they are perishable and renewable. Thus its appearance reflects the perpetual balance between the cycle of the seasons, the growth and decay of nature and the desire of the artist and craftsman to keep it permanently unchanged.	Article 2, *Florence Charter on Historic Gardens* (1982) (addendum to the Venice Charter).

Term	Definition	Authority/Author
Historic Garden	The architectural composition of the historic garden includes: Its plan and its topography. Its vegetation, including its species, proportions, colour schemes, spacing and respective heights. Its structural and decorative features. Its water, running or still, reflecting the sky.	Article 4, *Florence Charter on Historic Gardens (*1982) (addendum to the Venice Charter).
Historic Garden	As the expression of the direct affinity between civilization and nature, and as a place of enjoyment suited to meditation or repose, the garden thus acquires the cosmic significance of an idealized image of the world, a "paradise" in the etymological sense of the term, and yet a testimony to a culture, a style, an age, and often to the originality of a creative artist.	Article 5, *Florence Charter on Historic Gardens* (1982) (addendum to the Venice Charter).
Historic Garden	The term, *"historic garden"*, is equally applicable to small gardens and to large parks, whether formal or "landscape".	Article 6, *Florence Charter on Historic Gardens* (1982) (addendum to the Venice Charter).
Historic Garden	Whether or not it is associated with a building in which case it is an inseparable complement, the historic garden cannot be isolated from its own particular environment, whether urban or rural, artificial or natural.	Article 7, *Florence Charter on Historic Gardens (*1982) (addendum to the Venice Charter).
Historic Garden	An historic site is a specific landscape associated with a memorable act, as, for example, a major historic event; a well-known myth; an epic combat; or the subject of a famous picture.	Article 8, *Florence Charter on Historic Gardens* (1982) (addendum to the Venice Charter).
Historic Garden	The preservation of historic gardens depends on their identification and listing. They require several kinds of action, namely maintenance, conservation and restoration. In certain cases, reconstruction may be recommended. The authenticity of an historic garden depends as much on the design and scale of its various parts as on its decorative features and on the choice of plant or inorganic materials adopted for each of its parts.	Article 9, *Florence Charter on Historic Gardens* (1982) (addendum to the Venice Charter).

Term	Definition	Authority/Author
Historic Monument	The concept of an historic monument embraces not only the single architectural work but also the urban or rural setting in which is found the evidence of a particular civilization, a significant development or an historic event. This applies not only to great works of art but also to more modest works of the past which have acquired cultural significance with the passing of time.	Article 1, *International Charter for the Conservation and Restoration of Monuments and Sites (The Venice Charter),* (Second International Congress of Architects and Technicians of Historic Monuments, Venice, 1964; 1965).
Historic Sites	*Historic sites* are significant for their associations with important events, activities and persons. Battlefields and presidential homes are prominent examples of this landscape category in the national parks system. At these areas, existing features and conditions are defined and interpreted primarily in terms of what happened there at particular times in the past.	U.S. Typology (U.S. Cultural Resource Management Guidelines)
Historic Vernacular Landscapes	Illustrate peoples' values and attitudes toward the land and reflect patterns of settlement over time. The 17,400 acre rural landscape of Ebey's Landing National Historical Reserve represents a continuum of land use spanning more than a century. It has been continually reshaped by its inhabitants, yet the historic mix of farm, forest, village and shoreline remains. Vernacular landscapes are also found in small suburban and urban parks.	U.S. Typology (U.S. Cultural Resource Management Guidelines)
Ideal landscape	An environment where permanence and change have struck a balance.	Jackson, John Brinckerhoff, Discovering the Vernacular Landscape, p. 148.
Interpretation	*Interpretation* means all the ways of presenting the *cultural significance* of a *place*. [Interpretation may be a combination of the treatment of the fabric (e.g. maintenance, restoration, reconstruction); the use of and activities at the place; and the use of introduced explanatory material.]	Article 1.17, Australia ICOMOS Charter for the Conservation of Places of Cultural Significance (The Burra Charter) (1979, 1981, 1988, 1999.)

Term	Definition	Authority/Author
Landscape	Landscape is not scenery, it is not a political unit; it is really no more than a collection, a system of man-made spaces on the surface of the earth. Whatever its shape or size it is *never* simply a natural space, a feature of natural environment; it is *always* artificial, always synthetic, always subject to sudden or unpredictable change.	Jackson, John Brinckerhoff, Discovering the Vernacular Landscape, p. 156.
Maintenance	*Maintenance* means the continuous protective care of the *fabric* and *setting* of a *place*, and is to be distinguished from repair. Repair involves *restoration* or *reconstruction*.	Article 1.05, Australia ICOMOS Charter for the Conservation of Places of Cultural Significance (The Burra Charter) (1979, 1981, 1988, 1999)
Meanings	*Meanings* denote what a *place* signifies, indicates, evokes or expresses. [*Meanings* generally relate to intangible aspects such as symbolic qualities and memories.]	Article 1.16, Australia ICOMOS Charter for the Conservation of Places of Cultural Significance (The Burra Charter) (1979, 1981, 1988, 1999)
Monument	It is a reminder of the past, it is a symbol of another community to which we belong: the community of those who have died. If the public square is a reminder of the present, the monument is reminder of promises made, or origins which we are inclined to forget.	Jackson, John Brinckerhoff, *Landscapes,* p. 158.
Natural Heritage	Natural features consisting of physical and biological formations or groups of such formations, which are of outstanding universal value from the aesthetic or scientific point of view; geological and physiographical formations and precisely delineated areas which constitute the habitat of threatened species of animals and plants of outstanding universal value from the point of view of science or conservation; natural sites or precisely delineated natural areas of outstanding universal value from the point of view of science, conservation or natural beauty.	Article 2, UNESCO Convention Concerning the Protection of the World Cultural and Natural Heritage (1972)

Term	Definition	Authority/Author
Organically Evolved Landscape	This results from an initial social, economic, administrative, and/or religious imperative and has developed its present form by association with, and in response to, its natural environment. Such landscapes reflect that process of evolution in their form and component features. They fall into two sub-categories: a relict (or fossil) landscape, and a continuing landscape.	UNESCO/ICOMOS World Heritage Committee, Guidelines for the Implementation of the World Heritage Convention
Overall Patterns	Large-scale relationships among major material components, predominant landforms, and other natural features	Ian Doull, "Commemoration of Rural Historic Districts": Historic Sites and Monuments Board of Canada Agenda Paper 1994-53, p. 879
Paysage	La paysage est en fait la qualification complexe d'un vécu signifiant de notre expérience, quotidienne ou occasionnelle, au lieu.	Domon, Gérald et al. Évolution du territoire laurentidien, (préface).
Paysage	Le paysage renvoie à deux entités indissociables que sont la 'réalité physique' -- c'est-à-dire les morphologies concrètes de l'établissement ou de l'espace géographique -- et l'observateur qui y porte le regard.	Domon, Gérald et al. Évolution du territoire laurentidien, 17.
Paysages de proximité	Ces espaces traduisent une certaine familiarité avec un milieu de vie, un lieu de travail, un territoire d'enfance, un espace de villégiature, etc.	Domon, Gérald et al. Évolution du territoire laurentidien, 17.
Paysages emblématiques	Des territoires de caractère atypique, porteurs ou non de traces d'occupation ancienne, qui ont fait l'objet d'une valorisation explicite et ce, le plus souvent de longue date.	Domon, Gérald et al. Évolution du territoire laurentidien, 18.
Paysages indentitaires	Ces paysages se construisent à partir de territoires, d'espaces naturels ou de tissus urbains dont on estime collectivement, à un moment donné de l'histoire, qu'ils incarnent une spécificité géographique ou culturelle.	Domon, Gérald et al. Évolution du territoire laurentidien, 19.

Term	Definition	Authority/Author
Place	*Place* means site, area, land, landscape, building or other work, group of buildings or other works, and may include components, contents, spaces and views. The concept of place should be broadly interpreted. [The elements described in Article 1.1 may include memorials, trees, gardens, parks, places of historical events, urban areas, towns, industrial places, archaeological sites and spiritual and religious places.]	Article 1.01, Australia ICOMOS Charter for the Conservation of Places of Cultural Significance (The Burra Charter) (1979, 1981, 1988, 1999)
Place	Any land, including land covered by water, and the airspace forming the spatial context to such land, including any landscape, traditional site or sacred place, and anything fixed to the land including any archaeological site, garden, building or structure, and any body of water, whether fresh or seawater, that forms part of the historical and cultural heritage of New Zealand	Charter for the Conservation of Places of Cultural Heritage Value (ICOMOS New Zealand, 1992)
Preservation	*Preservation* means maintaining the *fabric* of a *place* in its existing state and retarding deterioration. [It is recognised that all places and their components change over time at varying rates.]	Article 1.06, Australia ICOMOS Charter for the Conservation of Places of Cultural Significance (The Burra Charter) (1979, 1981, 1988, 1999)
Protected Landscapes or Seascapes	An area of land with coast and sea as appropriate, where the interaction of people and nature over time has produced an area of distinct character which has significant cultural, aesthetic and ecological value. Safeguarding the integrity of this traditional interaction is vital to the protection, maintenance and evolution of such areas.	International Union for the Conservation of Nature (IUCN), at the IVth World Congress in Caracas (1992)
Reconstruction	*Reconstruction* means returning a *place* to a known earlier state and is distinguished from *restoration* by the introduction of new material into the *fabric*. [New material may include recycled material salvaged from other places. This should not be to the detriment of any place of cultural significance.]	Article 1.08, Australia ICOMOS Charter for the Conservation of Places of Cultural Significance (The Burra Charter) (1979, 1981, 1988, 1999)

Term	Definition	Authority/Author
Related Object	*Related object* means an object that contributes to the *cultural significance* of a *place* but is not at the place.	Article 1.14, Australia ICOMOS Charter for the Conservation of Places of Cultural Significance (The Burra Charter))1979, 1981, 1988, 1999)
Related Place	*Related place* means a *place* that contributes to the *cultural significance* of another place.	Article 1.13, Australia ICOMOS Charter for the Conservation of Places of Cultural Significance (The Burra Charter) (1979, 1981, 1988, 1999)
Relict or Fossil Landscape	Subcategory of organically evolved landscape. One in which an evolutionary process came to an end at some time in the past, either abruptly or over a period. Its significant distinguishing features are, however, still visible in material form.	UNESCO/ICOMOS World Heritage Committee, Guidelines for the Implementation of the World Heritage Convention
Restoration	*Restoration* means returning the existing *fabric* of a *place* to a known earlier state by removing accretions or by reassembling existing components without the introduction of new material.	Article 1.07, Australia ICOMOS Charter for the Conservation of Places of Cultural Significance (The Burra Charter) (1979, 1981, 1988, 1999)
Rural Historic Districts	Geographically definable areas within a rural environment which create a special sense of time and place through significant concentrations, linkages, and continuity of landscape components which are united and/or modified by the process of human use and past events.	Historic Sites and Monuments Board of Canada (proposed definition), adapted from Robert Z. Melnick, *Cultural Landscapes: Rural Historic Districts in the National Park System* (Washington, National Park Service, 1984), p. 8, 12.
Rural Historic Landscapes	Geographical area that historically has been used by people, or shaped or modified by human activity, occupancy, or intervention, and that possesses a significant concentration, linkage, or continuity of areas of land use, vegetation, buildings and structures, roads and waterways, and natural features.	U.S. National Register

Term	Definition	Authority/Author
Setting	*Setting* means the area around a *place*, which may include the visual catchment.	Article 1.12, Australia ICOMOS Charter for the Conservation of Places of Cultural Significance (The Burra Charter) (1979, 1981, 1988, 1999)
Soft landscape elements	Artistic appeal, literary connections and social interest.	Timothy Darvill "Introduction to the Work of the Group of Experts" as cited in "Developments in Europe", ICOMOS Landscapes Working Group Newsletter,
Urban Historical Sites	Those spaces where manifold evidences of the city's cultural production concentrate. They are to be circumscribed rather in terms of their operational value as "critical areas" than in opposition to the city's non-historical places, since the city in its totality is a historical entity.	First Brazilian Seminar About the Preservation and Revitalization of Historic Centers (ICOMOS Brazilian Committee, Itaipava, July 1987)
Use	*Use* means the functions of a place, as well as the activities and practices that may occur at the place.	Article 1.10, Australia ICOMOS Charter for the Conservation of Places of Cultural Significance (The Burra Charter) (1979, 1981, 1988, 1999)

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