Value-based Characterization of Cultural Landscapes:

The Cases of Villa Thompson and Villa Sparrow, Mont-Royal, Montreal

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Abstract

Value-based Characterization of Cultural Landscape

Villa Thompson and Villa Sparrow

Mehdi Ghafouri

This thesis is a cultural study of the cultural landscape of Villa Thompson and Villa Sparrow located on Mont Royal, a Natural and Historic District in Montreal, Canada. Mont Royal has in time gained a high level of notoriety and authority for informing the cultural history of Montreal, Quebec and Canada, and this site is read using value-based theory and methodology, a practice first applied to historic buildings and monuments analysis in the early 20th century. In response to the expansion of the notion of heritage and the need for better tools to analyze and understand historic territories, "characterization" as field of inquiry and methodology was put forward in the early 1990s, offering new ideas for understanding cultural landscapes. This study argues that a value-based characterization provides a useful understanding of this territory, and one which contributes to a better understanding of all territories through a more lucid knowledge-based cultural landscapes strategy. Defining a secure knowledge-base thusly paves the way to bring cultural landscapes into meaningful recognition and conservation. Mont Royal, including the Thompson and Sparrow Villas, has been recognized as a National Historic Site by the Government of Canada, a Natural and Historic District, Arrondissment Historique, by the Government of Quebec and as a Heritage Site by the City of Montreal. Furthermore, the cultural landscape of the Thompson and Sparrow Villas is recognized and designated as Historic Site, or Site Historique, by the Government of Quebec. These recognitions are, by and large, based on the symbolic and emblematic values placed on Mont Royal and these buildings, and Montrealers' sentimental attachments to and appropriation of the space, as well as the urgent need for its protection. This study argues that the site of Thompson and Sparrow Villas, as a cultural landscape, is a valid cultural document, and therefore requires understanding through cultural study within the field of inquiry and methodology of characterization. From its role as a crossroads for aboriginal peoples for thousands of years, to its first European occupation by French settlers, to its exploitation as agricultural land, to its appropriation for leisure, and finally to its occupation by English merchants and their luxurious villas, this cultural landscape and Mont Royal as a whole are considered worthy texts for reading, analyzing and understanding the cultural values, world views and history of their successive occupants.

Acknowledgements

Table of Contents

Introduction

Although in his seminal work *Discourse on the Method*, Descartes voiced his loathing for

the absence of architectural unity in certain cities, known as "l'architecture heteroclite," when he

stated,

" …these ancient cities, that, were nothing at the beginning but a village,   bourgades,

have in successive time become big cities, and are ordinarily so badly composed that one could

state that they are results of fortunes and wealth, rather than the intentions of some men applying

reasons that they were disposed of." (Descartes, p.41)

This perspective offers, to some extent, a negative perspective about the relationship between

man, society, and the environment, but it also asserts the point that societies and their built

environments coexist over time by establishing two-way, mutually-reinforcing relationships. As

Michel de Certeau states, "Space is a place for practice, practical space, [like a] street, is defined

geometrically by an urban planner and is transformed into a practical, (living) space by

pedestrians."(de Certeau, M. p. 209).[1] The combination of these two views guide us towards the

assertion that cities, built environments, are not monolithic and passive phenomena and that both

fortunes and reason combine to create practical spaces, expressive of the world views, values,

and visions of a society at any given time. Therefore the relationship between environments,

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[1] M. de Creteau also refers to Merleau Ponty's distinction between 'geometrical space' versus 'anthropological
space' or cultural space, (see also P. Mayol id. Tome 2)

built and natural, cultural landscapes, and societies is considered as one the pillars of societies' cultural values, and an identity in two directions, each side shaping the other

As this relationship is two-way in nature, societies manipulate and leave traces in their environment in response to their ideas, ideals and needs, while at the same time their ideas, ideals, values and identities are influenced by their environment continuously in the process of creating cultural landscapes, which function as a kind of "palimpsest".[2] Through engagement with and appropriation of built environments, societies invest their world views and cultural values in physical space, and in time, cultivating an understanding of these traces becomes essential to the process of making knowledge about successive societies that have occupied a single territory. Through this process of engagement, appropriation, manipulation, and ruin, societies convert the natural environment into cultural landscapes. Cultural landscapes defined here as territories where the works of man integrate with those of nature to form overlapping repositories of physical evidence, possess value in their historical continuity and their characters may thus be read as expressions of the world views and values of their occupants, past and present. In order to know more about and understand the cultural values and world views of these occupants, one challenge facing researchers attempting this task is to identify intrinsic values and characters of cultural landscape. To meet this challenge, a number of different methods and paradigms of inquiry, have been proposed by academics, and amongst them is "value-based characterization."[3] This approach offers a theoretical frame for the application of an analysis which considers social as well as physical determinants. This method for

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[2] The notion of palimpsest as a dynamic layering approach is also employed by researchers
[3] As will be discussed in more detail later on the concept of characterization was first introduced by British Heritage Trust.

characterization of historic sectors has been adopted by official heritage trust bodies, such as the Cultural Commission of Quebec, making it especially relevant to our site.

The background, construction, occupation, and manipulation of the immediate environment of Villas Thompson and Sparrow, as well as many other interventions by governmental agencies, have helped shape their immediate territory into a cultural landscape. Looking at the site of Mont Royal in the case of this research, value-based characterization methods are applied in order to identify, analyse and understand the traces left by successive occupants in time. This understanding can then be used to draw information on contemporary Montreal societies' relationship with the cultural landscape, as one the pillars of its identity, as well as the nature of this engagement and possible future interventions into the area. One the major objective of knowledge-based understandings of cultural landscape is to document a site's intrinsic cultural value in such a convincing manner as to lead to its designation as a historical site or monument, and thus conserve it, at least temporarily.

Value-based analysis theory and methods were first introduced and applied to monuments and historic buildings at beginning of the 20th century.[4] Conceived based on an art history approach, this method has generally been applied to individual historic monuments, usually isolated from their context, thus making our use of this theory to study the diverse pieces of a cultural landscape a unique approach. Given that values are crucial in understanding cultural objects, their consideration in the characterization process adds to the process of a holistic study of a cultural landscape as cultural object. Leaving aside theoretical discussions for the moment, we will start by asserting that a value-based characterization of the Sparrow and Thompson

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[4] Alois Riegle first introduced the concept in 1902 in Austria.

Villas offers the required tools for understanding their cultural landscape, and therefore garnering them a place as officially recognized historical sites by the government of Quebec.

The Sparrow and Thompson Villas

On the southern slopes of Mont Royal, a site carved by nature but reshaped, frequented and appropriated by man, sit two villas, called Sparrow and Thompson, which embody the evolution of the cultural landscape of this location. Built in accordance with the architectural trends of their era, these villas not only add to the wealth of natural and cultural elements which previously marked the area, but they also helped instigate certain trends and processes of environmental restructuring that would have a long and lasting impact on the mountain. Both built during the first decades of the 20th century, these villas functioned as upper-class dwellings from their construction in 1912 until the mid-1960s, when they began to fall into disrepair. By the 1970s, the houses were abandoned remained so until the mid-2000's, when they were threatened with demolition in order to make room for high-rise apartment building. This threat initiated a campaign for their preservation, and ended up bringing the sites full circle, coming back to life, restored and occupied as villas on the mountain.

One of the major forces in the rebirth of these villas was the official recognition of their heritage value, which offers the villas legal protection on the basis of their value as heritage sites and historic monuments, based on their architectural character and that of the neighbouring buildings. However, although the recognition of their historical and architectural importance did have a major impact on the decision to stop the demolition and reconfiguration of the site, through an analysis of the process of arguing for their protection it becomes evident that the significance of the buildings in question is far beyond their solely their architectural value. The

4

villas inform a cultural landscape that is the result of hundreds, even thousands, of years of interaction, engagement and appropriation between man and nature, and are entangled in a complex web of cultural, historical, political, social and economic values that over time have formed the cultural identity of its occupants and that of the city of Montreal.

Research Objectives

Given the complexity of social and cultural values embedded in this territory, the first main objective of this research is to undertake a value-based characterization analysis and employ this method to identify and study the compositional elements, physical traces left and events and interventions that have taken place, the manipulation of the site by successive authorities, both municipal and community, and the successive owners and occupants of these properties. Second, this research aims to document the villas not only as isolated buildings, taking into account their individual significance, but also to place them within a larger cultural and historical context as entities bridging time periods and viewed from a wide range of perspectives as integrated elements of the site. Finally, this research will examine the villas in the larger context of the architectural production of their time. Although Mont Royal as a whole has been subject of numerous documentations and analyses, an excavation of the significance of its composing segments has been overlooked. In this research we will apply value-based characterization to one segment of a much larger urban cultural landscape which could be considered as a model for other segments of Mont Royal.

Understanding cultural landscape in the context of value-based characterization is a fundamental step in the process of acquiring a knowledge-based designation for any site. To

rephrase this research claim as a question: How does value-based characterization provide the required understanding of a cultural landscape for a knowledge-based heritage designation/legal protection? In the process of responding to this question, this research will examine the application of value-based characterization methods to produce the required understanding of the object for knowledge based designation of this site as a cultural landscape. It also will identify value-based identity traits of successive occupying societies and interpret this evidence to identify the values embedded in the cultural landscape of villas and their site.

Physical Parameters of the Research Site

The geographic area of this research is limited to the site of the Sparrow and Thompson villas and the Gleneagles and Trafalgar apartment buildings, bordering Boulevard Cote-des-Neiges on the east, McDougall Street on the southwest, and The Boulevard on the North. The villas are two major elements of the site's composition, as they were the first buildings there and played a major role on the nature of future interventions into the territory. Our site is located on the southern slopes of Mont Royal, where the bordering streets rise sharply and zigzag acutely, and in the case of Cote-des-Neiges, are almost sinusoidal. There is a drop in elevation of almost 18 meters from the northwest intersection of The Boulevard and Cote-des-Neiges to the southeast at the intersection of Cote-des-Neiges and McDougall. As we will present later in this chapter, the site's topography has been the subject to a number of interventions and modifications that have contributed to its cultural significance. Beyond Cote-des-Neiges, on the north side, the sit faces Mont Royal up sharp vertical cliff, on top of which a dense green copse of ancestral trees. Given the sharp vertical drops that characterize the topography of the site, the

greenery and trees that surround the villas are limited. Built at the start of the 20th century, the

Sparrow and Thompson villas were the only buildings on the site until the Gleneagles and

Trafalgar apartment buildings were added between 1929 and 1931, along with some retaining

walls and castle towers, built in line with their chateaux style. Although our research

concentrates on two villas, the reciprocal impact of the villas on the apartment buildings and the

impact of the apartments on the life of the villas will also be studied in order to understand the

nature and the importance of the villas.

Methodology

In order to undertake a value-based characterization of the cultural landscape of villas,

this research begins with an examination of the development of the site and its various functions.

It then examines the impact of natural formations and changes in topography, as well as, the

importance of shifts in naming, land usage, the impacts of successive occupants and other

interventions. To build at such an understanding, various historical documents related to

topography, iconography, historic mapping, pictures, and texts were examined in order to sketch

a complete picture of the site through time and in relative space. These primary texts,

iconography, images and maps come from a number archives, many in particular being found in

the municipal archive of the city of Montreal. This evidence was then examined in the context of

the theories of value-based characterization and concepts of cultural landscape.

Although the territory under direct study is geographically limited, it is placed within

much wider spatial and societal flows in order to further and contextualize existing knowledge

about the villas. Thus, this research studies the evolution of and the relationships between

7

successive occupants, their societal values, and the physical site, going back to the time of first occupation by aboriginals, carrying up to the late 17th century when French settlers moved in, and through the present day. By looking at a space much larger than the site of the villas and buildings, this research seeks to understand how value is exchanged between the site, Mont Royal, and the surrounding social context. Furthermore, the evolution of Montreal as whole, from the early years when the city was limited to Ville Marie, until the later inclusion of the southern slopes of Mont Royal, becomes a part of this characterization. Although the object of study does not cover the remaining large portion of the mountain, this does not mean that these areas are not important, rather, the scope of this study is limited to the cultural landscape of the villas as defined by topography, natural elements, history and urbanization.

Structure of research

In Chapter One, theoretical discussions of the notions of cultural landscape, value-based identity, monuments, and cultural landscape value-based characterization as a method of inquiry, as well as the concept and application of such concepts and tools as "recognition" and "designation," are presented.

Chapter Two then presents a value-based characterization study of the Villas and their site, spelling out the site's transformation from a natural territory to a cultural landscape, by highlighting literature and field research, historical data, and illustrations as the basis for understanding the natural and historic significance of the site and the villas. As a jumping off point, the construction of the villas on the southern slopes of Mont Royal will locate their origins

within a particular spatial and temporal context. Finally, in this chapter we will present the historical changes of the life, functions and successive occupants of the villas.

A value-based characterization approach for analysis and understanding of the composing elements of the cultural landscape of Villas and their values placed within the theoretical context of cultural landscape is discussed in Chapter Three. This evaluation is then placed in the context of a value-based characterization of cultural landscapes in general, and the applications of this characterization are considered.

Chapter One: Value-based Characterization of Cultural Landscape

Questions of the past, memory, both individual and collective, and their present

significance, or as the title of seminal work of David Lowenthal puts it, "The Past is a Foreign

Country," have been the subject of much academic reflections, research and publications,

(Lipsitz, G.; Boyer, M.). If one attempts to draw major conclusions, one will be directed to the

work of Michel Foucault, which states that in remembering and recounting the past, history,

"[history]...is the work of making work and working with the materiality of a document (books,

texts, registers, acts, buildings, institutions, laws, techniques, objects costumes, etc.[5]), that all the

times and everywhere and in all societies present forms that are either spontaneity, either

organized from reminisce." (Foucault, M. p.15). [6] The study of a cultural document, in this case

the territory containing all the elements that he mentioned, and which is referred to as a cultural

landscape, is a practice of working over material evidence to inform us about the world views,

values and structures of past societies. Or, as Boyer states on the challenges of recognizing the

elements of a city and making use of them in constructing the present, "What becomes important

now is the texture of memories already embedded in the city and how the architect-planner uses

these elements" (Boyer, M p.288). In the same line of thought, Foucault continues to clarify the

relationship between history, the past and diverse documents both tangible and intangible, when

he writes that "…history is the one that transforms documents into monuments, and where one

reveals the traces left by man, where one tries to deepen his knowledge on what they, men, have

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[5] We will refer to these as tangible, physical and archival evidences

[6] Original French translated by the author, "...est le travail et la mise en ouvre d'une matérialité documentaire (livres, textes, registres, actes, édifices, institutions, régalement, techniques, objets, coutumes, etc.[6]), qui présente toujours et partout, dans toute société, des formes soit spontanées, soit organisées de rémanences." (Foucault, M. p.15)

been…" (Foucault, M. p.15).[7] History is revealed through documents, material traces, buildings and structures, and knowing this relationship transforms these documents into monuments and deepens our knowledge about those, "men" who have made them. In the same vein, but replacing buildings and documents with spaces, Jean Duvignaud states, "space, the spaces where we grow our roots and simultaneously in which we live, conceive and produce, their own history and their own duration, [durée]", (Duvignaud, J. p. 152).[8] Spaces have histories and lives of their own, or that have been invested in them by "men," their successive creators and occupants. Starting from these premises, historical characterization as a field of inquiry, theory and methodology, deconstructs (or "déchiffrait") traces that are left by successive occupants of a cultural landscape and ultimately convert the cultural landscape into a "monument," or a place of collective memory. In this chapter, the theoretical frame work of this research is discussed through the origins, evolutions, and applications of theories of cultural landscape, values, knowledge-based designation and value-based characterisation. Also in this chapter and through these theoretical discussions, presentations and evidences, we will argue that: a) the notion of a cultural landscape as a place of memory offers the grounds for discovering the story of its past and those people who were a part of it; and b) value-based characterisation offers the required framework and context for understanding a cultural landscape as a unit of study for any territory based on the values attributed to it. This discussion ultimately offers a theoretical frame work and context for value-based characterisation of cultural landscape of site of Villa Sparrow and Villa Thompson.

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[7] Original French translated by the author "l'histoire, c'est ce qui transforme les documents en monuments, et qui, là ou on déchiffrait des traces laissées par les homes, là ou on essayait de reconnaitre en creux ce qu'ils avaient été…" (Foucault, M. p.15)

[8]Original French translated by the author : "..l'espace, les espaces ou nous enracinons et que nous habitons simultanément, engendrent sans doute leur propre histoire et leur durée[8]", (Duvignaud, J. p. 152).

1.1 Cultural Landscape

Cultural landscape is the place, the territory, the stage for an external representation of an interior life, and, as a place for expression of human existence: "Indeed, social man does not exist, other than its representation and through an exteriorisation more or less successful, and through conception and representation of its existence" (Duvignaud, J. p.113).[9] Exteriorisation of societies is considered essential to their existence, and it takes place through their reciprocal engagement with space, as Duvignaud takes the position in his seminal work, *Lieux et non lieux*: "I propose a statement. This statement is formulated as follows: when we undertake to live, a collective or individual life as a manifestation of an activity is realised by its exteriorisation that takes different forms by and in space" (Duvignaud, 128). [10]

The notion of a **cultural landscape** has been gaining ground in a variety of academic fields of inquiry interested in the intersection of culture and environment. First pioneered by geographers, the term cultural landscape has subsequently moved outside of this department into a wide array of academic fields. Expanding and changing from a concept of geographic, synchronic space into a concept of dynamic and diachronic space characterized by constant change over time, academic uses of "cultural landscape" have, in recent years, moved into the

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[9] Original French translated by the author : "Certes, l'homme social n'existe, …, que représenté et au cours d'une extériorisation plus ou moins réussie, d'une mise en scène de son existence" (Duvignaud, J. p.113)

[10] Original French translated by the author, "je propose un constat. Ce constat se formule ainsi: quand on fait de la vie collective ou individuelle la manifestation d'une activité qui se réalise par son extériorisation prend une forme fois différente *par et dans* un espace" (Duvignaud, J. p.128).

fields of urban studies and heritage studies. This new academic interest, however, has historical precedence going back to Renaissance as Read states:

"…..it is of interest to note that spatial understanding through their representations goes back to the Renaissance with invention of perspective leading to the representation of the country, 'territory,' 'paese,' as both a means for national identity and a lived space. The term 'landscape' was introduced into English at beginning of 16th century, following the use of German *landschaft* term that was introduced around 1521." (Read, H., p.23)

Now, the German ICOMO's National Committee refers to this concept of historical space, not just buildings, as "Denkmallandschaft," meaning "Monumental Landscape" (German National Committee of ICOMOS). As well, the Athens Charter of 1931 made a reference to "monuments" and "their surroundings," which later on was expanded by the Venice Charter of 1964 to include "monuments and sites," referring to both "traditional urban and rural settings." Prior to this, in 1962, UNESCO published a document entitled "Recommendations Concerning the Safeguarding of the Beauty and Character of Landscape and Sites," stating the organization's position regarding natural, rural and urban cultural landscapes under the pressures of rapid growth and urbanization (UNESCO, 1962). This document pioneered the placement of territory at the centre of its analysis of the relationship between man and nature and the resulting cultural landscape. Ten years later, UNESCO's 1972 "Convention Concerning the Protection of the World Cultural and Natural Heritage" contains three categories of cultural properties: monuments, groups of buildings, and sites that are defined as "combined works of nature and man" or "archaeological sites." Clearly, these categories imply a level of sensitivity to the idea of a historic "site" beyond that of "monumental buildings." In 1979, faced with nominations of sites beyond the

understanding provided by the convention, the World Heritage Committee introduced the concept of "mixed sites."[11]

In 1987, the United Kingdom nominated the site of Lake District,[12] located in northwest England, as a mixed site based on its topography, vegetation, traces of cultural interventions by consecutive occupiers, role as an inspiration to a school of English poets known as the "Lake Poets," including Wordsworth and Coleridge, and, finally, due to its association with John Ruskin, one the fathers of Heritage philosophy. This case offered an opportunity for the World Heritage Committee to engage in a lengthy discussion about cultural heritage and even though the site was not finally inscribed in the World Heritage List, this discussion contributed to the operational guidelines for the implementation of the 1992 for World Heritage Convention, which defines cultural landscape and divides it into three categories. The three categories are:

1. The clearly defined landscape designed and created intentionally by man,

2. The organically evolved landscape,

3. The associative cultural landscape.

During the deliberations of the World Heritage Convention, the term "cultural landscape" came up, as did the need to officially distinguish it from other labels. The term "Spatial Monument," such as that used to refer to the cultural landscape of the Silk Road, was introduced to meet this need. For the concept of combinations of culture and territory, the Wachau region of Austria was the first area to become recognized by the World Heritage Convention as a work of art resulting

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[11]See Cleere for a discussion on this issue.

[12]As of 1970 other fields of inquiry such Environmental history were also interested in understanding the relationship between "man" and the environment, (White, R.; Hughes, J.D.)

from the interaction of man and nature. In order to control future interventions in this site, it was

nominated to be recognized as World Heritage Site.[13] A benchmark in this nominal evolutionary

process was the Council of Europe's Foro Convention on the value of cultural heritage and

society, which lead to the Florence Charter in 2000, where the Council of Europe ratified a new

treaty,[14] known as the European Landscape Convention. This document is now the cornerstone

for defining, understanding and protecting cultural landscapes.[15] [16]

Following the Florence Charter, in 2007 the International Scientific Committee on

Historic Towns and Villages (ISCHTV) and International Committee on Cultural Landscape of

ICOMOS took the lead in further exploring the notion of cultural landscape in an urban context.

The group proposed a checklist for designating a site as a cultural landscape, the core areas of

evaluation being the "characteristics and character of the site, identification of values of site,

character defining futures and value holding elements."[17]   While these uses of cultural

landscape attract a lot of support, some have suggested that this definition is too "values"

dependent, and instead other terms such as "historic landscape," "monumental landscape,"

"historic urban landscape," or "landscape of art," which refer to areas where a high density

historical and artistic objects and traces are present, and should instead be considered. The

operational guidelines of World Heritage Committee also introduced, upon the recommendation

of the Congress of Local and Regional Authorities of Europe and the agreement of member

states, the concept of a "continuing landscape," which is a changing landscape requiring

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[13]In 1972, plans to build a power plant and distribution lines were met with strong opposition and were eventually abandoned.

[14]European Landscape Convention and Explanatory Report. Florence 2000, in European Treaty Series, 176, pp. 3-24.

[15]UNSECO is currently working on an International Cultural Landscape Convention

[16]ICOMOS-IFLA, International Scientific Committee on Historic Grades and Sites that is now referred to International Scientific Committee on Cultural Landscape

[17]Ibide, pp.3

"dynamic preservation," as opposed to a "museum landscape," which is frozen in time. In light

of this plethora of definitions and categories, the cultural landscape approach presents new

challenges in understanding and engaging with a territory, as it does not deal just with a

monument but instead with a whole physical site as a container of memory.

1.2 From historic monument to cultural landscape

Following the expansion of the concept of heritage from historic monuments to include

areas and territories, the concept of historic centers, districts, sectors, towns and cities has been

employed to define an area or territory where a group of buildings possess historical

significance. Article 1 of the 1972 World Heritage Convention defines this notion as "groups of

separated 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."(UNESCO, WHC 72).[18] At best, this approach would lead to an exploration of a few

buildings isolated from each other, without consideration for the fact that a territory, urban or

rural, has characteristics, qualities and significances that go far beyond individual buildings. By

contrast, the Olinda Report, refers to cultural landscape as "..a human, social, natural, and

cultural accumulation..."(Olinda Report, 3). Thus cultural landscape can therefore not only refer

to the buildings that link us to our past, but the landscape as an encompassing territory, which

also plays a part in human history. At the beginning of the 20th century, geographers pioneered

the concept of a "cultural landscape" (Sauer, 68), and this idea began gaining recognition both

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[18]UNESCO, WH Convention, 1972, states that a unified "site" refers to a territory which includes "… works of man or the combined works of nature and of man, and areas including archeological sites which are [of] outstanding universal value from the historical, aesthetic, ethnological or anthropological points of view".

nationally and internationally as a means of providing tools and rules to expand our concept of heritage beyond the realm of buildings and monuments. Although the concept has been increasingly used in heritage studies since the 1980s, the actual meaning of the term has been vigorously debated, as can be inferred from the litany of working definitions discussed here.

"Cultural landscape" is also variously defined as it is applied to different types of sites. For example, a cultural landscape can be a group of buildings — along with the spaces between and around them — that, together, make an integrated cultural statement, or a site where nature and human history have come together in a significant way to create an urban district or neighborhood. This research and the case study of the Sparrow and Thompson Villas employ this latter definition and application.[19] The dynamic and complex nature of cultural landscapes allows us to conceptualize landscape and read its encompassing territory as a document, as it is has been continuously created, interpreted, written about and "read," by individuals and societies, over long stretches of time and space, for very different purposes, and in light of different intentions. The information and the messages embedded in the landscape can be read as traces and signs concerning the values, beliefs, socio-political relations and practices of its occupants over time, and in the light of various perspectives. Landscapes both produce and communicate meanings, which we can then attempt to read and understand, in all their complexity with regard to their manifest contradictions and paradoxical determinations, as evidence of their cultural value and their need for preservation.

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[19]It may refer to a landscape that, largely unchanged by human activity, is associated with religious, artistic or cultural events such as a sacred site, the setting of a classic novel, or landscapes associated paintings.

1.3 Value-Based Identity and Cultural Landscapes

On the one hand, the identity of any object is considered to be a constant phenomena in absolute terms and continuity is emphasized overall, but on the other hand, the object's identity is based on the values attributed to it by societies, which in turn are a product of that society's world views. In the context of a territory, physical characteristics can change constantly, but the overall character of the territory can remain constant as long as the changes are in harmony with the underlying world views of which determine each layer of physical traces to form its overall identity. Values are, to a large extent, unintentionally transmitted from society to society and appropriated depending on their potential to support the world view of each successive society. All societies establish emotional and symbolic, as well as rational and mutually beneficial, relationships with their environments based on these views. The relationship between society and the environment is mutual in that a society's world view influences the environment, while the environment simultaneously shapes and delimits this world view. In this way, a cultural landscape's subjective value and culture-based identity undergoes a continual cultural exchange with the values of successive occupying societies.

Alex Mucchiellie defines identity as "an ensemble of characteristics that allow [us] to define expressions of an object," leaving the task of identification of "characteristics" and defining its "expression" to the eyes of the beholder, or the world view of a particular society at a given time. The character/identity of a territory is formed by its morphology, layers and traces, origins, organizations, authors, history, material and immaterial significances, potentials, images and symbolisms, and finally, the identities of those engaged with them, in time and with varying

18

levels of appropriation. Although, the objective is to gain knowledge and understand the value-based character and identity of a territory, the territory in focus in this case study, the Villas Thompson and Sparrow should be considered as part of a larger territory, space, and a longer time span and history.

Individuals and societies are, to differing degrees, in constant interaction with their surroundings and the environment. The nature of such an engagement can begin with a person's ephemeral acts such as a "regarde" (Arnheim, R.), or the way visually one relates to his/her environment, "seeing", "perceiving" or simply "looking" at the landscape, to their social, cultural and psychological impacts leading to major interactions and leaving intangible traces, such legends and stories. This process is also understood as the "idea" of landscape, or the understanding and ideas that one forms about a landscape as Matthew Johnson explains in *Ideas of Landscape: An Introduction*. These in turn can lead to leaving long-lasting traces, through the manipulation of the natural setting or placement of buildings. Once aware of this relationship, increasingly societies draw their identity, cultural values and world views from their cultural landscapes. In this process it is crucial to know the nature of the interaction between the territory and its own particular character, nature, physical state, and the social, cultural, economical and political values attached to any territory.[20] Therefore, the knowledge and understanding of a territory based on its character/identity as well as intrinsic territorial values becomes the essential first step. It is fundamental to such an approach that it should take into account the heritage values (the notion of heritage value is discussed later on in this chapter) of the territory as a pillar of territorial characteristics. There is a constant, perpetual and changing, at times evolutionary, dialectic, relationship between people, societies and their built and natural environment; isolating

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[20]Other concerns such as sustainable development are also considered in this process.

characteristics of traces resulting from this relationship is one step towards forming a value-based identity.

The principle objective of this research is to undertake a value-based characterization of cultural landscapes of Villa Thompson and Villa Sparrow in order to contribute to the understanding of the dialectical relationship between the identity of occupants, individuals and societies, and the identity of the territory through a careful analysis of the character of this territory. American urban sociologist, Robert Ezra Park (1864 –1944), who is considered to be one of the most influential figures in the early 20th century, argues that there is reciprocal relationship between cities, neighborhoods, territories and its inhabitant. The interest of this research is to understand the value-based characterizations of the territory in question, those tangible and intangible traces that have been left as a result of engagement of consecutive societies, and which tell their own stories as well as those of their eras. Individuals and societies, in the process of appropriation of this territory, have established a sense of attachment that has transformed the territory. **The challenge is to discover these transformations as a way of finding our way into the nature of their attachments**. Fischer refers to this idea as the process of "psychological and physical mastering through activities."(Fischer, Clude, S.). On the same subject, but specifically referring to "heritage," Kaisa Broner is in agreement, stating that, "It should not be considered overstatement if the second pillar, the tangible and intangible, traces left in time, is considered as precondition for the solidity of the pillar of the identity of the occupants"(Broner, K. p.63). As Kevin Lynch corroborates, "it is the material support that provides the ground for expressions of sentimentality and affections" (Lynch, K. p.61).[21]

Territorial values,[22] characters and identity are points of anchorage of any territory in three directions: one as basis for the construction of social and cultural identity of its successive occupants in time; second, they are expressive of history and heritage significance of the territory; and finally, they are the basis for understanding the physical presence of both natural and built elements. In this context, cultural landscape becomes the cornerstone of collective identity and collective memory of any occupants of a territory, and therefore making its value-based characterization and its understanding, as the first step, even more crucial. As Galland states, "Collective identity sends back to collective memory through which groups that there are presently get connected through a common past, memory, co-memory, and it interprets and reinterprets them" (Galland, p.26). J.L. Andre continues:

"Monuments sign the city, but their deep identity is embedding in the cover of the roofs and the facades that make up the everyday. [….] Time, little by little, has weaved the space in a complex relation… These traces left by history are not necessarily clearly seen and understood by city people. But, nevertheless they,   (traces) give structure to their collective unconscious. There they should be given   the attention that they deserve" (Andre, J.L. p.132).

These traces form the territorial identity and provide context for the expression of current occupants and understanding of experiences and that of past occupants. As Galland reminds us, even the remembering or recalling individual and collective experiences is based on the traces left in the environment where the experience took place, through recalling the images of the

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[22]Appellations such as territory, site, district, arrondissement, Cartier, neighborhood and ensemble at the same time that each one direct our imagination to particular place, they also have all of these terms are employed in this text as the fundamental arguments remain the same for all of them with some modifications.

elements of the place of experience, and " …these spatial elements are excellent revealers of urban identity"(Galland, 29).

Little by little, the ideas of "historic monuments" and "ancient architecture" are annexed under the territory of "monument," which formerly included more recognizable sites like castles, churches, and civic buildings. "Monument" in turn enlarges to include not only official and intentional monuments but also the vernacular, everyday buildings in their surrounding, context-forming landscapes. As Andre Chatsel states, "We have to conceive all sites in France as a large open and marvelous heritage container" (Chastel A. p145). Chastel also echoes R. Agache in stating that "the most beautiful historic monuments are the landscape"(Chastel A. p.145).

Aesthetically and politically, landscape therefore can help constitute the ideals of an entire nation. In the 19th century, monuments played an important symbolic role in the formation of nations, and this political pertinence is explored in detail by Nara in "Places of Memory" and his volume on "The Nations" (Nara). The place of memory, the cultural landscape, which Nara refers to, is mainly composed of monumental buildings, places of religions and cults, banks, city hall, etcetera. The same place-memory has evolved to include functional buildings, industrial buildings and finally the cultural landscape.[23] These cultural landscapes are reflective of the value-based identity of the corresponding societies, successive occupants that in time have engaged with them in forming their own identity at same time resulting in cultural landscape that through traces left by societies in time poses and express their own identity.

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[23]This approach also was explored in providing better tools for environmental design and urban planning that is based on large territories and neighbourhoods as its spatial unit for intervention.

1.4 Value-Based Characterization

In 1903, the Austrian art historian and philosopher, Alois Riegl (1858-1905), [24] published "The Modern Cult of Monuments: Its Character and Its Origin."[25] Riegl had just been appointed president of the Historic Monuments Commission of Austria, in charge of both the recognition of buildings as monuments and their conservation. In this seminal paper, he discussed the origins of the idea of monuments and monumentality, and argued for a distinction between "intentional" and "unintentional" monuments in order to understand why we recognize and classify a building as a monument and, by extension, how we proceed with its conservation. However, the reason why this paper became recognized as one of the founding documents of the heritage conservation paradigm is through Riegl's proposal of a value-based theory and methodology for the analysis of monuments, comprising the understanding, recognition, classification and, ultimately, the conservation of historic buildings and monuments.

The theory of value-based heritage evaluation proposes that all objects and buildings must possess a series of both tangible and intangible intrinsic values that form the criteria and basis for preservation. These intrinsic values are either integrated in the object materially and tangibly, or are manifested through legends, ideas and expressions, which are necessarily intangible and, furthermore, constitute the elements of a dynamic dialogue between the object and its custodians, as they both shift over time. As stated above, the origin of this theory can be traced back to the seminal article by Alois Riegl who emphasized the notion of history in

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[24]Contemporaneous reflections, literary publications and practices in heritage (J. Ruskin 1849, W. Morris 1850, Viollet-le-Duc 1865) principally concentrated on the idea and application of techniques of restoration to historic monuments and archeological sites.

[25]Translated into English by Kurt W. Foster and Diane Ghirardo, and into French, by Daniel Wieczorek.

aesthetic studies, and likewise stressed its significance in providing an appropriate context for architecture. This emphasis on the changing tides of history brings the past into the present, while mediating the transient through a paradoxical grasp on the contingent, harmonious and, at times, contradictory character of monumental heritage values. The past, which can potentially pose a challenge to current values, or as Kurt W. Foster says, "Riegl's patient study of historic monuments…brought more to light the conflicts between the legacy of the past and the values of the ᴾresent"(Fuster, K.W., 15). Riegl argued that all buildings, monuments, and objects must possess a series of recognized and agreed upon values in order to be acknowledged for their heritage. He proposᵉd five sometimes contradictory values, which led to conflicting designations and confused methodological principles, and which he considered to be a function of the unique context of each individual observer. Value-based theory and methodology, as applied in the day-to-day practice of heritage development and conservation, was also the subject of a number of studies and publications by critics, architectural historians, heritage theorists, and profeˢsionals. Although value-based theory and methodology continue to be scrutinized by researchers (Getty Conservation Institute 02, Quebec Commission for Cultural Properties 04), and above all, continue to be applied, the range of factors to be considered has undergone a radical eˣpansion as those interested in heritage preservation attempt to account for societies' constantly changing values and forms of cultural expression.[26]

Not long after it became evident that the understanding, recognition and conservation of historic monuments was paramount to heritage studies, the limitations of studying individual buildings and structures in isolation became obvious. Likewise, ideas and practices that ignored

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[26]Social Value, Document Value, Economic Value, Tourist Value, Authenticity, have been added to the list.

the context and environment in which the monuments were erected and developed were deemed inadequate. This need to understand the context in which monuments and historical buildings are situated stimulated a greater focus on the decisive elements of the monument's context, and their impact on, and relation to, the practice of heritage studies, (G. Giovannoni 1925). In this respect, the Venice Charter of 1964, for the first time, proposed the notion of a historic sector and referred to this context as "The sites of monuments," and proposed that their site must be the subject of special care and attention" (Article 14 of the Venice Charter, ICOMOS 99).

Subsequently, the notion of protected surroundings was introduced to a number of heritage protection guidelines, along with corresponding ideas on how to protect the monument's material and cultural context, and how to define what was worth preserving. Since it is recognized that each element of a building, historic monument, structure or architectural creation, be it auteur architecture or vernacular, the site, built, green or brown, urban or rural, or merely a miscellaneous structure come together to form a totality, it is possible to perceive how each element not only contributes to the whole, but the resulting integration of the disparate parts form an integrated entity larger than the sum of these parts. This understanding, study, analysis and heritage evaluation of this integrated entity, "cultural landscape" is the purpose of this research.

The Nara Document on Authenticity indicates that the "conservation of cultural heritage in all its forms and historical periods is rooted in the values attributed to the heritage" (Article 9). The ultimate aim of conservation is to recognize these values, as embedded in the object, but the process of assigning values begins before the object receives its "heritage" status. A dynamic system of values is established through the ongoing dialogue of individuals, institutions, communities, and nations, and beyond this, through international debate. Through this perpetual

dialogue, it is then decided whether the objects or places to be considered as heritage sites should

be conserved, whether they are worth passing on to future generations. The theoretical analysis

component of this process comes out of the interplay of economic, cultural, political, and social

contexts in which the cultural landscape is situated. Value-based theory considers all productions

and objects, including architecture and cultural landscapes, as relevant to the society that

identifies them and recognizes all such sites as centers of cultural production, heritage, memory,

and identity. This inclusive framework allows for abstract conservation and appreciation, as

evidenced by the statement "the French landscape is the most beautiful historic monuments... as

it demands to conceive the French space, as whole, as a container of all heritages" (Chastel, R.).

Obviously, the tools and approaches to understanding and furthering our knowledge on

the Thompson and Sparrow Villas differ considerably from that employed for historic

monuments, such as some of those examples discussed above. Among our tools is the territorial

characterization or identity approach. The principal distinction between the two approaches

being that heritage evaluation of historic monuments is based primarily on official history and its

encompassing noteworthy events, whereas the territorial characterization approach not only

considers major historical events and events within a territory, but also incorporates the events

and traces of everyday life. Pierre Nora makes this distinction by warning researchers not mix

history with memory, differentiating them as follows:

"Memory, History: far from being synonyms, we have to be conscious that they   are

opposite. Memory is life, always carried by living groups and there always in permanent

evolution, open to dialectic of remembrance and amnesia, unconscious of succeeding

deformations, vulnerable to all kinds of manipulations, susceptible to enduring 'latencies' and

improvised revitalization. History is an incomplete   reconstruction of that [and] is no more."

(Nora, P. p.19)

This distinction is fundamental to the understanding of perpetual changes of identity, legibility

and cohesiveness, and character of any landscape. At the same time that history, resulting in

historical monuments, is essentially an activity of identification, a collection of official

information, and an archive of passed major events; memory, on the other hand, as Clementi puts

it, is new and continual access to past memories of previous groups, combining contemporary

perspectives with "different points of views with which memories are expressed" (Clementi, xx.

p.2). This does not by any means direct us to base our evidence for characterization solely on

memories and their traces, as the historical information available must necessarily form a pillar

of our understanding. As Clementi brings to our attention, " …[the] approach to memory must be

function of dispensable information, knowledge, in order to understand the meaning and

importance of what is there and to guide future transformations" (Clementi 4).

Value-based characterization is a research paradigm and method for the study of

territories in order to identify evidences of cultural landscape that are the traces of interactions

between man and nature. Characterization, in this context, is a way to name the significant

compositional elements of a territory, or as Herb Stovel states, to identify the quality.

Furthermore, values attached to each element are densely related to and integrated with the

values attached to the whole site. Using these concepts, the process of value-based

characterization attempts to respond to a number of basic questions such as:

    1. How has the character/identity of a territory been constructed?

    2. How has each layer, action and intervention contributed to the construction of

its character/identity?

3. What is the character/identity of the territory?

4. What are the values of the territory?

5. How do the character/identity of the territory contribute to its territorial value?

A value-based characterization approach attempts to inform and explained how different parts, traces and layers are integrated into each other in the process of constructing the overall identity of the territory and how the territory in turn is forged by parts, traces, layers and activities of those engaged with it. A territory needs to be understood in terms of three-ways relationships between people, its occupants, and traces, objects and activities in time. Finally, when looking at territory as a cultural document, an apt metaphor would be that of a palimpsest, as one can read its history as it is constantly being rewritten and written over by the societies engaged with it and attempting to make sense of it.

In social and environmental psychology, researchers argue that the nature of engagement between society and territory has always been in a two-way exchange. Accordingly, a value-based characterization process attempts to identify:

1. Natural elements which includes physical geography, geology and geomorphology, topography, hydrograph, vegetation.

2. Human interventions in manipulating topography and biodiversity

3. Human elements which include archeology, buildings and structures, ethnology, infrastructure.

4. Perception elements which include visual qualities[27]

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[27]Peter Goochild offers an understanding of "character" of territory.

5. Urban morphology elements which includes: a. immediate environment and territorial structures , (formal, functional and established in the past); b. at the level of grounds and pathways, PARCOUR, trace, markings of boundaries; hierarchy , directions, and networks; lots configuration and dimensions; landscape planning, tresses, soil cover, urban furniture, century at the level of parcels of land such as geometry and size, density, lots and pathways relationships, orientations and landscape planning, tresses, and its expressions; d. at the level of structures and buildings such as relations between buildings and lots , land coverage, setbacks; buildings volume try, projections, geometry; roof geometry and composition, slopes, windows and skylights; openings, geometry, proportions, dimensions, orientations, opening directions; materials, textures, colors, origins, workmanship; ornaments, design, colors, placements, textures, materials; services, HVAC, electricity, communications.

6. Views and vistas in cultural landscape.

ICOMOS, in collaboration with the World Heritage Centre, has studied these phenomena in detail as they apply to World Heritage Sites.[28] A number of bodies and organizations have proposed other methods for application of value-based characterization using different names for

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[28]ICOMOS Australia. 2007. In this document offer a number of possible view and vistas are complied which majority of them are towards and from major heritage places such as:

"Views to a major heritage place are essential to provide context and setting

Views out from a heritage place may be important to maintain important relationships

Views to and from heritage place may demonstrate the origin owner/designer aesthetic tastes and judgment

Views and vistas are important aids in identifying a place's essential character and distinctiveness, …"

the theory, but all undertake the same general project.[29] The integration of sites and neighborhoods into the process of mapping cultural landscapes has led to their designation as "mirrors of the nation."

Heritage studies, which also rely on the concept of cultural landscapes and characterization, can be elucidated by more precise definitions of "heritage." Two of the most recent proposals of such a definition are put forward by two well established institutions in here in Quebec, the Commission for Cultural Properties of Quebec, or CCPQ, and the Montreal Heritage Council, or MHC. In all of these definitions, the collection of knowledge and formation of an understanding of heritage values of objects, buildings and places is fundamental, if not the first step in the process of heritage development and conservation.[30]

At the same time, the nature of the object under scrutiny also determines the kinds of tools which can be used to study it. The nature of objects and approaches to their understanding have changed over time, as the objects of study themselves have continuously changed from singular historic monuments to vast territories and whole cities. Therefore, the process of studying a cultural landscape and ultimately its designation as such also must be adapted to changing parameters.

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[29]The Finnish Land Use and Building Act of 1999 referred to as the SAVE-method (Survey of Architectural Values in the Environment) which was originally developed by the Danish Ministry of Environment and Energy back in 1980's. Although there is direct reference to "architecture" but the intention is to understand the territory or the site, "…..Preservation aspect must affect not only individual buildings of cultural value and their direct surroundings but all built entities of such importance" (P.2)

[30]Definition of notion or concept of heritage must be distinguished from definition that provide an executive enumeration of possible objects, building, places, sites, tangible and intangible heritage such the one offered by MCCCF of Quebec in its latest version of Quebec Heritage Act. Evidently this not an understanding of heritage to play a role in heritage development but a simple list that has to be updated from time to time and belongs to a Heritage Policy or a plan of actions.

1.5 Knowledge-Based Designation

1.5.1 The Uses of Designation

In a recent exhibition at the Canadian Centre for Architecture, which chronicled "journeys" as a human activity with major impact on territory, one of the exhibits focused on "classification/designation" as the act of accessing objects and as a means for their communication, regulation, pricing and conservation. This particular exhibit examined how the rules for naming imported and exported produce bypassed local cultural definitions in order to create a pan-European classification system, and presented as evidence the European Union's 1988 decree describing the classification and designation of cucumbers based on their visible characteristics. The decree described the "mathematical definition for acceptable curvature," and established a set of values which provided the basis upon which cucumbers were sorted.[31] In this case, the designation of a class of cucumbers was based on the knowledge of the shape of the vegetable and even though it doesn't take into account the taste or the origins of the food, it is nevertheless used as a tool for legal decision-making for issues such as border crossings and pricing. In this way, naming functions as a means of classifying objects and thus delimit their acceptable boundaries and uses.

In other contexts, naming is employed not only for legal reasons, but for cultural and survival motives as well. Leslie Johnson, in a chapter of her book *Trail of Story, Traveller's Path* entitled "Of Named Places," presents the results of her inquiries into the relationship between the

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[31]These values include: 1. Fruit shape in transverse sections with three possibilities: Round; Round to angular; angular; 2. Fruit shape stem end with three possibilities: Necked, Acute, Obtuse; 3. Fruit Shape Calyx end with three possibilities: Acute, Obtuse, Rounded or Truncate. This is followed by curvature values from straight to recurving and descriptions of each class of cucumbers.

landscape and native inhabitants as expressed through their names for specific places (Johnson, L.M., p.151). As a means of expression and description of the cultural relationship between man and spaces, naming, or designation, has been used for thousands of years. The natives in Canada have continually designated places or parts of territories which they occupied or visited, even if only on an annual basis. The physical size of the territory is not considered valuable for this kind of designation, asserts Johnson, but instead "scales of interest" are the main criterion (Johnson, L.M. p.152). In the process of understanding the factors and forces in play during the process naming places, Johnson paraphrases Lévis-Strauss and states that, "one might say that names are good to think with, adding specificity and precision to one's recollections of routes and sites of travel hazard, of sites for specific resources, and through histories and sacred sites, for significant guidance in proper and effective relationships to the land" (Johnson, L.M. p.154). In other words, designation is the result of reflections on the practical and spiritual values of spaces, and adds specificity and value to sites by creating symbols which reinforce a historical, collective memory based on the relationship between culture and nature. As Johnson continues, "Place names serve as reflections of how people view a landscape and can reveal the kinds of places conceived of by a certain culture" (Johnson, L.M. p.156). Finally, Johnson's research of the Dinim Gyet natives reveals that in the process of designating places in the landscape, the Dinim Gyet use terms based on "the linkage of trails, named sites, history, memory and knowledge of the landscape" (Johnson, L.M. p.170). Intangibles such as history and memory are thus manifested in culturally valuable places, and heritage designation should therefore be based on knowledge of these crucial elements.

1.5.2 Pre- and Post-designation Steps and Uses of Heritage Status

In order for a site to be recognized for its heritage value, and for it to be protected under the law as such, there are certain steps which must be taken to recognize and validate the cultural weight of the site in question. The heritage development process begins with the identification of a place that possesses heritage potential. Then, a preliminary heritage study/evaluation either validates such potential or rejects it, but given that the process is participative and subjective, a diversity of mechanisms, such as committees, councils and advisory bodies exist to accommodate diverging points of views. Further studies are then undertaken in order to deepen official knowledge about the place and lead to a specific knowledge-based heritage designation. Finally, a value-based heritage evaluation is undertaken in order to make a final decision as to whether the place possesses heritage value and should be conserved. At this time, based on this evaluation and the possible variable recognitions provided within the legal structure, the place under study is conferred with protected status. Therefore, designation is based on these steps, recognition, research, evaluation and validation, which affirm a place's significance and the importance of legal protection.

Generic terms are used to express various levels of importance or value and, while attached to a building or place without offering guaranteed protection, they nevertheless contribute to the status of the place. For example, following the Venice Charter of 1964, the UNESCO Convention of 1972 offers three possible categories of cultural heritage:

1. Monuments: architectural works, works of monumental sculpture and painting, elements or structures of an archaeological nature, inscriptions, cave dwellings and combinations of features.

2. Groups of buildings: groups of separate or connected buildings based on their architecture, their homogeneity or their place in the landscape.

3. Sites: works of man or the combined works of nature and man, and areas including archaeological sites.[32]

These categories offer a tool for classifying and organizing heritage buildings and sites based on their level of significance and thereby recognition. Only once these categories are placed within a legal system and become recognized as a legal status that they begin to play a role in heritage development.

Post-designation steps, legal recognitions, which we here refer to as designation, are generally, but not in all cases, followed by possible physical interventions as required or desired. These include: conservation and maintenance, restoration and replacement, renovation, rehabilitation and relocation. These can also be combined with the transmission, presentation and communication of the intrinsic values upon which these places received a heritage designated in the first place. Concurrently, official Montreal Heritage Policy defines heritage as "any asset or group of assets, natural or cultural, tangible or intangible, that a community recognizes for its value as a witness to history and memory, while emphasizing the need to safeguard, to protect, to adopt, to promote and to disseminate such heritage."[33] In this definition, the act of recognition is based on our knowledge about the place or building as a "witness to history and memory," leading to its protection and followed by conservation, promotion, and dissemination. In this way, designation is based on the degree of importance of the place for history and collective

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[32]UNESCO, *Convention Concerning the Protection of the World Cultural and Natural Heritage*, 1972.

[33]Montreal Heritage Policy, Montréal, 2003.

memory and, therefore, its protection and the nature of possible interventions solidify this history by preserving it and codify memory through the dissemination of cultural information.

1.5.4 Quebec Cultural Properties Act (QCPA)

Cultural protection measures, mainly legal, are also considered to be a means of understanding the relationship between contemporary societies and past societies as contingent, current value and past memories, societies construct their collective memory. Based on the contemporary values, societies play a direct and major role as to what kind and what level of importance are assigned to traces of the past, and therefore one the most effective ways of uncovering the stories of the past and their values is to study objects/places that have been designated as heritage. The process, means, and tools of such designations and the conditions for this recognition play an important role in understanding those seemingly intrinsic values identified as culturally significant. As of the early 20th century, most western nations began to formulate tools for designation, celebration and ultimately protection of first their historical, and later, cultural properties. In this research, we limit the discussion to Quebec.

The QCPA was first adopted in 1922 and underwent a major revision in 1972, which was followed by a series of further updates, one of the most important occurring in 1978. The QCPA begins by spelling out a number of guidelines, known as the "Definitions and Applications" for possible designations. Although the notion of "Historic monument" is still present, this document goes much further in listing possible designations, naming historic sites, protected areas, historic districts, natural districts, and archaeological sites all as valid categories. These terms are used in the act to designate a place or territory as a historic monument, historic site, historic district (or

as they are referred to more commonly, "*arrondissment historique*"), natural site or protected area each with their own values, level of significance and protection. To these we should also add the categories of citation of historic monument and heritage sites, which fall under the authority of municipalities as defined in the act.

The QCPA provides three principle designations at the national level, with three principle intentions and each with its own defined legal protections and obligations: recognition, classification[34] and protection, (Ministre de la culture et Communication Québec, *La protection du patrimoine au Québec: A propose de la Loi sur les biens culturels,* 2005). At the national level, all rights, privileges and responsibilities described in this act are the purview of the government and exercised by the Minister of Culture. Another particularity of the QCPA is that it places the "public and collective interest" in a historic site above "owner or individual interest." Placing these two distinct interests on the same level, or even giving priority to private interests, has a major impact on both designation and the related ability to control physical changes to the site, as the state has no say in what an owner can or cannot do.

1.5.5 Recognition and Classification of Cultural Property

According to the QCPA, "all cultural property may be recognized or classified [as historic] in whole or in part by the Minister in accordance with this division" (LBC, Article 8). During the classification process, the fundamental value of the site or object comes to justify its

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[34]The term "*claseé*" in French is usually translated into "classified" in English and, though this may not convey precisely the same meaning, we will employ this same term as it is used in the act. Classed, classing, classes: To arrange, group, or rate according to qualities or characteristics; assign to a class; classify.

recognition and classification, on behalf of what is called "public interest," and this value must

be demonstrated categorically based on the precepts of heritage studies and through regulated

evaluations. One element worth noting is that, in all of these actions, the Minister of Culture and

Communication must obtain the advice of the Commission for Cultural Properties. The mandate,

composition and functioning procedures of this commission, are spelled out in the act.[35]

Recognition, in this context, means the act of underlining the heritage importance of an object or

place and imposing controls upon it for its protection, as it is moved from private interest into

public/collective interest. The act outlines this in Articles 9 and 18, "The Minister may, with the

advice of the Commission, recognize any cultural property whose conservation is in the public

interest." For its control, it states that "No person may alter, restore, repair, change in any

manner or demolish all or part of any recognized cultural property and, in the case of an

immovable, move it or use it as a backing for a construction, without giving the Minister at least

60 days previous notice of his intention" (LBC, Article 9, 18). Particularly, the state's ability to

"recognize any cultural property whose conservation is in the public interest" is important to

notices as it means the state may recognize and designate historic status according to public

interest, and conserve for public interest. This takes us back to the discussion of knowledge-

based understanding of embedded values in a cultural landscape, as sources, evidences, of

information and the values and world views of past societies. In other words, value-based

characterization provides the methods, knowledge and understanding of cultural landscape which

result in recognition, classification and protection. Among possible forms of official recognition,

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[35]The Commission for Cultural Properties of Quebec (*La commission des biens culturel du Quebec*) is composed of 12 members, including its president and Vice president who are full time employees with the other ten coming from all walks of life with a certain level of knowledge and sensitivity towards heritage.

classification is the most important as it entails future protections, such as a notice of intention to classify and the obligation of the owner to get authorization for any future interventions.

It is also worth noting that QCPA also makes claims to districts, sites and territories holding heritage characteristics which, in the interest of the public, must be conserved. These values are at a level of importance that again requires that, prior to any intervention, the owner must obtain the authorization of the Minister. These controls can extend to the areas surrounding or contingent with a historical site, as the QCPA states,

"The Government may,..., declare a territory to be a historic district because of   the concentration of monuments or historic sites found there. It may also, in the   same manner, declare a territory to be a natural district because of the aesthetic,   legendary or scenic interest of its natural setting." (QCPA, Article 45)

If a municipality decides to protect an area or site rather than a singular building, then it can choose to employ an alternative legal status that is provided for in the Act, known as a Heritage Site (QCPA, Article 84). The protection of such a site is in the hands of the municipality, and a permit is required to intervene in any manner. Furthermore, the municipality must seek the advice of its Urban Consultative Committee when making physical changes.

1.6 Conclusions

Designation, as one of the steps of the heritage development process, is only considered an important tool if, in the first place, it is based on research and knowledge about the heritage values of the territory being recognized, and in the second place, it allows for the protection and

conservation of this knowledge-based heritage. The nature and level of desired or required

protection depend on the designation, which in turn depends on the heritage value of the site.

Designation also determines whether interventions will be permitted based on their ability to

further develop the site rather than to renovate or destroy it. The Quebec Cultural Property Act

offers certain designation possibilities for attributing legal status that are based on research and

knowledge about the object and can be applied to each case depending on the nature of the object

and the required level of protection against intervention. Finally, both in the process of

designation and in the analysis of requests for intervention permits on a protected, classified or

designated site, the minister must get the advice of the Commission for Cultural Properties of

Quebec.

In the process of recognition and knowledge based designation of a site, territory or

cultural landscape, the research must be oriented towards understanding the object, cultural

landscape, and the collective value-based identity of its successive occupants and thereby the

site's own identity. Following this understanding, the cultural landscape must be examined

further within the context of a value-based characterization research and methodology in order to

identify its composing elements and their role in the formation, evolution, changes and

continuity of the site. In the following chapter the process of understanding of the cultural

landscape of Sparrow and Thompson villas will be discussed.

Discussions of the first part of this chapter lead us to the conclusion that societies refer to

the past, and memories, for the construction their collective memory and identity. The art of

knowing the past, history, and heritage is that of making material traces left by past societies tell

the story of the people who have engaged with them. It is the art of transforming documents into

monuments, into carriers of collective memory. Territories can act as such documents once they become cultural landscapes. For decades, historic monuments served as official recognition of the glories of a specific political past, but Riegl reminds us this recognition is based on a series of academic and elitist values that he referred to them as "the modern cult of monuments." The move towards monument and their surroundings, to monuments and sites, lead to the trend of considering the territory as whole, site, district, as significant. The notion of a heritage landscape was introduced first as monumental landscape, then historic landscape, and finally cultural landscape with some other variation all referring to the same phenomena. Cultural landscape is understood to be both immaterial in nourishing the imaginary, and material, as a place of memory, history, and traces of the past as well. It also serves as the unit of research, analysis, understanding and knowledge about past occupant societies and their values and views feeding contemporary values and views. Values in this case refer to the expressions of significance that each society attaches to the materiality of a cultural landscape, a part of its search for stories of the past to transfer to the formulation of its own values and construction of its collective memory and ultimately, its identity.

The second part of discussions of this chapter covered ways of going about gathering material evidences, tangible elements both physical and archival, to tell a story, the intangible values of past societies. Value-based characterization as paradigm enquiry provides the theoretical frame work and method for searching to understand these traces and to discover their past. This approach offers combines both knowledge-based, as it is based in historical evidence, and value-based, as it is based on the values that each society attached to the composing elements of its past, to assess the heritage value of a cultural landscape. It is trough this process that a cultural landscape is transformed from a territory to a monument, to an official carrier of

memory. In this context, the Quebec approach to the process of definition, values, recognition, classification or designation and protection was discussed in order to: a) follow the evolution of our understanding of the notion of heritage and its correspondence to theoretical understandings; and b) to point out both knowledge based and value based approach. In the next chapter, this theoretical framework will be applied to the major research sites of this thesis, Villa Thompson and Villa Sparrow, as well as their embedded context, Mont Royal.

Chapter Two:

Transmission from Natural Territory to Cultural Landscape: The Formation of the Site as Cultural Landscape

2.1 Mont Royal and Montreal

In this chapter, we will trace the chronological changes that occurred in the territory where the subject of our research, the Thompson and Sparrow villas and their surrounding areas, lie. The story of the evolution of this territory, from a natural site with centennials, tresses and greeneries frequented on a yearly basis by natives, to today's urban boulevards, apartment buildings, villas and traffic, has been told by others. In the process of sifting through these historical layers, we hope to further our knowledge by demonstrating two things: first, the relationship between the land, the sites and the villas; and second, the role and the influence of the villas in shaping the site and other buildings, following their construction. In this manner, this historical discussion will contribute to the understanding and determination of this site as a cultural landscape.

Located in a territory called the Monteregian Hills, Mont Royal is the site of the two villas, at the center of the city Montreal and on top of the landmark from which it takes its name. The city, first "Mont-Real" and then "Montreal," changed etymologically to shift the focus of the growing municipality away from its mountain core and towards its own unique identity, but the mountain still remains as the root word. From the early days of French settlement, the mountain occupied the imagination of settlers, none more so than Chomedy de Maisonneuve, who in 1643 planted a cross atop the mountain as a prayer for protection against the destructive flooding of

Ville Marie. This religious or spiritual relationship between the mountain and its inhabitants was reinforced as the cross became a place of pilgrimage, and further formalized later when the religious community of Sulpiciene established an Evangelist mission within its boundaries. Over time, the spiritual significance of the territory continued to accrue with the construction of two large cemeteries in the vicinity, Notre Dame des Neiges Cemetery, in 1855, and Mont Royal Cemetery, in 1852, a part of a parade of other religious institutions proximal to the mountain, such as convents, seminaries and churches.

In this imaginary and mystic relationship with the mountain, the cross fed into settlers' fears of the unknown outside of the fortified walls of Ville Marie, in particular the distrust of "savages"[36] living outside the walls prior to the signing of the peace treaty known as the "Grande Paix" in 1702. This event marked a turning point, as it encouraged French settlers to venture onto the slopes of the mountain with a greater level of confidence. Economically, this also opened up the abundant forest of the area to provide a wealth of wood for exportation. As well, during this same era the ideas of the Enlightenment began to cross the ocean, and its ideals of tranquility, romanticism, and the sublime were applied to the mountain's impressive forests. At the same time, the English bourgeoisie, drawn to its height and distance from the ever-increasing noise of the rising city population and commercial activities following the occupation of Quebec by the English (as commonly known as the "la Conquete") in 1777, took to the mountain for refuge. This drive for tranquility and natural beauty was one of the contributing factors which lead wealthy members of the Montreal Anglophone Society, like Burnside residence of James McGill (1744-1813), Simon McTavish (1750-1844), and others, (MacKay, D. p8; Trottier, J.C., p.69)

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[36]"Les suavages" is the tile of a text by Champlain following his first trip to New France.

to build villas on the slopes of Mont Royal. It was during this era of Romantic philosophy, which

crystallised an appreciation of purity and natural beauty uncontaminated by industrialization, that

mountains such as Mont Royal attracted the admiration of Western intellectual culture and the

newly formed bourgeoisie by provoking the imagination with their immensity and natural

power.[37]

The nature of this relationship between the people and Mont Royal began to change

rapidly in the mid-nineteenth century, as clear cutting was intensified during this period,

reaching its peak in the winter of 1859-1860 when one of the 11 farm owners on the mountain,

M. Lamothe, clear-cut a large portion of his property for firewood to sell in Ville Marie. This

event provoked a flurry of condemnation by the other land owners and residents, as well as those

who those using the mountain for recreational activities, forcing the Municipal government to

take action to protect Mont Royal. This incident lead the city to create Mont Royal Park,

(Bumbaru, D. p.94; Jacobs, P. & Foisy O. p.15) for which it contracted landscape architect

Frederick Law Olmsted to prepare its designed from 1874 to 1877 (Seline, J. p. 26-33).

Almost one hundred years later, and ten years following the adoption of Quebec Cultural

Properties Act of 1976[38] which gave authority to municipalities to create heritage sites, in 1987

the city of Montreal created the Heritage Site of Mont Royal Park (*Site du Patrimoine de parc de*

Mont Royal), (Repetoire of Quebec Cultural Properties, MCCCF, 2001), and in 1998, the

Canadian government recognized Mont Royal as a National Historic Site. Continuing this trend

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[37] The fascination with mountains was expressed in the writings of Kant, Shelly, Viollet-le–Duc, and in the landscape paintings of European Masters (Burgard and Saint-Girons) and the Hudson River School (Novak). Mont Royal, though much more moderate in size and height, occupied a large space in the imaginary of landscape painters of British origin travelling to the booming city of Montreal, (Graham and Farzaneh)

[38] Article 84 of LBC

of preservation, at the request of Quebec minister of Culture Quebec Cultural Heritage Commission in 2002, undertook an extensive public Consultation in order to advise the Minister on the most appropriate status and limits of an eventual protected territory. This process culminated in 2003 with a decree by the Quebec government attributing legal status to the park, and in 2005 Mont Royal became protected as the Historic and Natural District of Mont Royal (*Arrondissment Historique and Naturelle du Mont Royal*), (CBCQ). The site of this research as defined above had already been recognized in 2002 as a historic site, (*Site Historique de l'Ilots Trafalgar-Gleneagles*), which enabled the government of Quebec to control any new interventions into the area. The attribution of this new legal status, that of a historic site, had a major impact on the survival of the villas since most probably, as will be shown later in this research, they would have otherwise been demolished and replaced with taller and higher density apartment buildings. This example serves to demonstrate how, under duress from civil society, governments can be pressured to create control measures for socially important land sites.

2.2 The Southern Slopes

The Sparrow and Thompson Villas are located on the southern slopes of Mont Royal, an area of the mountain which, due to its double summit formation dividing present-day Westmount from Montreal, has developed differently than other slopes on the mountain.[39] The southern slope of Mont Royal in particular, due to its orientation and topography, connects the regions north and south of Montreal, Riviere des Prairies, Saint Laurence and beyond. For thousands of years, this traversing ridge, superimposed today with chemains de la Cote-des-Nieges, was used

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[39]In reality practically each slope is different and has developed differently than others

as a crossing for native groups trying to reach the northern side of the mountain, (Harel J.B., p.18). There is evidence that aboriginals crossed the mountain along the little river called Raimbualt, located in the valley between the two southern summits with its source on the mountain, not far from the site of the villas, as early as 10,000 BC and inhabited the island of Montreal starting between 5,000 and 10,000 BC, (Pendergast, J.F. & Trigger, B.G).

The first settlement of this territory by the French took place in 1663, after the Sulpicians received the title of the territory on which to build a mission, (Lapierre, D.). In 1675, a mission was established at cross road with the path of the natives and the area where they had established their settlements on the Mountain in order to convert them to Christianity (Morin, P. p9, & Harel, J.B. p.18).The mission is said to have been located somewhere within what is now the area between Cote-des-Neiges and Sherbrooke Street north near Atwater Avenue, and was known as Mountain Mission (*Mission de la Montaigne* or *Fort de la Montaigne*).[40] By 1680, 200 people lived in this mission (Dechene, L. note 88).

Subsequently, there were a number of major changes made to the mission complex, but what are of greater importance to our study are the natural interventions and descriptions of the landscape from this period. For example, Maurault, (Maurault, O.), cites a report from 1712 describing the site as having been elevated to create an amphitheatre. He also cites a report from 1714 describing the complex as a mix of living and working quarters in various styles, from cabins both Indian and châteaux, to religious buildings and farming areas, to an apple orchard. Isaac Weld (1774-1856), an Irish traveler to the United States and Lower and Upper Canada between 1795 and 1797, describes the view of the mountain.

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[40] It was also referred to as "Fort des Messieurs de Saint –Sulpice" and "Ferme des Pretres" as it included all amenities for living including a vegetable and animal farm.

The proximity of the Sparrow and Thompson villas to the site of the Mountain Mission, as the first physical engagement of religious groups with this territory, is an indication of their importance. The intangible[41] traces left by the Sulpicians are of prime cultural significance as they directly relate to both the physical and political colonization of the island of Montreal, and as the seigneurs of the Island of Montreal as of 1663, (Dechene, L.), holding the rights to the entire island, they also played a major role in shaping Montreal and Mont Royal for many years to come. In addition, during the period between 1694 and 1731, (Maurault, O. p.19), the Sulpicians flocked to this area to build summer residences for themselves in order to escape from the heat of the old town, as well as to seek out fire wood for winter, and we can speculate that this first wave influenced others to escape the heat, crowd and noise on Mont Royal. By 1702, one year following the peace treaty, the island of Montreal was relatively well-occupied and continuing to grow both East and West along the Saint Laurence River. At the time, the mountain was considered to be an obstacle blocking northern expansion.

Sulpicians gradually built the Grande Seminaires (Lahaise, R. p.278), a building with two defensive towers as was the style of medieval towns and castles of this period, and particularly those built on mountainsides in Europe. As we shall see later on, this cultural and imaginary relationship between Europe and Montreal influenced the architectural expression of many buildings including that of Thompson and Sparrow Villas.

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[41]Notions of tangible and intangible traces have been introduced by the UNESCO Convention on Intangible Heritage, UNESCO, 2006

2.3 The Beginnings of Montreal

At the beginning of the 18th century, landowners settled along Cote-des-Neiges began preparing the land for farming and building their residences. Among these landowners were noted individuals, such as the widow of the Governor of Montreal, Claude Ramezay (1659-17240).[42] During this time, the village of Cote-des-Neiges began to flourish in its own right, not only with farmers but with small handicraftsman, including leatherworkers (which would come to be the identifying industry of Cote-des-Neiges later on) and woodworkers, as well as officers, soldiers, and bakers (Ramet). As was stated above, Cote-des-Neiges had gradually become an important path, providing physical access to farms and residences along the slopes of the mountain, although it was very narrow and covered difficult topography. The commercial use of the road, due to an increase in artisan production, combined with the agricultural activity of the area, forced authorities to pay attention to Cote-des-Neiges road, which as of 1809 was still difficult to travel on .

In their report on Montreal, architects Beaupre and Michaud write, "the Heritage Site of Mont Royal defined 45 architectural landscapes, each containing a number of buildings with certain typologies of style, materials, site planning, history, styles and occupancies, as well as their topography and cityscape "*trame urbain,*" (Beaupré et Michaud, 13). They identified the site of the villas and apartments as one of these significant types, stating, among other characteristics, that this site is distinguished by the silhouette of its apartment buildings, the quality of its architecture, the good condition of its buildings, and finally, the coexistence of

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[42]Currently Chateau Ramezay is a Museum and was the first building to be classified as a Historic Monument in 196??By the Quebec Government. She built another "chateau" on her property on the Mountain and most probably where Rue Rameau has traced it presence.

high-rise buildings with the low-rise villas, (Beaupré et Michaud, 15). Beaupre and Michaud state that there are a limited number of high-rises on the mountain and some have succeeded in "finding an architectural form that integrates harmoniously on the mountain, as is the case with Trafalgar and Gleneagles," which were conceived in harmony with the pre-existing villas (Beaupré et Michaud, 23). In their analysis of the architectural landscape of the villas and surrounding areas, the authors go so far as to provide guidelines for building another high-rise between the Trafalgar and Gleneagles buildings. Ultimately, they acknowledge that this would require demolishing the villas, which they consider to be of interest, and in doing so, indirectly justify their protection. In not taking a clear and firm position as to whether the villas should be conserved or not, they remain accommodating to development even as they continue to place much emphasis on the picturesque silhouette and character of the Trafalgar and Gleneagles buildings with the villas (Beaupré et Michaud, p. 54).

2.4 The Site of the Thompson and Sparrow Villas

As a mutually beneficial relationship between the territory of Mont Royal and the culture of Montrealers was gradually developing, the identity and values associated with the site of the villas was also taking shape as a result of this dynamic process. Through the examination and analysis of a series of plans from the mid 19th century to the early years of the 20th century, we can trace and understand the evolution of this territory and the formation of the villas as cultural sites. A series of maps, visually illustrate the changes that have occurred to the site of the villas and their immediate surroundings, these maps include: Joseph Reille, 1858; Sitwell & Jervois, 1866-1872; L'Atlas de H.W. Hopkins 1879; L'Atlas de Charles E. Goad 1890; Granpre 1898;

A.R. Pinsoneault 1907, P.24-25; L'Atlas de Goad (1912-1914); Plan de Séminaire de M. Sulpice, Domaine de la montagne in O. Maurault, (Saint-Jean et Grise, architecte, 1918); Plans of Underwriters' Survey Bureau, 1926

The village of Cote-des-Neiges became incorporated in 1862 and became part of the City of Montreal in 1908 (Robert, J.C., p.35). Cote-des-Neiges was one of the main roads leading to the exterior of the city and, as early as November 13, 1685, a road following the traces of Cote-des-Neiges was shown on a map of the area (Robert, J.C., 35-36), and appeared as "Chemain des Sauvages de la Montaigne." This road was given various names up to the plan prepared by Murray, showing the invading British troops (Robert, 37-38). In 1791, constitutional law established the city limits of Montreal, as shown in the map from the City Surveyor's Office in 1871, and which indicated the lots of the future Sparrow and Thompson villas in the north-west corner, just outside of the city limits (City of Montreal Archives). In 1805, John Ogilvy built his villa and famous tower just west of the villa site on lot no. 167, as indicated on the plan produced by Goad in 1890, identifying lots 167, 168, 169, and 170 (City of Montreal Archives). The first inscription in the Montreal registry for lot no. 169 for James Quinn dated from 1856.[43] On the "Map of the Montreal Boulevard" from 1858, D. Ross was indicated on the lot but not in the index, which could imply that it was a temporary situation (City of Montreal Archives). The plan of the "Fortifications Survey" of 1866 shows that a cottage on lot no. 169 and lot no. 170 had been integrated into the Sulpicians' properties.[44] Towards the end of the 19th century, the two lots

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[43] Index aux immeubles, Division de Montréal, Sheet 1534, Montréal Court House, Palais de justice de Montréal.

[44]Atlas topographic de Montréal, Mc Gill, 1992

were combined to form McGill's Botanical Gardens, as shown on the maps of Grandpre (Grandpré, A.de , 1898) and Goad, (Goad, Chas. 1899).[45] J. G. Thompson becomes the owner of lot 170 in 1905, [46] and J.B. Sparrow bought part of lot 169 from D.S. Walker.[47]

2.5 The Site of the Villas and Gleneagles and Trafalgar Buildings

The natural characteristics and elements of this site have played a major role in the process of its appropriation by and cultural engagement with its occupants. To begin with, the site has a very complex and variable topography, with sharp drops in the elevation from east to west and from north to south. From Cote-des-Neiges Boulevard to McDougall Street there is a six meter drop in elevation in the middle of the site and a drop of 7.5 meters along its length from the Boulevard towards the southern limits at corner of Cedar Ave. and Cote Des Nieges Boulevard. With respect to plants and trees, the natural vegetation of the surrounding areas indicates that Mont Royal was originally lush with greenery, the world view of its native inhabitants (before the arrival of the French) was one predicated on limited interference with nature. However, as we discussed above, the mountain's natural resources were extensively exploited by its land owners, particularly through logging, used both for local consumption and export. Furthermore, settlers removed some plant life to make room for either farming or for farm animals' pasturage (Map of Fortification Surveys, Sitwell & Jervois, 1866 -1872).

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[45]Topographical Map of Mount-Royal, A.de Grandpré, 1898   Livell's Directory, by Chas. Goad, 1899

[46]Index aux immeubles, Division de Montréal, acte no. 116506, Palais justice de Montréal

[47]Index aux immeubles, Division de Montréal , Acte no. 165683, Archives du Palais de justice de Montréal

At that time there were still large amounts of dense vegetation and trees, much of which were probably apple trees, as it resemble an orchard. Between 1885 and 1928, McGill University began renting large areas of this land, including the site of the Sparrow and Thompson villas, erecting a botanical garden and green houses, (Figure XX), to facilitate research for the Faculty of Agriculture which was located in the university's central campus prior to the building of MacDonald Campus in 1907, (mcgill .ca/about us). Although it is difficult to determine the impact of McGill University's activities, it is probable that much local vegetation was removed to make room for scientific plants. An examination of some of the photos, such as those from the Fonds Marinier, (Archives du seminaire Saint – Sulpice), indicates the location and identity of species present on the site over time.

These interventions into the natural life on the mountain left behind changed its appearance and usefulness, and greatly contributed to the changing nature of the relationship between the site and its occupants. As a result, the cultural identity of the site has changed continually based on the world views of each successive wave of inhabitants. The mountain's identity is constructed through the cultural significances that reigning social groups endow on that territory. It is therefore this socially-constructed imaginary that transforms a territory into a cultural symbol or icon. This classification is intangible in nature and often expressed and perpetuated through stories and legends, which help to build a common history and cultural identity. This intangible identity is also constructed and expressed through tangible interactions with the territory, such as processes behind the appropriation of the land and the addition of man-made elements such as roads, farms and buildings. It is the combination of these natural and constructed elements, understood within the context of a shared social history, through which a landscape becomes implicated in a cultural identity.

2.6 The Design and Construction of the Sparrow and Thompson Villas

2.6.1 First Villas on the Mountain

As was discussed above, the development of the cultural landscape of the Sparrow and Thompson villas was a dynamic phenomenon, and should be studied in direct relation to the events and interventions that impacted the larger surrounding territory. One such pertinent intervention, which started a new trend for human interaction with the mountain, was the construction of villas on its slopes. Although it could be argued that this trend dates back to the construction of summer residences by the Sulpicians, and later by larger land owners in the middle of the 18th century, the building of villas began to take off as a real trend at the beginning of the 19th century when the British regime was well established, and a wealthy upper-class emerged and began looking for physical spaces that exemplified their social and economic class. This was the beginning of the creation of the cultural space later known as the Golden Square Mile, which housed residents such as Mackay McCord and Marsan, and who, as time went on, began to build their luxurious villas higher up the mountain and further from the old town. As mentioned, at of beginning of 19th century the new English bourgeoisie began to buy land on the mountain and build villas as their first or second residences. Some examples of this wave of development include Villa Burnside, which was located on top of James McGill's property and, further up, the villa of Simon McTavish, which began construction in 1803 but was never completed, due to his death the following summer. Much further towards the west, in 1813 Sir James Monk built his villa in Monklands.[48] As well, between 1806 and 1824, John Grey put

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[48] Currently the corner of De Carrie and The Boulevard and Known as Villa Maria Sector

together a very big piece of land just across from the site of the Sparrow and Thompson villas, and later he built his own villa there.

Finally, this British incursion into the territory is heralded taxonomically by the name "Trafalgar." The British victory in Trafalgar caused much jubilation in the colonies, including Montreal, where fundraising commenced immediately thereafter to help build a structure to commemorate this victory, headed by John Ogilvie between 1806 and 1825. The name of this battle came to identify a number of events, places, streets, schools and buildings in Montreal, including one of the apartment buildings located on the villas' site. The origins of this name in Montreal had a major impact on the British community here, and by extension on the evolution of their land use and naming conventions indicating its designation as a significant territory.

Based on these and additional characteristics, it is clear that a number of simultaneous forces, cultural and natural, acted independently and as part of an interconnected set of factors, to leave a series of traces resulting in the particular cultural identity of this site. Some of these forces are:

1. The site's location at the valley separation line between the two summits of the mountain, creating a natural shortcut to cross the mountain from east to west.

2. The geological formation of the mountain and its sharp drops in elevation, allowing for the creation of tresses and plateaus for pathways and roads, which are not the possible just to the north or south of our site.

3. The cultural evolution of these pathways over time developed in accordance with users' views of the world. These include: 1) the pathway created and used by the natives, prior

to its use by the French Settlers, and which was "ephemeral" from season to season; 2) the creation of a more permanent pathway, which became the road called Cote-des-Neiges by French settlers in the early 17th century, and which has gone through subsequent changes in the topography of the site to allow for greater ease of usage.

4. In 1851, The Boulevard Avenue was established to provide access to a series of built lots and to create a loop for pleasure rides and sightseeing around the three summits of Mont Royal.

5. McGill University rented the whole site from 1885 to 1928 and installed a botanical garden for research, but two small sections were sold off in 1905 and 1909.

6. As the slope of Cote-des-Neiges is too sharp for a tramway to climb, in 1912 city of Montreal decided to run a side road on the lower traces to the south, which lead to the construction of a stone retaining wall that was to become a strong identity element of the site.

7. The site was officially integrated in the limits of the city of Montreal as of 1792

2.6.2 James Gardner Thompson Villa

The Sulpicians, in 1905, sold a parcel of land identified as lot no. 170 to an insurance agent named James Gardner Thompson. This lot with a width stretching 75 feet along Cote-des-Neiges and the depth crossing Cote-des-Neiges to the tramline on McDougal Street, with a total area of 35000 square feet. Two years after acquiring the lot, Thompson proceeded to build his eponymous villa, designed by Rawson Gardiner (1866-1956), who had a long career as an architect. Gardiner had been educated in England during a dynamic era, from architectural point

of view. A number of thinkers, intellectuals, and architects such as John Ruskin (1819-1912), William Morris (1834-1896) and Richard Norman Shaw (1831-1912), were nourishing the field with new architectural ideas during the late 19th century, with new schools of thought blooming under specific patrons. In particular, the Romantic school was advanced by Ruskin, the vernacular school and return to handicraft advanced by Morris, and finally the beginnings of Arts and Crafts and Modern movements were presented by Shaw. As he was educated and worked during this time, Gardiner would have been exposed to and influenced by these ideas. Coming to Montreal as an architect in charge of the Montreal offices of Gordon & Taylor, the firm that had been appointed to design the Redpath Library at McGill University in 1891, Gardiner decided to stay on after this project was completed. In 1891, he became a member of the Association of Architects of the Province of Quebec, a group in which he became active through a number of committees, including the competition committee and building codes committee. Later, he became a member of the board (1905), treasurer (1906-1907), first vice-president (1910), and finally president of the Association after his election in 1911. Most of Gardiners works were religious sites, including St. Stephen Church (1903), St. Cyprian Church (1927). As far as private residences go, he designed the James Gardner Thompson villa, the subject of our study, in 1907, the Joseph Bithell Mansion in Westmount between 1922 and 1924, and two mansions on Green Avenue, according to Canadian Architect & Builder.[49]

Physically, the Thompson Villa is set 12 metres back from Cote-des-Neiges and is raised one meter above the grade in the entry court. Built of red brick load-bearing walls, the villa is supported by a grey stone foundation. Among its outstanding features are a basement, two floors,

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[49]Canadian Architect & Builder, vol. XIV-XV, may 1901, p.100

and a flat-roofed attic with mansards that interplayed between gables and windows the front façade is of asphalt shingles cladding. The villa is expressive of both Queen Anne style and the Arts and Crafts Movement, influences consistent with the architect's training and early career. Access to the court was modified by the excavation needed to reduce the grade of Cote-des-Neiges. The retaining and perimeter walls were built from blue stone retrieved from this excavation. An arch marks the entrance to the court, leading to stairs on which "*Fan-Na-Grelinhe*", a Gaelique phrase meaning "keep the sun," is etched.

After the villa's completion, the interior underwent a number of major modifications, for example, in 1942 when the building was divided into five apartments, according to drawings submitted to the city of Montreal for permit by Grattan D. Thompson, B.Arch, the son of J.G. Thompson, (Construction Permit Service of city of Montreal). In 1978 and 1981, the interior was remodeled again to meet the needs of the architectural offices of Tetrault Parent Languedoc architects. These modifications completed the villa functioned as an office until 1994. According to plans deposited for permit to the city of Montreal, the interventions mostly affected the interior design, with minimum structural impact and were largely reversible (Construction Permit Service of city of Montreal). In 1994, the villa was vacated possibly for future development and remained unoccupied until 2005, when a restoration project was initiated to bring the villa back to life. During this period of abandonment, squatters moved into the villa and apparently caused considerable damage to its interior.

In 1987, a request for a permit to demolish the villa was put forth by then owners, Paul-André Tetrault, Gilles Parent, and Michel Longuedoc, but was met with opposition from

organizations active in heritage conservation and concerned Montreal citizens.[50] Around this

time, a petition for the villa's classification as a historic monument was also presented to the

Quebec Minister of Cultural Affairs. Although this request was not granted, the minister did

encourage the City of Montreal to designate as "Cité"[51] the exterior of the villa, making it a

municipal heritage site. Subsequently the city did classify the villa under the banner of Heritage

Site of Mont Royal (*Site de partimoine de Montreal*), which imposed less severe injunctions

against modifying the facade than if it were a classified monument (*monument classée*).[52 With]

sustained public pressure, eventually the City of Montreal Executive Committee did adopt a

resolution to preserve the architectural integrity of the exterior of the villa.[53] Testing this

resolution, in 1999 the villa was acquired by a numbered company, (2941791 Canada, Inc.),

which in turn made a request to demolish the villa.[54] On two occasions, May 12th and September

15th 2000, the Montreal Viger Commission decided that demolition of the villa was not justified,

and went even further by recommending that, although a complete and authentic restoration need

not be the objective, recycling and adaptive use with some interior and exterior additions could

be considered for permit (L'avis de Commission Viger, City of Montreal) The Montreal

Consultative Committee for the Protection of Cultural Properties, on May 24th of the same year,

issued an opinion supporting the Viger Commission position on the conservation of the villa, (

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[50]This has been a common trend since the mid 19th century that citizens have made sure that their views are known which, in many cases, have been considered by decision makers. The appropriations of Mont Royal by Montrealers or even Quebecers have always been very strong based on unpublished research that the author undertook for The Commission of Cultural Properties of Quebec.

[51] Legal status attributed by municipal governments to protect the exterior facades of buildings, LBC, 1976

[52]Règlement 7593, Décembre 15 1987 creating: " Site de patrimoine de mont-Royal"

[53]Decision 800417, August 24 1988

[54]Company 2941791 Canada Inc

L'avis de CCPOC, City of Montreal). To sum up, as of 1905, the date that J.G. Thompson took possession of the lot, the property has changed hands and uses over a dozen times, as follows:

1905	J.G. Thompson,
1941	Thompson inheritances,
1942	A.M. Maron,
1943?	J. Copra,
1946	Gleneagles Investment Co.
1954	David Lang
1976	Les Placement Marque Inc.,
1976	Jean-Pierre Marque,
1978	Paul-André Tetrault, Gilles Parent, Michel Longuedoc,
1994	Donald Mackenzie,
1999	2941791 Canada, Inc.
2005	Les properties 3956-3970 Cote-des-Neiges Inc.
2008	Vision en Verts

From 1995 to 2003, the then-owner of the villa, 2941791 Canada, Inc., [55] asked for a permit to demolish the villa(s) and replace them with a 10-story apartment building based on a design prepared by Tetrault, Parent, Longuedoc and Associates. This request also met with a number of opposing forces, including that of Heritage Montreal, [56] and Phyllis Lambert[57, then director of Canadian Centre for Architecture], both indicating the heritage value of the villa(s) and their oppositions to their demolitions. In 2001, the same developer made a request for demolition of the villas and their replacement with a 10-story high rise of condos, but this time the presented plans were prepared by DCYSM Architecture + Design[58]. This request was met with even more severe and organized opposition, because at the same time that these development plans came to light, the site was being designated as Historic Site[59] buy the government of Quebec and through the actions of The Friends of Mountain, a group invested in protecting the heritage values of Mont Royal. As a result, this second request was also rejected.

In 2003 the same developers present yet another project, this time designed by the firm of Fournier Gersovitz Moss and Associates Architects of Montreal, to build two block apartments of three to four floors but which would cover the majority of the lots. This option, as it entailed the demolition of the villa(s), was once again not received favorably. Finally, in 2005, the new owners of the villas, Les properties 3956-3970 Cote-des-Neiges Inc., presented a request for a

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[55] This numbered company is also referred to as Canderel Inc. which has realized a number major project in Montreal including the conversion of the Forum to Pepsi Forum on Atwater and Sainte Catherine.

[56] Heritage Montreal letter dated August 30, 1995, addressed to Me. Leon Laberge Greffier of City of Montreal and signed by Dinu Bumbaru, Director of programming

[57] CCA letter dated September 1, 1995, addressed to Me. Leon Laberge Greffier of City of Montreal and signed by Phyllis Lambert, Director

[58] The Gazette News Paper, April 15, 2001??

[59] The legal notice to be sent to the property owners was signed by Dian Lemieux Quebec Minister of State for Culture and Communications on October 25th 2002.

permit to divide the lots of the two villas into three lots, to add garages, to renovates and restore the villa(s) according to plans produced by Vision en Vert [60]. This proposal was received favorably by organizations[61] that had opposed previous interventions and advisory bodies of the City of Montreal and Minister of Culture and Communications[62].

2.6.3 J.B. Sparrow Villa

Moving next door, lot no. 169 was originally owned by D.S. Walker and covered around the same dimensions and area as the Thompson Villa, also covered ground from Cote-des-Neiges to the tramlines. In 1909, a section of this plot was sold to J.B. Sparrow, a business man and manager of His Majesty's Theatre, and who then built a residence on the property in 1910. Sparrow Villa was designed by James Edward Adamson, an architect about whom little is recorded. We do know that he practiced architecture in Montreal from 1908 to 1915, that he did his training in Montreal, and that he was admitted to the Association of Architects of the Province of Quebec as a trainee in 1906. In 1910, he was admitted as a full member, but his name was crossed out from the membership log in 1913, when he was working for the offices of Adamson & Wallace and where he stayed until 1915. Among his projects were the Congregational Church, the John Gray Attached Houses, the Gray and Wyghton Attached Houses, the R.B. Caverley House in Outremont in 1909, the Mont Royal Presbyterian Church, the John F. McLean Attached Houses, the Donald Monroe Attached Houses, the Monroe et al.

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[60]www.visionenvert.com

[61]Heritage Montreal, Friends of The Mountain, and CCA

[62]Commission Jacques-Viger and Commission des Biens Culturel du Québec

four houses in 1910, and finally the Alfred Joyce Public School in 1911 and J.M. Parker House in 1912.

The Sparrow Villa is set back 75 metres from Cote-des-Neiges and lies slightly oblique to the lot line. As with the Thompson Villa, the load bearing walls are brick placed on stone foundation and it has a basement, two floors with an attic, and a flat roof with a "fake mansard" covered by ceramic tiles. The facade is symmetrical, with the exception of the garage, although this addition has very limited impact on the architectural expression of the villa's facade. The main entrance is raised by 2 steps and is flush with the facade and covered by a small portico, which serves as a balcony on the second floor. The front of the balcony is protected by geometric and volumetric balustrades on the same axis as the pediment on the roof, as shown in the following plates. These elements, along with the symmetrical facade and its proportions, as well as other details, together create an architectural vocabulary strongly influenced by the classical revival of *l'Ecole des Beaux-Arts* in Paris.[63] A large pediment, slightly out of proportion for the size of the facade, decorates the rear elevation and was most probably added some number of years later. Along the whole length of the rear façade, there are a series of tall Doric columns, spaced widely apart on separate elevated bases. The columns not only run the height of the ground floor, but they reach up to the level of the balconies on the second floor.

As of 1978, the Sparrow Villa underwent many of the same changes as the Thompson Villa; it was converted into offices, later abandoned, taken over by squatters and ultimately it was slated for demolition, but the request was rejected and it thus became part of the Mont Royal heritage site. The requests for demolition permits, the subsequent reaction by the City of

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[63]This trend, as was discussed with respect to the design of other villas, seems to have been established in Montreal during this time.

Montréal, its designation as a heritage site, the executive committee's resolutions and other

opinions by commissions and committees follow a very similar chronology to that of the

Thompson villas as well, as was discussed above. Thompson villa was also acquired by a

number company[64], in 1999.

J.B Sparrow villa was built in 1910[65] at a cost of $13000

The Sparrow villa became the property of J.B. Sparrow and his wife Elizabeth Carter in 1909

and has changed hands as follows:

1909	Elizabeth Carter & J.B. Sparrow
1946	Gleneagles Investment
1954	David Lang
1976	Les Placements Marque Inc.
1976	Jean-Pierre Marque
1978	Paul-André Tetrault, Gilles Parent, Michel Longuedoc
1994	Donald Mackenzie
1999	2941791 Canada, Inc.
2005	3956-3970 Cote-des-Neiges Inc.
2008	Vision en Verts

[64]Company 2941791 Canada Inc.,

[65]Most probably the construction permit was issued prior to the registration of the transaction as according to Le Prix Courant, CCA, permit no. 1647 was issued in August of1909 whereas the official registration date is 11 December of 1909

2.7 The Integration of the Two Villas

Though each villa does hold individual characteristics, as we have stated before, they are also integrated with one another, through the open spaces in between and around the villas, and by their neighbouring apartment buildings. All together, this site forms a cultural landscape that expresses not only the values, architectural age, integrity, and authenticity of each one of the individual components, but even more importantly this site embodies the values of their integrated sum.[66] The glory days when the villas were located in a prestigious and pristine setting have passed, as have the difficult years when they fell into disrepair, barely escaping demolition numerous times and, in between, falling under the shadow cast by neighbouring apartments (even though, as we will see, the villas contributed in many ways to the quality and value of the two neighboring apartment buildings).

The scale of the villas and their open green spaces contribute, to a large extent, to the architectural, cultural and socio-economic value of the apartment buildings.[67] We can question the motivations and values of the builders and investors behind these two high rises, but we must take them as they are to explore how they can contribute to our knowledge and understanding of past and present societies and values, through their interaction with the environment and the production of our culture landscape.

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[66]Although a portion of the green space changed hands, this was limited to legal matters and did not alter the integrity of the open space.

[67]As we will discuss later on any tall building, regardless of their architectonics and finishes, will have a major negative impact the two apartment buildings.

As they stood in 2000, the sites of the Thompson and Sparrow Villas and the Trafalgar and Gleneagles buildings act as visible records of the different societies that have occupied this single space over time. Major factors in this equation include the era of Montreal's *belles annees,*" in the 1920's, subsequent recessions and economic booms, and the city's preoccupation with the natural environs of Mont Royal, among many others. The open space between the two villas offers a view from the mountain towards the city, and from the city toward the mountain. If this void is filled up it would be another curtain drawn between the mountain and the city, as is the case with the upper end of Cote-des-Neiges facing the cemetery.[68] The remaining vegetation on the site solidifies the area's landscape as one of mountain greenery, rather than that of an urban boulevard. This plant life also creates continuity between the mountain, the old trees and parks of Westmount, and that other prominent natural symbol of Montreal, the river.

As was discussed above, by 1994 the villas were in a state of disrepair. It is not clear whether they were intentionally left to deteriorate due to their low market value, in order to be able to replace them with a high rise buildings, or simply because the owners did not know what to do with them and were waiting for an opportunity to sell them. In 1999 the villas were bought by numbers companies and requests for their demolition permits were made. These requests were rejected and lead to their appropriation and protection by the City of Montreal. Faced with repeated requests for permits, the Quebec Cultural Minister (QCM) decided to classify the site as an historic site in 2001. This recognition granted control to the Minister of Culture to determine any interventions on the villas and their possible demolition, and in the case of a request for demolition to influence the architectural quality of the replacing building.

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[68]A series of tall buildings on the west side of Cote des Nieges have created a curtain hiding the Westmount summit except some visual openings that sites occupied by gas station which are being closed and replaced by high rises.

The importance of the site of the villas depends on a number of factors relating to the natural elements and formation of the site. To these elements, we also must add its relationship to the city, which stands in as both an icon of economic and technological progress following the Industrial Revolution, and at the same time as the originating site of the subsequent health problems faced by its working-class inhabitants with the rise of pollution and overcrowding. As a result of these economic and social factors was the impulse, by those members of society who could afford it, to take refuge from man-made surroundings in the natural beauty of the mountain. The site of the villas is one of the first sites beginning this socioeconomic and cultural trend (in the case of Montreal, it is also political, as the English community initiated this trend). In defence of his plans for Mont Royal, in 1881 Fredrick Law Olmsted pointed to this phenomena and the importance of Mont Royal by emphasizing the sanitary role of the mountain and stressing the "educative" and "civilizing agency" of the mountain versus the "sordid" and "corrupting" characters of cities (Olmsted F. L, GIUM report, P. 15).

The architectural vocabulary and expression of the villas on the mountain were first asserted by earlier residences, such as that of John McCord, in 1836, which employed a neo-classical style, in his case Doric, with pediments and porticos. The influence of this stylistic trend is evident in the Sparrow Villa, which has neo-classical and neo-Palladian architectural elements.[69] The facades and square plan create symmetry, and all of the proportions appear to be based on a single rule as they appear to follow the same rhythm.[70] Following from the entrance portico is a larger entrance hall, identified on the main axis of the plan, which leads into

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[69]The influence of neo-classical vocabulary was very prevalent in the US during this time and given that there were a number of American architects designing buildings in Montreal , such as McKim, Meads and White who designed the Medical Building, ??? Sherbrook Street West.

[70] Perhaps if they are examined they might be based on the GR proportions

monumental stairs with natural light entering thorough overhead skylights. At the other end of the hall are the main hall and the guest room, which opens through a large window into a monumental Doric column portico and the gardens. The second floor also has a large interior space that opens to the exterior balcony and to all the bedrooms. These architectural elements and expression place the building within a specific architectural context, style and design current, and provide a sense of continuity in its architectural vocabulary to earlier patrician buildings on Mont-Royal.

The Thompson Villa was designed by a British architect who had both studied and worked in Great Britain during the era when English Domestic Revivals had become a trend and included many other revivals such as gothic, Arts and Crafts and Queen Anne that were promoted by the likes of John Ruskin, William Morris and Norman Shaw. More precisely, the Elizabethan vocabulary is employed by the architect to create a villa architecture that is integrated in the dense forest and greens of its surroundings.

We do not have access to original drawings of the villa, as it is believed they disappeared during the fire of 1922 at city of Montreal. The plans deposited in 1942 by the architect Grattan Thompson show the transformation of the villa into four apartments, with minimal renovations. Also, plans were deposited by TPL architects for renovation work in order to convert the villa into offices. The examination of these plans supports the indication that the modifications for conversion into apartments were minimal, consisting mainly of partition walls, and were fully reversible as they did not propose any changes to the spatial organization of the villa, (Figure xx). Both villas have a very high level of structural integrity, due to their stone load-bearing

walls around the perimeter and solid wood post and beam construction. The interior finishes are of hand-applied ornamented plaster.

As previously mentioned, many professionals active in diverse fields of historical preservation, construction, and architecture were more cautious in raising hope for the restoration and renaissance of the villas. Furthermore their location near today's heavy traffic of cars and buses on Cote-des-Neiges and McDougall does not help.[71]

2.8 Apartment Villas: Trafalgar & Gleneagles

Although the main object of this research is not on the apartments built next to the villas, as discussed above, it is important to note that the architecture of the villas, and indeed their very presence, have played a major role in the choice of the sites and architecture of the two apartments, and this in turn helps us to further understand the cultural value of the villas. Furthermore the architectural and volumetric expressions of the high rise apartment with a void in the middle created by the villas construct a silhouette that visible and legible from long distances toward the south[72]. Particularly, this value can be better understood by envisioning the site of the four buildings as one geological, functional, historical and cultural formation, indicating the changed and changing cultural values of Montréal.

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[71]Although as Montreal has become a metropolitan city with considerable rise in traffic this is the case with many villas facing throughways such as Sherbrook, Cote-Sainte Catherine and The Boulevard just to mention three, which used to prestigious treed roads frequented by carriages.

[72] This silhouette is recognizable from Champlain Bridge.

The two private villas enjoyed their open space and view from the mountain without any neighbours until the year 1929. On the 6th of February of that year, the Sulpicians sold lot no. 170 for the sum of $100,000 to a developer by the name of Frederick Walter Dakin, where he built the Gleneagles apartment building. The deed of sale indicates the property included "the old house," which most probably refers to the Trafalgar Cottage. Architects Walter Kenneth Gordon Lyman and Harry Gifford Marpole bought lot no.169 with the intent to build an apartment building, but did not get to execute this plan because Biltmore Reality & Construction Ltd., another group of developers, built the Trafalgar Apartments on Northern edge of the site. At a certain point, though it is not clear when, as shown on the, (Figure xx), the lots of the on the back of the villas towards McDougall street and the retaining wall were subdivided and the portions on the McDougall side were acquired by Gleneagles Apartment and turned into a garden for its residents.

2.8.1 Gleneagles Apartments

The Gleneagles building, designed by Ross & Macdonald and built between 1929-1930, takes its name from the for "Eagle's small wings "references a famous golf course in Scotland, (CCA, Ross & Macdonald Archives). [According] to the same source, C.W. Dakin was the developer. [73] The volumes of the building is varies considerably with respect to its geometry and orientation, and it is composed of large apartments, some with two floors, and has a total area of 19,729 meters squared, (CUM, Apartments, p 97). It is important to note that the highest point of the building has 13 floors, but on the side facing the Thompson villa its height drops to seven floors. Grey stone is used for the foundation walls at the lower levels and brown brick for the rest of the facades, with grey concrete ornamental elements in a classical and gothic vocabulary. The Gleneagles building is composed of a series of sophisticated and complex juxtapositions between solid and void, arched entrances and open spaces, as well as double sloped roofs with stepping edges, all together creating a silhouette against the mountain approaching that of a medieval chateau. On the facade, the entrance's decorative elements indicate a design preoccupation with classical style, similar to that of a villa and different from other apartment buildings earlier in Montreal (CUM, Apartments, p 97). As well, the size (some as large as 600 square metres), plan and finishes of the apartments are also in a style similar to the grandeur of the villas, with all rooms generally located on the same floor and a number of them on two floors. An attempt was clearly made to minimize the corridors and give elevators immediate and direct access to each apartment, for greater privacy, once again recreating the feel of a private villa.

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[73] File 13-147-01X., 385 sheets.

As stated above, the intention of this discussion is to establish a direct and integrated link between the continuity of expression and cultural values shared by the apartment building and the villas. These connections are best expressed through the Scottish Baronial architectural style, characterized by covered entrance ways, commonly called port-cocher in French, crow-stepped gables, picturesque chimneys and towers, (Mac Gibbon, D. & Ross, T.). [74] Although the extent of the impact of the villas on the Gleneagles is not precisely measurable, based on the above discussion it is evident that both the developer and the owner strived to emulate the lifestyle evoked by the villas. In both the facades and the interiors, including servant's quarters, these apartments were clearly meant to house the same socio-economic strata of clientele who would have been able to live in a villa in years prior.

[74]For more information on this style see David Mac Gibbon and Thomas Ross seminal work ; *The Castellated and Domestic Architecture of Scotland,* 5 vol. Edinburgh, 1887-1892

2.8.2 Trafalgar Apartments

The Trafalgar Apartment Building was designed by Hutchison & Wood in 1930. [75] Built

by Joseph Gersovitz, president of Biltmore Inc (Pinard, p. 218), [76] the apartments have a total

area of 15,721 square metres in a U-shaped floor plan. The building's highest point reaches 37

metres and its facade consists of stone at the foundation and ground floor levels, and yellow

brick at higher levels with beige coloured cement and stone ornaments. These facades are

ornamented with seven small conical towers, placed irregularly at the building's corners. As well,

there is a cylindrical "chateauesque" tower at the corner of Cote-des-Neiges and the Boulevard.

In Trafalgar, the level of comfort and luxury of the units with servant's quarters is similar

to that in Gleneagles, some apartments consisting of up to 11 rooms on two floors and have

immediate access to three elevators, eliminating the need for hallways. This set-up was described

in the building's own publicity pamphlets as the "modern art of living graciously and

spaciously."[77] The architectural expressions and style can be qualified as "Chateau Style,"

adapted in a North American, and to some extent Canadian, version with Middle Ages

influences. The design was inspired by the late 19th century trend of chateau buildings in Europe,

North America and Quebec, with many fine examples in Montreal and Quebec, the majority of

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[75]Aside from long list of intuitional, administrative, religious, and educational buildings realized by this firm since 1863, residential apartment building are also of particular significance just to the Luxurious Travancore on the mountain, 1909, Whitehall Apartments, 1927 (with the same developer as Trafalgar), Baroness and Baron Byng, 1928 and Aceme Court, 1929, never the less the Trafalgar Apartment is by in large the most significant in all respects.

[76]Gersovitz's daughter, Julia Gersovitz, is one the prominent heritage architect in Montreal whose office produced a design was mentioned above.

[77]Westmount Realities Company

which were built in the late twenties in order to integrate with the mountain, its views and its villas.

Cote-des-Neiges had a sharp slope facing lot no. 170, but the lot was still around three metres above the road and the only access to the lot was through a set of stairs cut into the bedrock of the site. In 1912, the City of Montreal Council adopted a resolution to lower the slope of Cote-des-Neiges in order to facilitate car access.[78] One year later, the city undertook a massive excavation project removing some 20,000 cubic metres of rock and 21 metres in length to lower the level of Cote-des-Neiges, adding the rock to the lower and upper portions in order to arrive at the current grade. This intervention required the building of a 5 to 10 metres high masonry retaining wall along Cote-des-Neiges, as well as a flat arched entrance and stairs to access the site of the villas.[79] This massive stone wall now has such an imposing presence on the Cote-des-Neiges side, as it creates a vertical cliff on one side and a tall fortification wall along the Thompson property. These imposing vertical elements are approached without any anticipation as one move up the slope of Cote-des-Neiges and, once on the top, the view opens up to open space on the corner of the Boulevard and Cote-des-Neiges, to provide a general view and some bird's eye views of the site, with buildings as they were when the villas were to be demolished. The impact of the cultural landscape of the villas is worth noting, particularly its natural characteristics and identity, in creating a void between the two apartment buildings. Furthermore, the influence of the villas on the other built elements of the site demonstrates the importance of

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[78]As indicated in the letter of Chef Engineer of the Office of Commissioner, Public Works, City of Montréal dated 1 December, 1911, no. 2022, " afin de le rendre plus accessible aux voitures et de remédier ainsi aux inconvénients existants qui sont incompatibles avec ce chemin qui conduit aux cimetières et a une des parties les plus pittoresques de la cite de Montréal", city of Montreal Archives,

[79]The stone from excavation was used to erect the retaining wall

the villas in creating the cultural landscape of the Thompson and Sparrow villas and the Gleneagles and Trafalgar buildings. This green void space is part of a "Green Belt" on the island of Montreal which creates continuity between Mont Royal and Westmount and is in sharp contrast to the rest of elements of the site which are minerals, stone and brick.

2.09 Conclusions

Between the two apartment buildings, there is a void of negative space created by the low skyline of the villas and the overall silhouette of the buildings, which can be viewed from a distance and a number of points-of-view, including from Atwater Road and Boulevard de Maisonneuve. As of 1976, the legislation for the protection of cultural properties was modified to enable municipalities to protect their heritage sites at the city level.[80] Mont Royal Park had been created between 1869 and 1874 and the City of Montreal took advantage of this new legal capacity by following the recommendations of the Montreal Consultative Committee on the Protection of Cultural Properties and creating the Heritage Site of Mont-Royal.[81] The site was declared as Historic Site and included in the Natural and Historic District of Mont Royal by the Minister of Culture of Quebec. The transformation of the site from villas built to express owners' power, financial and political, to their fall into despair and their occupations by the homeless, and finally to their restoration and conservation directs us to consider the site as work both man-made and natural. This site, where successive societies appropriated and engaged with the land

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[80]Municipalities can either cite a building and protect its exterior as heritage buildings or create a Heritage Site to protect a territory with heritage values.

[81]Ville de Montréal, Rapport sur le projet de constitution du site du patrimoine du Mont-Royal, 16 Novembre 1987

based on their world views and values, as a result has become as a modern cultural object, displaying values from past generations and acting as a living and dynamic cultural document, a cultural landscape. In the next chapter, we will discuss the concept of cultural landscape and attempt to place the landscape under study within a theoretical context.

Chapter 3: Value-Based Characterization of Cultural Landscape of Thompson and Sparrow Villas

3.1 Introduction

A value-based characterization of cultural landscape of the Thompson and Sparrow Villas is the main object of this research. Chapter One covered the theoretical context of value-based characterizations of a cultural landscape, based on the societal values and culturally-constructed identity of a site. Based on discussions in the previous chapters, we can conclude that societies in the process of constructing their collective memory and identity refer to their past for cultural capital. In order to know the past, to know history, we must make those material traces left by past societies tell the story of the peoples who have made, marked, appropriated and engaged with them. This act transforms a territory into a document, a cultural landscape, through value-based characterization of its qualities, and this ultimately leads to some sort of decisive action, be it legal protection, conservation, or simply giving a site a new name. Since the time that societies have felt the need to remember the past, historic monuments have been considered sources of enlightenment and spiritual significance, as well as sources of information and expressions of past glories, what we know think of as "monuments." Riegl put forth the idea that recognition of a monument was based on a series of academic and elitist values, creating what he called a modern cult of monuments. As the academic discourse around monument-making and heritage studies changed the terms of analysis from a "monument and its surroundings" to "monuments and sites," the critical lens continued to expand to finally include the environment of a building as a part of its heritage value, with the moniker of "cultural landscape." Both immaterial, in its contribution to collective imagination, and material, in its

physical embodiment of the past, a cultural landscape is not only a document but it is also a unit

of research and analysis used to help understand the past and its effects on contemporary values

and views. The abstract concept of "values," to which we will refer repeatedly in this chapter, is

presented as a vessel for expressions of significance that each society attaches to the materiality

of a cultural landscape, as it searches for stories of the past to aid in the construction of its own

values, collective memory, and identity.

The discussions from previous chapters further direct us to conclude that material

evidence, the tangible elements both physical and archival of a heritage site, are supports to tell

the stories, the intangible traces, of past societies. Value-based characterization, in providing the

theoretical framework and method for making sense of these traces and discovering their history

and story, offers a way to analyze the links between story and site. It is through this process that

a cultural landscape changes from simply a territory into a recognized monument. Legal

designation and protections are not only simple indicators of this change, but more importantly,

they are expressions of the level attachments societies have to the traces of their past. Therefore,

official governmental interventions on the cultural landscape of the Sparrow and Thompson

Villas indicate the values of the past that present societies attach to and want to preserve in the

site. The nature and revisions of these tools and approaches to the process of definition, values,

recognition, classification and protection follow the changes to societies' visions and values of

heritage as a concept in its own right.

As of 1976, legislation for the protection of cultural properties was modified to enable

municipalities in Quebec to protect their heritage sites at the city level.[82] Mont Royal Park had

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[82]Municipalities can either cite a building and protect its exterior as heritage buildings or create a Heritage Site to protect a territory with heritage values.

been created between 1869 and 1874 and the City of Montreal took advantage of this new legal

capacity by following the recommendations of the Montreal Consultative Committee on the

Protection of Cultural Properties and creating the Heritage Site of Mont-Royal.[83] The site was

declared as Historic Site and included in the Natural and Historic District of Mont Royal by the

Minister of Culture of Quebec

Within the context of value-based characterization, Chapter Two presents the changing

tangible and intangible characteristics of the composing elements of the cultural landscape of the

Thompson and Sparrow Villas, over time and within the experienced space of the larger territory

of Mont Royal. All related and available archival evidences were examined in order to better

understand the character of the cultural landscape of the villas. Site observation complemented

archival evidence in order to extend our knowledge of the site. As well, the proportions and

situation of the site contribute to its identity, as the villas' position between the two apartment

buildings creates a pocket of sky and plainly contrasts the different silhouettes of the buildings,

one châteauxsque and one cubical. From the use of the southern slope of the mountain by the

natives as place of passage, to the area's occupation by the Sulpicians, to the arrival of well-to-do

British businessmen building their summer villas, to their fall into despair and finally their

restoration to their original glory, this trajectory directs us to the consider the present site as a

collaboration between the whims of man and nature. In each iteration, each successive society

appropriating and engaging with the site based on their world views and values, this

collaboration reflects the prevailing worldview of the society and its philosophical orientation

towards nature. As a result, each has left tangible and intangible traces that today form a dynamic

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[83]Ville de Montréal, Rapport sur le projet de constitution du site du patrimoine du Mont-Royal, 16 Novembre 1987

cultural object, which itself has a use value as a document of and monument to past values. Through analysis of evidence, physical and archival, we can conclude that this site, its surrounding, buildings, their history, evolution, architecture, materials, construction, appropriation, and symbolic value, as well as the relationship with successive occupants, endow the villas with rich cultural characteristics as a cultural landscape.

3.2 Positioning the Site for Documentation Value

There are four buildings which collage to form overall architectural expression of the site for the purposes of this research: the Thompson and Sparrow villas, the main focus of this analysis; and the Trafalgar and Gleneagles apartment buildings, which are of secondary importance to this research but nevertheless are an integral part of the cultural landscape due to their borrowing of the villas' style and their encroachment on the villas' site. Based on discussions of preceding chapters, this chapter presents a value-based characterization of the cultural landscape of the Thompson and Sparrow Villas as a cultural documents, by identifying, analyzing, and discussing the value-based identity of each composing element and then treating the site as an integrated whole. As previously stated, the values attached to each composing element are densely related to and integrated with the values attached to the environment to which they belong, and the process of value-based characterization undertaken here seeks to tie together the values applied not only to the residences themselves, but also the mountain, the city, and the composite cultural landscape they create.

In this context, a territory needs to be understood in terms of three-ways relationships between its occupants, traces and objects, and activities or events in time. As a cultural

document, a territory is like both an open book and a palimpsest, as one can plainly read the contemporary value of a site, but through this reading the traces of the history that is constantly being rewritten comes through. Value-based characterization of Sparrow and Thompson Villas is therefore based on identification, analysis, and study of their natural elements, human activities, traces of human of interventions, perception elements and the environmental context. Based on these premises and drawing from characterization research into both the tangible and intangible, this chapter presents the intrinsic values of each composing element that individually and collectively contribute to the understanding of the cultural landscape of Thompson and Sparrow Villas.[84] This cultural landscape will be broken down into three principal levels of examination: documentation, architectural and contextual values.

In the context of furthering our knowledge of history, culture, collective memory, and the identities of Montreal, Quebec, and Canada, the cultural landscape of the villas possess an exceptional documentation value. In order to read, analyse, and understand the economic, social, cultural, and political history of Montreal, this site reveals crucial information that cannot be ignored. From the beginning of its occupation up to the present day, across many time periods, booms and busts, a diversity of occupants, a variety of building methods and styles, this site and its position of importance throughout the history of Montreal speak to the current documentation value of the villas. We will approach the documentation of values in the two villas and two apartment buildings along three axes: the sheer age of this cultural landscape it contributes to our understanding of the history of Montreal and beyond; the site's material integrity; and finally, the authenticity of the site as a cultural document.

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[84] These values are in alphabetical order without any order of importance as each value carries the same Wight during the analysis process,

Age Characterization

The date of first intervention of man on this territory is traced to prehistory but unfortunately there is no cultural evidence of these interactions. Physical evidence directs us first to the creation of the mission to convert the natives towards the end of 17th century, and later on to the Cote-des-Neiges road which granted access to lands and farms the vicinity of and towards the village of Cotes-des-Neiges, encouraging broader settlement of the area and giving access to land for wood and farming. From a legal standpoint, at that time the ownership of the whole island was entrusted to Sulpiciens but this specific part of the territory was specially reserved for their mission as of 1666. This area was considered separate, or unique from other properties, as far south as Pointe-à-Callière. Then, based on the first subdivision of this property, creating lots for private ownership, we can trace our site back to the late 18th century, when the first villas and wealthy private residences were being built in the area, up to the early 1900s, when the lots for Sparrow Villa and Thompson Villa were acquired. All of these interactions in a single space, the claims by the Sulpicians, the building of the road, and subdivision of properties, are relatively rare in this area and the fact that these interactions have survived intact enough to serve as a document informing us of the origins of the site adds age-based value to the cultural landscape. The age characterization of the site begins a native footpath crossing the mountain and later becoming the way for the beginning of appropriation of the southern slopes of the mountain, linking pre-history to the current context of heritage and recording events over a broad span of time. This age characterization is thus based on this first intervention, and the subsequent usefulness and high stature of the area in each successive social group's estimation.

Historic Characterization

The history of the cultural landscape of the Thompson and Sparrow Villas not only goes back to the beginning of the colony, but it is also highly complete and precise. From Chomedey de Maisonneuve raising the cross on the mountain to the installation of the Sulpician mission in 1666 and the history of the relationships between French settlers and the natives, these events are of prime importance to what that follows in the history of Quebec. With the peace treaty of 1701, which took place in the vicinity of our site, an agreement between colonizers and natives was reached, a pivotal event in the histories of Montreal and Quebec that also offered greater security to settlers moving up the mountain. In offering living space and education to thousands of priests, the Sulpician misson on the mountain acted as an essential engine in the colonization of New France. Indicating the connection between the cultural landscape of villas to history and the origins of modern Quebec history and its religious foundations, the placement of the mission on the mountain links the religious values of the 17th century to the secular values found in leisure and nature which gained popularity in the following centuries. Furthermore, this site informs us, through its history of ownership mainly by white men of great material wealth and political clout, of the history of power relations in Montreal, Quebec and Canada, respectively. For example, the McGill University greenhouse formerly installed on this site points directly to the history of McGill as one the most historically important institutions in Canada. Based on these characterizations, we can state that the cultural landscape of the Sparrow and Thompson Villas possess high values as historic documents. At the center of this cultural landscape, the two villas occupy a number of historic and important functions, from their role in the origin and

concentration of villas for the English bourgeoisie in this sector, to their role as architectural inspiration for the construction of Gleneagles and Trafalgar apartment buildings, to their status as the first historic site recognized by the government of Quebec, leading to their complete restoration following a period of total abandonment.

Material Integrity Characterisation

Material integrity (in this case the physical characteristics and original building materials of the site) plays an important role in the process of value-based characterization, as it is a vehicle for the intangible values of a cultural landscape. Even though a number of structures from the late 19th century, such the McGill Agriculture Faculty Buildings, have since been demolished, a number of elements of the site continue to possess a high degree of material integrity and cultural relevance. These include the grandiose and imposing masonry retaining walls on Cote-des-Nieges and McDougall Streets and the stone structures of the various buildings and main entrance gate. A major infrastructure project, the leveling of the slope to provide an alternative route for the tramway on McDougall Street, also had a lasting impact on the integrity of the site by changing the accessibility of the area. As a result, in the 1950s tramway services were stopped and McDougall was turned into a commercial street without the attraction of scenery form the mountain toward the river. The encroachment of roads and businesses onto the site of the villas is not limited to their neighborhood environs, either.

Although the Sparrow and Thompson Villas went through some intervention to their interiors during their conversion to office space, these intervention were largely reversible and were removed during restorations. Some interior finishes were highly damaged, and some were

removed during the periods that they were abandoned. Also during this period, the exterior of the buildings deteriorated considerably, and even more so the decorative wooden elements, columns, cornices, and decks, which had to be replaced during the restoration. Even though the main physical elements of the buildings' foundations, such as the load bearing walls and beams, have preserved their structural integrity, the interior and exterior finishes had to go undergo a major restoration which detracts from the overall integrity value of the Sparrow and Thompson Villas.

Authenticity Characterisation

One the major characteristics of the cultural landscape of the villas are its location on the slopes of a mountain overlooking a city. Even though major infrastructural work has been done and large volumes of stone have been removed or replaced from the site itself, this expression remains unchanged. Certain unchangeable factors play into this characterization, such as the elevation, view, and natural materials intrinsic to the site. The particular situation of the cultural landscape is as much a result of its setting on the mountain as it is the will, values and vision of those who engaged with it, and their changes to the site express their cultural valuation of natural settings in general. The lots of the villas are in large part exactly as they were when they were plotted more than a century ago. The architecture of the villas, as will be discussed later, has also retained a high level of authenticity in term their spatial organization leading to a high level of authenticity in their expressions as leisure villas. The position of the villas with respect to the apartment buildings has not been changed, nor have the corridor of views from the mountain towards the city, and the continuity of vegetation from the mountain to Westmount and beyond links the mountain to other spaces of privileged interactions with nature in Montreal.

3.3. Architectural Characterisation

Thompson villa was designed by John Rawson Gardiner who, as we discussed in Chapter Two, was inspired by the styles of English domestic architecture that gained importance towards the end of 18th century. At that time, English domestic architecture was pioneered by architects such as Ruskin, Morris and Shaw. Working in movements from Gothic Revival, to Arts and Crafts style to Queen Anne, these men combined a mixture of verticality and symmetry of form, using brick as the predominant building material. The Classical approach to the entrances and facade of the villa lead us to conclude that Gardiner must have also been indirectly involved with his offices other projects, some of which feature the Romanesque and Richardsonian-style, evident in their other works, such as the Redpath Library at McGill university. Asymmetrical facades, lucarnes, pignons, mansard roofs, and bay windows are all elements of this domestic architecture. Even though this villa is not noted as exemplary in the context of Canadian architectural history, nevertheless, in the context of its creation, the influence of major British schools of architecture on its author, and subsequent buildings following in its stylistic footsteps, this villa stands as an important document in the history of architecture of Montreal. As such, these values place the Thompson Villa in a position to contribute, in a significant way, to the architectural characterization of the cultural landscape of the Villas.

For comparison, Villa Sparrow is clearly a classic example of a villa architecture, expressing Neo-Classical and Neo-Palladian styles, the predominant styles of the time, as demonstrated bye most of the villas near Sparrow's and objectifying the wealth and power of their owners. Greek, Roman, and later Palladian, architecture had major influences on the North

American architecture of the 19th century, pioneered by Thomas Jefferson. A prime example of this trend is the architecture of the medical building at southeast corner of Guy and Sherbrooke Streets in Montreal, which was designed by the firm of McKim, Mead and White, architects also responsible for designing Penn Station in New York City. A sort of domestication of this vocabulary and on a much smaller scale, the architecture of the Sparrow villa displays Palladian proportions and a symmetrical facade. The entrance portico rests on two pairs of elevated Ionic columns, while at the centre of the facade is expressive of the building's classical and Parisian Beaux Arts tendencies. Although the architect of the Sparrow residence does not possess a large precedence of authority in his architectural creations, the vocabulary of the villa is expressive of classical architectural and fully integrated in the architectural current of its time, situating the building as a significant document and contribution to the cultural landscape.

The authenticity of architectural expressions of the villas is also expressed through their interior spatial relationships and functions, both interior and exterior architectural elements, architectonics, geometry, style and elements of historical significant, as they are practically unchanged since their construction. Both buildings maintain expressions of their original purpose as villas, both from the interior and exterior. In the interior, while some of the spatial divisions, in terms of both function and location, no longer correspond to contemporary ideas of family living, such spaces (such as Maids Quarter usually next to Kitchen and Pantry) are now given other functions. But authenticity, in terms of preservation of original designs and materials, is largely retained. However, the addition of a garage wing to the existing villa plans, to meet the demands of a contemporary car-oriented market, has had a major impact on the authenticity of the buildings. The choice of materials, colours, fenestrations, proportions and finish were made in harmony with, or by dint of copying, these same elements on the original buildings, making it

difficult to distinguish between the original and the additions, (Figure XX). While this evidently has reduced the degree of authenticity of the villas as they stand today, given that the original villas are well documented and these interventions are totally reversible, one could always remove the additions and restore the facade to its original appearance. Finally, these villas serve rare examples of a large number of villas that were built on the southern slopes of the mountain but which have since been demolished. Even in their altered state, this adds weight to the authenticity component of their characterisation a cultural landscape and the the argument that they should be protected.

Contextual Characterization

In relation to Montreal's to industrial activities and considering the presence of traces of interventions on the site which contributed to the early growth of the area's economy, as well as the presence of Mont Royal itself, we can easily recognize that the villa and apartment complex has very high contextual value. In line with the regional trend of the 1920s, commonly referred to as "les belles anneés," Montreal began to go through major changes in becoming a metropolitan centre, along the lines of other major North American cities such as New York. According to Underwriters' Survey Bureau of 1926, just before the construction of the apartment buildings on the site of the villas, Quebec undertook the construction of a canal to expand possibilities for and support existing economic activities in Montreal. With this increase in activities came the demand for more buildings of a higher density. Tall luxury apartment buildings began to appear in the city, such as the Linton on Sherbrooke Street West, and in 1928 the city passed a bylaw limiting the height of the buildings. This most probably affected the height of the Gleneagles and Trafalgar apartment buildings, which were built shortly thereafter.

As of 1931, the context of the actual cultural landscape of the villas, following the construction of Gleneagles and Trafalgar, had not changed, but its immediate environment was being changed by the tramway line along McDougall Road, which would later be discarded in the 1950s when the city widened and leveled Côte-des-Neiges Road. The limits of the site were also moderately modified during this time, and a staircase was added across from the site on to provide access to Mont Royal Park and the Beaver Lake area. Semi-attached and row housing was built on The Boulevard, Ramezay and Cedar avenues, leading to high traffic, particularly on Côte-des-Neiges and McDougall Street and the isolation of the villas from their immediate environment. Even so, the location of the site on the southern slopes of Mont Royal and in close to many high quality villas and apartment buildings maintained to this day kept the villas situated in and contributing to a context of wealthy lifestyle buildings. As was discussed, this territory was considered to be in the outskirts of the city of Montreal for much of its history, from 1694 when it was part of Côte-des-Neiges, and later in 1792 it was at the border of city of Montreal. Even though it became part of Montreal from an administrative point-of-view, a reading of its context and history place it at the border, in a transitional zone between the wealthy areas of Westmont and the Golden Square Mile, and more modest and industrial areas of lower Cotes-des-Nieges.

Natural Environment Characterisation

Initially a heavily wooded and lush area, the site of the villas underwent deforestation soon after the Suplicians came to the territory, first in the cutting of trees for firewood and later for pastoral fields and farming. As time went on and settlement increased, urbanization also had a major impact, reducing the green space of the territory to such an extent that, in 1983, the

Ministry of Leisure, Hunting and Fishing of Quebec formulated a greenery project to reintroduce plant life to the site and its surrounding territories. However, this plan was not followed very seriously and yielded no tangible results. Then, in 1988, the Green Network Operation, a proposed reforestation project to be realized by many subsequent generations, appeared in the study The Mountain in Question (Décarie, p. 35-36). This study proposed to revaluate the mountain as green territory and considerably increase the area used for social and recreational activities, expanding "the park as a public space." In addition, the geological formation of site and the presence of massive rocks as well as the use of local stone for construction of masonry walls together contribute to the natural characterization of the cultural landscape of the villas. Although the geological formation of the site at the two ends is largely modified during the construction of the apartment buildings and the enlargement and leveling of chemin de Cotes des Nieges that of the villas has not been modified. Thus even with some modifications in excavation, the fact remains that this territory occupies an important location, expressive of societal values towards the natural resources of the area.

Symbolic Characterisation

The position of the cultural landscape of the Sparrow and Thompson villas on the mountain makes it an integral part of this territory, and thereby its symbolic characterization contributes to that of the emblematic values of Mont Royal. Following publication of plans for the construction of a tower and other buildings, in order to make the mountain more of a tourist destination, another citizens movement similar to one that took place almost a half century earlier led to the conservation of the mountain and the creation of Mont Royal Park was initiated. This movement not only managed to save the mountain, but since has succeeded in underlining

the symbolic importance of the mountain. These efforts culminated in the creation of a group called Friends of the Mountain and the production of a manifesto <u>Mount Royal: the Pride of Montrealers</u> in 1986. Influenced by these efforts, the city of Montreal to create the Mount Royal Planning Office and the Mount Royal Consultative Committee, resulting in the designation of Mount Royal as a heritage site in December 1987. In 1987, the Consultative Committee of Montreal for the Protection of Cultural Properties recognized that Mount Royal represents a historical and aesthetic architectural landscape of great importance and possesses one of the largest concentrations of immovable cultural properties in Montreal. In the preliminary plan of the *Mise en Valeur* of Mount Royal, published by the city of Montreal in February 1990, the committee reaffirmed that Mount Royal is an important element of Montreal heritage. It was due in part to this recognition of the mountain as symbol of Montreal that later legal petitions to demolish the villas failed, as the views both from and towards the mountain fell under the protection of this territory and as a result had to be protected. In its report, the Consultation Office of Montreal in its report also stated that a judicial statute would be attributed to the territory to further protect the diverse elements of the territory and preserve its symbolic significance.

3.4. Conclusions

As way of conclusion, this research came to ascertain that in the process of constructing a collective memory, identity and vision for the future, societies strive to know their past, past events and their authors, the impact and outcomes of those events and cultural landscape as a cultural document is one the carriers of such memory and knowledge. Furthermore, we demonstrated that value-based characterization provides the theoretical framework and method for undertaking a cultural study of cultural landscape as a cultural document. In the process of arriving at this conclusion, the triangular relationship between history and memory, societies, and places of memory was discussed. It is evident that places, the physical environment, the tangible traces left by past occupants of such places, are carries of the intangible, the values, the world views, that shaped their engagement with the place. Contemporary values and world views form the basis, the foundation, for recognition of traces of the past, as places of memory are seen through the lens of current needs and uses. Monuments, historical buildings, historic sites and cultural landscape are each examples of such places of memory. Cultural landscape, it was here argued, is the outcome of the interaction between man and nature, the result of the continuous engagement of societies and their environment. The process of recognizing the importance of the past and thereby the places of memory housing this past as cultural documents begins with a value-based understanding of these places, in order to catalogue the full range of culturally-embued characteristics. First to propose this strategy of analysis, Riegle initiated the academic use of value and value-based analysis of works of art and monuments, and thus laid the foundation for using this approach in knowledge-based recognition, or protection, of historic sites. In the process of such value- and knowledge-based recognition, societies conceive various tools, cultural, social, economical and legal tools for recognition, protection as well as control of,

the nature of future interventions, presentations and transmissions of past memories associated with a historic site; therefore the level of complexities and sophistications of such tools is an indicator of the level of importance each societies attaches to its past and the traces left by their precursors in a particular environment.

Considering the expanding nature of our understanding of the past, our academic and legal frameworks for recognizing value correspondingly expanded beyond units such as single buildings, monuments, or works of architectural importance to include a number of other notions as places of memory, so terms like "sites," "urban heritage," and "cultural landscape" were put forward. This research argues that a cultural landscape as defined above is best expressive of the origins, changes, evolution and the nature engagements of different societies that have interacted with the site of the Sparrow and Thompson villas. The notion of characterisation was presented and based on the reasoning that societies establish their relationships with places of memory and traces of the past based on their current values, and this thesis argues that value-based characterisation offers the best theoretical approach and method for understanding the cultural landscape of the villas.

In summation, Chapter One of this research concluded that the need for history, memory, recognition of the built environment as a carrier of collective memory, the process of transition from a historic monuments to the concept of a site, and cultural landscapes as vessels for memory form the basis for understanding the relationship of each society has with its past. We concluded that a knowledge-based understanding of cultural landscapes is necessary for its value-based recognition, for consideration of the site of Sparrow and Thompson villas as a cultural landscape, and finally for the study, analysis and understanding of this cultural landscape in the context of characterization theory and methods.

In Chapter Two, we argued that Mont Royal, through the time, has enjoyed a privileged relationship to Montreal and with Montrealers. From the time that it was used a place of passage, to its occupation by farms, religious sites and villas, from a romantic and pristine territory to a nexus of major throughways, Mont Royal has carved an important position for itself in the imagination, collective memory, history and identity of Montrealers. As such, the cultural landscape of the villas is an integral part of that territory and has, in time, continuously played a major role in the process of engagement and interaction between Montreal and the mountain. The cultural landscape of the Sparrow and Thompson villas, as a part of Mont Royal, has gained authority as a territory housing successive waves of important people and businesses, and its position is thus an emblematic status symbol. This chapter also demonstrated that the history of Mont Royal, including the site of the villas, is inseparable from that of Montreal, Quebec and even Canada. The occupation of the site of the villas and their immediate environment by rich English merchants of Montreal for their summer villas and later on as their main residences only underlined the importance of this region to Canadian history. The topography, vegetation, geometry, views from the site towards, and geomorphology of the site all contribute to its identity and consequently to its occupation and appropriation by Montrealers through time.

Also important to this line of argument is the fact that the social status of their owners, and their worldviews, were instrumental in their conception and construction as expressed through their architectural vocabulary and materials. The architects responsible for designing the villas, although relatively different in their professional backgrounds and practice, each responded to the needs and aspirations of their clients in the context of their education and experiences. Through the employ of classical elements or vernacular forms and materials and in

continuity with the architecture of other villas, these men upheld the design precepts of upper-echelon Montrealers in the early 19th century.

Although the Gleneagles and Trafalgar apartments are not technically the focus of this research, given that it concentrates more on the cultural landscape of the villas, for the purposes of the theoretical arguments at hand it was argued and concluded that these buildings would have appeared differently if it weren't for the two villas sandwiched in the middle of their site. The architectural expressions of the apartments, as was discussed and demonstrated, depended heavily on the space created by the villas. The skyline of the apartment buildings, their rise, geometry, and spatial disposition were based on and conceived in relationship to the villas.

The study and analysis of our cultural document asks: **who, when, why, how** people occupied the territory and what they did, how they engaged with and how they appropriate it. Finally how it has found its place in the imagination of Montrealers in time and how Montrealers that have attached values to it and designated it as heritage territory. The value-based characterization of cultural landscape of the Sparrow and Thompson villas located on the Southern slopes of Mont Royal took us through its journey, the journey of the villas, their site and the larger territory contributing to both its identity, changes and understanding. This value-based characterization research of a cultural landscape followed the journey of the villas in mathematical time, and in doing so it also converted the history and memory embedded in the site into a monument of documentary significance, as well as taking readers through another journey of knowing, understanding, and even imagining the structure, values, visions, worldviews and identity of successive societies that engaged with this territory in creating this cultural landscape. To stay with the metaphor of journeys and to borrow from the key concepts

used in an exhibition at the Canadian Centre for Architecture (Borasi, G.), the cultural landscape of the villas, we may conclude, informs us about individual and societies that is result of a "drift" from the side of the Atlantic to settle in Montreal. As a part of this journey, settlers brought their religious and agricultural practices, "drifted" from other parts of the world, and so the paths they took through the site and its vicinity inform us about the relationship between North American Natives relationship with the territory and their own journeys. It also informs of how consecutive societies in time, particularly since the 1980s, have minted theories and definitions to recognize the values of this historic territory and attribute legal status based on the interpretations these theories bring out of the site.

"Negotiation" is another underpinning concept of this thesis, arguing that the process which transforms a territory into cultural landscape is based on the way societies in time have negotiated and engaged with a territory, based on contextual characterization. The architectural styles, vocabulary, architectonics, materials, volumetric and materials used for construction of the villas lead us to apply the concept of "typology" in placing them in a context of building types and architectural history which were identified through architectural characterization. This cultural landscape is thus a living document, part of a living city with ups and down of political, social, cultural and economical natures. This territory has followed the same life "cycle," with from forests, to farms, and then from glorious years as villas and residences of English merchants and cinema owners to abandonment and squatting, and finally from threats of demolition and replacement to restoration and remodeling. Finally, the cultural landscape of the villas, as revealed through values-based characterization, possesses values, or chapters of "expertise," "opportunity," and "inheritance" transferring this territory into a cultural document.

Value based characterization as theoretical context and method was employed to understand values, views and visions of successive societies that have occupied the cultural landscape of the villas as territorial unit based on the relationships and engagements of these societies through traces that have been left behind.

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