



CONTEXT: WHY THE AZULEJO?

The concept of a cultural tour, which implies the discovery and sharing of a common heritage of a certain geographic area, associated with a pre-defined route, has been introduced to a number of specific itineraries in Portugal in the past few years.

The importance of azulejo as a particular heritage of Portuguese culture and an understanding of it as integrated heritage that should always be perceived in the original context for which it was conceived, is presented as one of the arts which better explain the creation of a thematic tour such as the case of the Azulejos tour in Alentejo.

Azulejo introduced into Portugal deep changes in ornamentation history and in covering wall surfaces, thus it has always been understood as an identifying heritage of Portuguese culture.

Since the 15th century tiles used in Portugal have had an original and expressive treatment. Tiles have been conceived as an artistic object. Both independent or mixed with architecture, tiles have conveyed extraordinary results in religious or civic space dynamics.

Azulejo remains an expressive repository for the representation of ideas and ways of living which have been a reference for multiple arts and artisanal work, cultural and economic activities.

Although the Alentejo region has not been a productive center of surface ceramics, it is especially in this region that we can see fundamental examples from the more important European centers for the production of tiles: Seville, Amsterdam, Talavera and Lisbon.

The richness of tiled heritage in this region, with emblematic buildings important for regional and national scale, allows the development of this Tour which promotes the fruition of this integrated heritage, as has happened with other initiatives.

Following a certain methodology and management model, the project A Rota do Azulejo no Alentejo in preparation since 2012 has the goals of territorial and resources management.

THE PROJECT

The research project the Rota do Azulejo no Alentejo developed by the Centro de História da Arte e Investigação

Artística (CHAIA) of the University of Évora seeks to share in situ and promote the divulgence of Alentejo tiled heritage from the 16th until the 19th century through the creation of thematic routes which demonstrate Art, History, Memory, Site and Community, with the aim of making the past active in the present through the creation of an artistic identity which is also a cultural, social and economic dynamics factor.

The project aims to achieve it with the collaboration of different partners such as regional districts, Tourism office of Alentejo and private entities. Furthermore, it seeks to gather academic institutions and public and private enterprises.

ON GOING

There are already two research and participation activities on going. At the University of Évora, we have organized a colloquium entitled *Sacrae Imagines Ciclos de Iconografia Cristã na Azulejaria* in October 2013. It was an initiative of the Secretariado Nacional dos Bens Culturais da Igreja, organized with CHAIA's partnership which gathered the participation of more than ten researchers with the publication of the conference proceedings. The first monography dedicated to tiles in that area of research has been on Gabriel del Barco and António de Oliveira Bernardes' works to the convents of Saint John the Evangelist Congregation of Arraiolos and of Évora.

The first leaflet has also been edited with a route through the twelve more importance centers of tiles in Alentejo which is also available at WEB (https://www.academia.edu/5360121/Rota_do_Azulejo_no_Alentejo_desdobrel).

TO DESIGN ITINERARIES

The Azulejo tour in Alentejo is preparing the publication of new monographies and, for summer, a course of short duration on the history of Portuguese tiles for cultural agents associated with tourism and with the reception of visitors to monuments, parallel with the publication of new tour guides in Portuguese and English.

Based on more up-to-date scientific knowledge many itineraries are being created to complement different themes, and to define chronological circuits which share and make available the most important centers of tile heritage in the Alentejo, such as 15th and 16th century tiles from Seville; Talavera tiles and their influence in Lisbon potteries; decorative altar panels and oriental inspiration; pattern tiles of the 17th century; the great masters of baroque tiles in the Alentejo; façade tiles in the Alentejo and contemporary tiles between industry and the artist's work, as well as tiles in open-air spaces such as gardens and walls.

To conclude, as a structural program for the Alentejo region we believe this project will, through responsible and active promotion among all the participants to add value and care for azulejo as a functional heritage, but also with touristic and economic potential, promoting the presence of national and foreign visitors and increasing interest in its presence in this territory.



PAISAJES CULTURALES del patrimonio mundial

AAVV, Ana Luengo y Mechtild Rössler (coord), Ayuntamiento de Elche, UNESCO, Centro de Patrimonio Mundial, Elche, Espanha, 2012, 354pp., ISBN: 987-84-92667-10-9.

Reviewed by Aurora Carapinha

PAISAJES CULTURALES del patrimonio mundial edition was headed by Ana Luengo Añón (ICOMOS) and Mechtild Rössler (World Heritage Center). It is not a catalogue, nor a line up of the 69 “cultural landscapes” conveyed by the list of world heritage.

It is an evaluation, a balanced view of the work made, not only on the adaptations needed by the Convention of World Heritage throughout 40 years, but also on the adaptations and discussions coming forward from the integration of the category “cultural landscape” in the List of World Heritage. This evaluation becomes more interesting because it has been made by a range of experts who had, or still have, a relationship with the institutions which lead world heritage, from an executive or consultant point of view. Thus, this evaluation appears inside UNESCO, from the World Heritage Center and from ICOMOS.

PAISAJES CULTURALES del patrimonio mundial, in as much as it is an evaluation, also reflects the transformations which are present after the eighties, but with more emphasis in the last decade of the 20th century on landscape and heritage concepts.

We leave the 20th century with landscape approaches of a post-modernist character, reactive to a colonization of the landscape concept by ecology. We then get into the new century with a concept of landscape which seeks to answer, in our opinion, to its real dimension and meaning: landscape understood as being for the common good or benefit. A representation of the relationship a community resolves, in time and space, with the territory where it lives after dynamic interrelations of ecological, emotional, cultural, social and an economical nature. Parallel to this evolution many changes occurred in heritage concepts. These parallels are pointed out in the foreword by Irina Bokova (Unesco’s general-director) where she points out: “Los últimos cuarenta años relatan una fascinante historia sobre la forma en que han evolucionado la interpretación y la aplicación de la Convención del Patrimonio Mundial, junto con el propio concepto del patrimonio. (...) En el transcurso de las últimas décadas, nuestra perspectiva del patrimonio ha pasado a ser más holística, al integrar factores sociales, económicos, medioambientales y tecnológicos. El reconocimiento de los “paisajes culturales” constituye otro resultado significativo de esa evolución: (...)”.

Besides the opening texts by Irina Bokova, Kishor Rao, Director of the Centro do Patrimonio Mundial of UNESCO, by Mercedes Alons García alcaldesa de Elche and by Pablo Ruz Villanueva, *PAISAJES CULTURALES del patrimonio mundial* is organized into three parts.

The texts by Carmen Añom Felú, Mechtild Rössler and Peter Fowler, which constitute the first part of the book, besides making a point on the former changes, they also ask the reader to reflect on: history and context of the World Heritage Convention’s creation; the qualities, weaknesses and pathways this instrument has still to pursue it; the concept of “Cultural landscape” and the problematic integration of this cultural good created (and which it creates) when it became part of the Cultural Heritage list; the different typologies of “cultural landscapes” of World Heritage; the criteria present in their choice and nomination; the “character” of “cultural landscapes” of World Heritage; the management (or lack of it) of the “cultural landscapes” included in World Heritage List.

Carmen Añom Felú with a vigorous writing style, lively and emotive, is easy reading and, because of that, prompts a very rich discussion about “*A Génesis Y desarrollo de La Convención del Patrimonio Mundial: los Paisajes Culturales*”. There we find references, since 1918, to all the important moments which led to the creation and approval of UNESCO at the General Assembly of the United Nations on the 14th December 1946. There we find the advisers ethical principles, from the intellectuals that were present at the UNESCO’s creation as well as those which rely on the distinct recommendations made by this organization and, more specifically, on the convention this book celebrates. The author does not only make an historical narrative, but also does not fall into a nostalgic retrospective, in fact, it is a well rounded view. In a definitive way the reader is made aware of the context in which all this construction is made and how the World Heritage Convention was innovative. In this innovative dimension, which has characterized UNESCO’s supervision and recommendations for the landscape heritage area, the Recommendation on the Protection to the Beauty and Character of places and landscapes of 1962 are prominent. This is where the role of landscape as fundamental for the physical and emotional human equilibrium is highlighted, as well as it contributes to the people’s artistic and cultural development. Only thirty years later (1992), in Santa-Fé, and twenty years after the World Heritage Convention, “cultural landscapes” with exceptional universal value have been integrated into the World Heritage list.

Mechtild Rössler in a text entitled *El valor universal excepcional de los Paisjes Culturales y los criterios para su inscripción en la lista del Patrimonio* analyzes the criteria and the proceedings expressed in the World Heritage Convention of 1972 and their modifications and how discussions on the inclusion of this cultural good generated from Nature/Culture have been resolved in Practical Advice. Among these changes those that rely on the concepts of integrity and authenticity stand out, as well as those on the delivery of the concept of exceptional universal value to the “cultural landscapes”. The author demonstrates

how the inclusion of “cultural landscapes” in the World Heritage list was, because of its nature, the factor which led to the evolution of the concept of heritage and, furthermore, to the changes on the legal field, especially on the Practical Advice.

The evaluation feature presented by *PAISAJES CULTURALES del patrimonio mundial* is more than once expressed in the text of an essay by Peter Fowler’s *El Patrimonio Mundial y sus Paisajes Culturales: desafíos en el espacio, tiempo y gestión*. Fowler offers us his reflections developed since 2003 on what he considers fundamental to this subject. He recognizes that the expression “cultural landscapes” settled on by UNESCO it is not a dated concept. It is something that has its roots in a much longer period because it recognizes the sense of ownership and identity which goes with the development of human destiny leading to the construction of different landscapes in places that had, to begin with, a neutral value. This differentiation acquires a symbolic dimension, of valuing identity, which goes far beyond the scope of landscape to support the survival of a community. This process of transformation of a territory into a landscape is very close to the essential elements which define the concept of “cultural landscape” presented by UNESCO. It also opens up the universe of “cultural landscapes” to many other landscape categories which travel away from the profile of those which have been considered by UNESCO as representative of “cultural landscapes”.

Fowler also brings to the discussion severe and fundamental criticism (on his own words) on World Heritage nowadays. These do not have much to do with theoretical and ideological questions, but come from management problems recognized in many of the sites included in the World Heritage list. Thus, he considers that “La identificación y la gestión adecuada de los paisajes es uno de los principales caminos a seguir para el Patrimonio Mundial. Ante todo, Patrimonio debe significar «Administración», lo que en 2009 no sucede en todas las partes.”

The second part of the book opens with Ana Luengo’s text which calls our attention to the fact that only 7,4 % of World Heritage cultural benefits are “cultural landscapes” and as the author says: “(...) es que las cifras expuestas no son sino un débil reflejo de la auténtica diversidad y riqueza de los paisajes presentes en el planeta, producto de la relación ancestral entre el hombre y la tierra”.

After this statement Ana Luengo presents three categories on which “cultural landscapes” are organized. This text by Ana Luengo is much more than a plain presentation of the categories for cultural landscapes of exceptional universal value. It is the presentation of an inclusive and integrated landscape concept with which we arrive in the 21st century. Where ecology, culture, identity are mixed and are interconnected to convey an ethos: the place which comprehends the totality of existence.

Present throughout the whole text is that each land-

scape is, as such, a cultural contender, an historical source and a space of world reference. It is a historical fact which is built on alongside another story: the ecological history of each place.

After this opening text, 69 files (made by experts) correspond to the 69 “cultural landscapes” which consist of the World Heritage list (in June 2012) in very detailed writing along with eloquent photography which describe the features and criteria on which rely the designations by evoking the exceptional universal value of each landscape.

The third part of the book consists of the text on the Convention for the World Heritage Protection, Cultura Y Natural and has a very complete and up-to-date general and specific bibliography which will work as references for further studies on landscape.

PAISAJES CULTURALES del patrimonio mundial seeks to propose the idea, if not the obligation, to find new politics of management and landscape planning leading us to look at landscape, at all landscapes, as a possible answer to one of the biggest anthropological problems of our days which is the denial of differences, the homogeneous and uniform supremacy created by globalization.

Jan Woudstra, 'The changing nature of ecology: a history of ecological planting (1800-1980)', in Nigel Dunnett and James Hitchmough, *The Dynamic Landscape: Design, Ecology and Management of Naturalistic Urban Planting*, London and New York: Spon, 2004, pp.23-57. ISBN 0-415-25620-8

Reviewed by Rute Sousa Matos

In the chapter "The Changing nature of ecology: a history of ecological planting (1800-1980)", Jan Woudstra shows us, in a very interesting way, that the way Man has been using vegetation, both in terms of the selection of the species as well as its distribution, comes from a vision of Nature that has fluctuated throughout history and its political movements. Between a more scientific criterion, or a more artistic one it is proposed that ecological principles and ideals have been used in the designing of the landscape and gardens long before the awareness to the existence of this fact.

In the last 200 years we can isolate and distinguish two types in the application of these principles relative to the use of vegetation: the plant geographic, whose objective is to recreate specific kinds of vegetation distributed around the world; and the phisignomic approach that aims to create the natural character, the patterns and the functioning of the vegetation with no particular regard to the geographical origin of the species.

After the death of Le Nôtre, in 1700, the perception and vision of nature has gradually changed. While in the 17th century the garden designers led, in their creations, a transformation of the wild nature into an ideal and perfect nature, the references from the 18th century are made to the pictorial quality of Nature. In the beginning of the 19th century, and following the painting of Nature, there also appears a new form of plantation – the picturesque plantation – that became the ideal of the use of vegetation in the public parks. In England, Pope, Addison and Shaftesbury, supported this new aesthetic vision of nature. In France, Jean-Jacques Rousseau portrays an image of gardening, where the irregularity aimed at mimicking nature. Nature gardens avoided the architectonic decoration aiming at the creation of an ideal space where pure nature was portrayed.

It is with Alexandre von Humboldt, inspired by his voyages around the world where he studied nature through a scientific methodology and analysis, that there appears a new understanding of vegetation leading to a new practice in planting of parks and gardens, related to the associations of plants as they occur in nature. This technique, known as plant geographical or phytogeographical planting, gradually became more sophisticated with the technological knowledge turning into ecological planting.

This kind of planting emerges in the period of The Enlightenment when also appears a different perception of the concept of nature. The first examples are from the

beginning of the 19th century, mainly in botanical gardens, given that they were considered the best and most adequate means of showing plants. The second peak in the appearance of ecological gardens happened, simultaneously, as a way to educate the audience and because it is a more economical and sustainable way of obtaining plantating schemes. With the evolution of the science of ecology, scientists saw in ecological planting an opportunity of testing the ecological theory. However, it never became a true movement, not even after the concept of ecology was developed and promoted in the beginning of the 20th century, opposite to the policies related with the ecological movements. This concept of the use of vegetation suffered, through time, successive approaches and disparities, the latter ones being due to a more artistic approach, examples of which are in England with Gertrude Jekyll, or in U.S.A. with Downing.

This chapter discusses, in a very appealing way, this scientific approach, the way it was developed and how it was passed along from generation to generation. Without being completely inclusive, it presents some of the main tendencies in five countries (Germany, Holland, U.S.A., Great Britain and Sweden) where this concept of the use of vegetation had a deep influence in the designing of the project of landscape architecture and in the management and maintenance of parks, gardens and landscape spaces having, frequently, been considered exemplar.

In the examples given, for each of the discussed countries, the gradual emergence of the practice of phytogeographic, physiognomic and ecological planting is common, as well as its partial overlapping with ecological science and the political and social movements that occurred in the different times.

Also very interesting is the reference that Jan Woudstra makes to the use of ecological planting to reinforce nationalism, which justifies the almost abandonment it suffered following World War II. More so, in the beginning of the 20th century in Germany, the theories of Lange will influence, being even adopted by, the national-socialist regime. The parallelisms verified in the U.S.A. and in Germany, already in the 20th century, not only reinforce a nationalist ideology, but also, with Tuxen and Leopold, the development of strong research serving as a basis for the ecological recovery, later followed by Carson, Mc Harg and Eckbo. In Holland, Sweden and Great Britain it was verified, in a general way, that this knowledge could inform the new planting that occurred sometimes in association with an artistic approach and a more liberal understanding of ecology. In the postwar years, the debate aiming at the use of ecological planting focused mainly on the management and maintenance of spaces, but also on the integrity of the relationship between native and exotic species.

The practice of ecological planting was, without a doubt, important in the definition of the concept of nature. However, this notion of nature was, and is, subject both to fashions and the bigger or smaller emphasis of the scientific knowledge. From these results, as has happened

in other movements associated with the designing of the landscape, the occurrence of several approaches to the use of vegetation were contaminated in a bigger or smaller degree, by science or by art. Even though the aesthetic considerations have always had a greater significance in the planting of gardens and the scientific considerations have been emphasized in the large scale works, namely in projects more directed to the recuperation of the natural processes, it is possible to verify ecological plantings with transformations and evolutions that come from artistic approaches, as well as interventions of artistic nature being stimulated by ecological ideals. With this journey throughout the history of ecological planting, that Woudstra provides, we can recognize concepts, cyclically revisited, that are so current that they are present and are the basis of contemporary movements that appeared from the last two decades of the 20th century onwards, namely the "Landscape Urbanism", the "Green Urbanism", the "Jardin Planétaire" and the "Tiers Paysage", among others. In this way ecology and aesthetics are associated in the construction of a space or landscape that is balanced and qualified, a habitat for plant and animal species.