



International Federation of Landscape Architects  
Fédération Internationale des Architectes Paysagistes

# Newsletter

# IFLA

No. 81

March  
2009

mail

[ifla@iflaonline.org](mailto:ifla@iflaonline.org)

website

[www.iflaonline.org](http://www.iflaonline.org)

## IFLA EXECUTIVE COMMITTEE

President

**Diane MENZIES**

commissioner.menzies@justice.govt.nz

Secretary General

**Virginia LABORANTI**

virginialaboranti@fibertel.com.ar

Treasurer

**James HAYTER**

jhayter@oxygen.net.au

Vice-President

Americas Region

**Darwina NEAL**

darwina\_neal@nps.gov

Vice-President

Asia/Pacific Region

**Tong-Mahn AHN**

ahntm@snu.ac.kr

Vice-President

European Region

**Fritz AUWECK**

fritz.auweck@fh-weihenstephan.de

## IFLA & Cultural Landscapes

**Patricia M. O'Donnell**

**IFLA Cultural Landscapes Committee, global chairperson, Principal, Heritage Landscapes LLC, USA**

Greetings from Vermont, USA where harbingers of Spring warm our days and our hearts. I serve as global chair for the IFLA Cultural Landscapes Committee (IFLA CLC) and in that role gathered the articles in collaboration with John Clemens our able editor for this IFLA Newsletter.

With roots back into landscape history, cultural geography, sociology, and environmental justice, the field of cultural landscape preservation continues to develop in scope and complexity. As landscape architects we are called upon to understand and intervene appropriately in the evolution of cultural landscapes bringing our skills and insights to those of the place and its peoples. While past landscape architectural training was generally directed toward transformational change of landscapes adding value in the process, today many universities and continuing education opportunities direct toward understanding and intervening in careful ways in already valued landscapes. These cultural landscapes are repositories of tangible and intangible resources with complex stakeholders and critical needs to assure their vibrant future. Sharing and learning more about the professional skills of IFLA members in addressing such landscapes of time, place, people and nature is the focus of IFLA CLC.

*Continued over*

<i>Topic (see full title with article)</i>	<i>Author(s)</i>	<i>page</i>
Introduction and overview	<b>Patricia O'Donnell</b>	<b>1-2</b>
World Heritage Cultural Landscapes	<b>Mechtild Rössler &amp; Kerstin Manz</b>	<b>3</b>
Historic Urban Landscapes Group	<b>Hal Moggridge</b>	<b>5</b>
Norway protects highways and bridges	<b>Tore Edvard Bergaust</b>	<b>8</b>
Preserving Mellon Square	<b>Carrie Mardorf</b>	<b>9</b>
Lezama Park: urban public space	<b>Carlos Jankilevich</b>	<b>10</b>
Planning for local cemetery preservation	<b>Sarah K. Cody &amp; Sarah L. Gaulty</b>	<b>12</b>
Cultural landscapes, indigenous peoples	<b>Diane Menzies &amp; Alan Titchener</b>	<b>13</b>
USA/Cuba collaboration: Finca Vigia	<b>Carrie Mardorf &amp; Patricia O'Donnell</b>	<b>15</b>
Cultural landscapes & Americas Region	<b>Carlos Jankilevich</b>	<b>18</b>
Tamiraparani River cultural landscape	<b>D. Kannamma</b>	<b>20</b>

Editor *IFLA News*  
**John CLEMENS**  
john.clemens@canterbury.ac.nz

*IFLA News* No. 82: **Americas Issue**

(May 2009)

*IFLA News* No. 83: **Collaboration & Cooperation** (July 2009)

Potential contributors please contact [john.clemens@canterbury.ac.nz](mailto:john.clemens@canterbury.ac.nz)

Deadline for articles (500-1250 words and illustrations) last day of the preceding month



## IFLA & Cultural Landscapes *continued*

A great deal of the information in this expanding field is already available at our website, launched in June 2008 at [iflalc.org](http://iflalc.org). We are asking for continuing contributions to this website and hope you will consider sharing your work on *Best Practices*, your knowledge of *Traditional Practices*, a new category we are mounting on the web, local or national efforts toward a global *Inventory of Cultural Landscapes*, or add to the *Guidance* component of the IFLA CLC website. The IFLC CLC objective is to build, over time, a vibrant informational resource and helpful network of landscape architects and allied professionals working in the cultural landscape field. We hope you will contribute to and benefit from these efforts.

From a global perspective, as of July 2008 there are 63 cultural landscapes inscribed as having outstanding universal value that transcends national boundaries and is part of our global heritage on the UNESCO World Heritage List. The World Heritage Operational Guidelines defined cultural landscapes in 1992 as the combined works of humanity and nature and provided three categories (see the Rössler & Manz article in this issue, [iflalc.org](http://iflalc.org) website, or the World Heritage Centre website for precise definitional text.) Simple explanations are noted for the categories:

- 1) **Clearly defined:** a landscape designed and created at a point in history, often in a recognized style or applying known principles
- 2) **Evolved:** 2a **Evolved Relict** - places of former habitation and landscape imprint; and 2b **Evolved Continuing** - places where people live today and continue to interact with and change the cultural landscape
- 3) **Associative:** landscapes that may not have been transformed by humanity but exhibit religious, artistic or cultural associations of the landscape that is important to society

In addition to this concentrated record of inscription, at the average rate of 4 per year over past 16 years, there are a number of inscribed properties being reconsidered as cultural landscapes. The tentative lists of the states parties list a further 1473 properties to be proposed for World Heritage inscription. Most of these are cultural landscapes, mixed cultural and natural landscapes, and natural landscapes, according to Hal Moggridge, who represented IFLA at a recent summit on the future of World Heritage and who has also contributed to this issue of *IFLA News*. In speaking of this increasing cultural landscape global focus in their article, Rössler and Manz note the "...growing

understanding of the sites as comprehensive systems within their ecological context and their cultural linkages in space and time".

Demonstrating cultural landscape progress and works at the international, national and regional level, this newsletter includes an overview by Mechtild Rössler and Kerstin Manz, World Heritage Centre, for which we are very grateful. There is a highly informative piece on the Norwegian road identification and protection system contributed by Tore Edvard Bergaust. The preservation of notable modern works is a topic of increasing world-wide interest as transformational urban changes threaten this iconic works. Carrie Mardorf, ASLA, wrote up a current preservation planning, interpretation and management project addressing a significant modern masterpiece, Mellon Square, Pittsburgh, PA. Designed in the early 1950s by well known author and former IFLA representative, John O. Simonds with partner Phillip Simonds, in collaboration with Mitchell & Ritchey Architects, it was a green roof over an urban parking garage implemented as a component of a downtown redevelopment plan. Pieces addressing diverse resources that include Lezama Park, Old North Cemetery, Finca Vigia, indigenous landscapes from a New Zealand perspective, and the Tamiraparani River Basin, India add to the diverse articles of interest. The global focus on urban change and the heritage and future of Historic Urban Landscapes is summarized. The progress in the IFLA Americas Region, under the expert leadership of Carlos Jankilevich, IFLA CLC Americas Region Chairperson, is reported as an inspiration to IFLA Asia Pacific, European and Middle East and Africa regions, where IFLA CLC leadership is being sought.

We hope these offerings will inspire you to connect with and participate in the IFLA Cultural Landscapes Committee in 2009 and beyond.



Mexico, Maya Pyramid



# World Heritage Cultural Landscapes

**Mechtild Rössler & Kerstin Manz**

**UNESCO World Heritage Centre**

**Paris**

Since its adoption by UNESCO in November 1972, the *World Heritage Convention* has made an important contribution to the identification and protection of cultural and natural heritage sites considered to be of outstanding universal value to humanity. In 1992, the World Heritage Committee adopted the concept of cultural landscapes and has since then inscribed 63 cultural landscapes on the UNESCO World Heritage List (as of July 2008). With the growing diversity of living cultural places, sacred sites and cultural landscapes now included on the World Heritage List, outstanding linkages between nature and culture, people and place and between the intangible and the tangible are becoming more fully reflected on the List.

## Cultural landscape categories

The World Heritage Committee adopted three main categories of cultural landscapes (Annex 3 of the *Operational Guidelines* 2008):

- Clearly defined landscapes designed and created intentionally by people. This embraces garden and parkland landscapes constructed for aesthetic reasons, which are often (but not always) associated with religious or other monumental buildings and ensembles. Landscapes in this category, such as Versailles in France, were already included on the World Heritage List in the early years, but the concept opened the List for sites such as Kew Gardens in the United Kingdom, or the large-scale extended designed area of the Muskauer Park/ Park Muzakowski in Germany and Poland.
- Organically evolved landscapes, which can be either relict landscapes or continuing landscapes. Such a landscape results from an initial social, economic, administrative, and/or religious imperative and has developed its present form by association with and in response to its natural environment. It reflects those processes of evolution in its form and component features. It is also recognized that human interaction in the natural environment can contribute to protecting and enhancing biological diversity.

Organically evolved landscapes fall into two sub-categories:

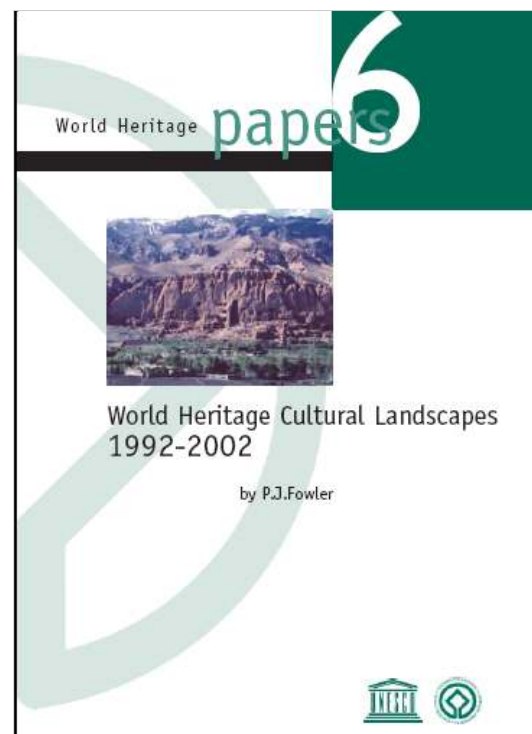
- a relict (or fossil) landscape is one in which an evolutionary process came to an end at some time in the past, either abruptly or over a

period. Its significant distinguishing features are, however, still visible in material form.

- a continuing landscape is one which retains an active social role in contemporary society closely associated with the traditional way of life, and in which the evolutionary process is still in progress, and is materially evident.

Land use and irrigation systems are important examples. These include a number of agricultural landscapes ranging from the tobacco landscape of Viñales Valley in Cuba, the rice terraces of the Philippine Cordilleras, to the Puszta pastoral landscape of Hortobagy National Park in Hungary.

- Associative cultural landscapes. The inclusion of such landscapes on the World Heritage List is justifiable by virtue of the powerful religious, artistic or cultural associations of the natural element rather than material cultural evidence, which may be insignificant or even absent. This type is exemplified by Tongariro National Park in New Zealand (the first Cultural Landscape ever inscribed on the World Heritage List), the Sacred Mijikenda Kaya Forests in Kenya, and Uluru-Kata Tjuta National Park in Australia. The inclusion of this third category of associative cultural landscapes has been vital in recognizing intangible values and the role of local communities and indigenous people in their heritage conservation.



N°6 - *World Heritage Cultural Landscapes 1992-2002* (UNESCO, 2003).



## Redefinition

Many other World Heritage sites were originally inscribed as groups of monuments or sites, while today's point of view would see them in a broader context as cultural landscapes with important natural values and exhibiting the interaction of human and nature. In recent years, a better understanding of the cultural landscape context has developed for a number of sites since their inscription, requiring a re-definition of the listing criteria.

A possible re-definition of the outstanding universal value of such sites as Cultural Landscapes is not just a technical question in terms of the *Operational Guidelines for the Implementation of the World Heritage Convention*. More importantly, it creates a new basis for understanding a site and for defining its management vision in order to maintain its outstanding universal value. In management terms, many of these cultural sites are actually managed as a larger territorial entity, which sometimes also includes their designations as Biosphere Reserves or Ramsar wetlands for example.

The inscription of sites as cultural landscapes has triggered changes in the interpretation, presentation and management of the World Heritage properties. Not only have local communities been more informed and involved in their identification, but there is also a growing understanding of the sites as comprehensive systems within their ecological context and their cultural linkages in space and time.

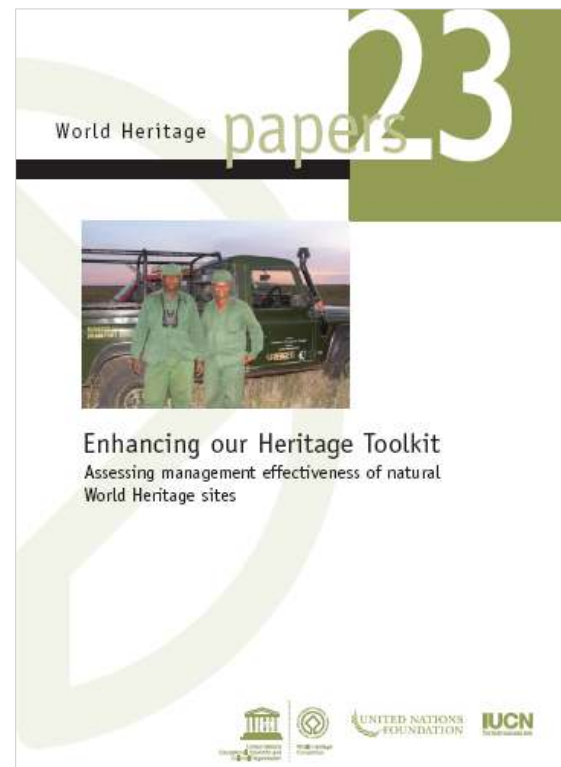
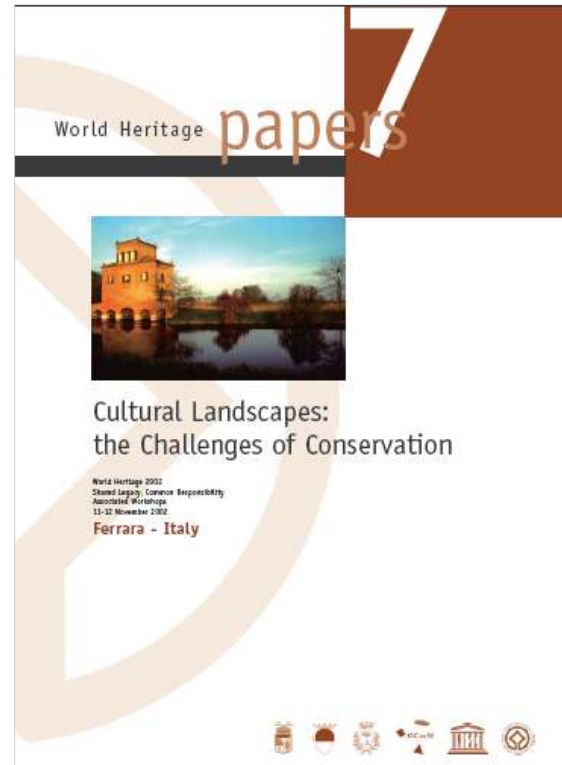
As a result, established approaches to heritage management, such as monument protection or strict nature reserves, are in the process of being revised and enlarged to encompass a mix of management systems and structures. In some cases, traditional custodianship and customary land tenure have been recognized as valid forms of protection for World Heritage sites, thus innovating the understanding of and approaches to on-site conservation.

## World Heritage Reports

Yet, ensuring that World Heritage sites maintain the outstanding universal value for which they have been designated is an increasingly complex challenge.

Assessing the management mechanisms in place has been the focus of the project "Enhancing our Heritage". The World Heritage Centre has been developing this project to promote effective management of natural World Heritage sites by using a comprehensive toolkit that recognises the human linkages to such sites. This important toolkit can be adapted for use in many different protected area situations and should be widely applied (World Heritage Paper N° 23).

Further World Heritage Reports referred to:





The *Guidelines on the Management of World Heritage Cultural Landscapes* are currently being finalized and will be published in 2009 as part of the World Heritage Papers series. Further resource manuals for World Heritage site management are also prepared by the Advisory Bodies ICOMOS, ICCROM and IUCN.

Following the celebration of the 30<sup>th</sup> anniversary of the *World Heritage Convention* in 2002, two main publications on World Heritage Cultural Landscapes were issued in the World Heritage Papers series: N° 6 presenting an analysis of the first decade of World Heritage Cultural Landscapes 1992-2002; and N° 7 compiling key papers on the challenges of conservation of World Heritage Cultural Landscapes.

### The future

The main objective for future management of cultural landscapes will be to define appropriate mechanisms that ensure shared management responsibilities among stakeholders, national and international, local and regional, community-based and park authorities. Such mechanisms have to be designed and tailor-made for each cultural landscape property, since the notion of ownership and the definition of boundaries for example vary considerably from one site to another across the geo-cultural areas. Such collaborative approaches are particularly important in view of risk prevention. They are also most challenging in cases of transboundary and transnational cultural landscape management.

The World Heritage Centre has designed its activities to increase synergies, to promote awareness-raising and research, as well as capacity building and the exchange of best practice between the *World Heritage Convention*, its Advisory Bodies and other Conventions (such as the European Landscape Convention, The Convention for the Safeguarding of the Intangible Cultural Heritage, and Ramsar Convention), international bodies, NGOs, research institutions, the private sector, and other relevant programmes working on landscape issues.

The overall goal, and one of the most important challenges for the future of World Heritage Cultural Landscapes, is to be better used as a tool for regional development and poverty eradication.

### Links:

<http://whc.unesco.org/en/culturallandscape/>

<http://whc.unesco.org/en/series/>

## UNESCO – Historic Urban Landscapes Working Group

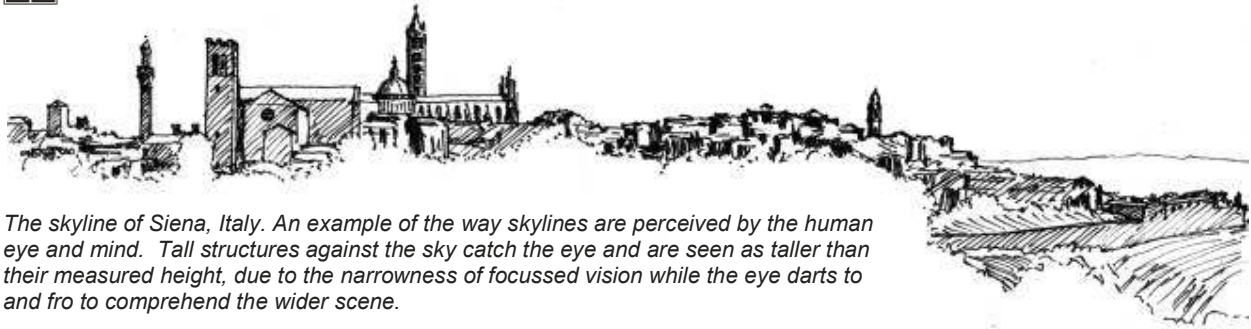
### Hal Moggridge<sup>1</sup>

The Historic Urban Landscapes Working Group was set up by UNESCO to consider the implications of the Vienna Declaration on the Conservation of Historic Urban Landscapes, which was adopted in October 2005 following an international conference in Vienna on *World Heritage and Contemporary Architecture*. It was recommended “that the General Conference of UNESCO adopt a new Resolution to complement and update the existing ones on the subject of conservation of historic urban landscapes, with special reference to the need to link contemporary architecture to the urban historic context.”

The purpose of the Working Group is to assess the validity of the concept that cities should be perceived as urban landscapes, which include natural elements, intangible dimensions, man-made constructions and cultural diversity at different scales.



*Map of the open space system in Minneapolis, USA. An example of mapping in advance as an urban landscape tool. In the late 19<sup>th</sup> Century this series of natural lakes was purchased by the city and gradually converted into public open spaces as the city expanded around them.*



*The skyline of Siena, Italy. An example of the way skylines are perceived by the human eye and mind. Tall structures against the sky catch the eye and are seen as taller than their measured height, due to the narrowness of focussed vision while the eye darts to and fro to comprehend the wider scene.*

The Working Group has 12 expert members from countries worldwide, though in practice they originate mainly from the Mediterranean, Northern Europe and North America with the rest of the world being represented only by representatives from South Africa and India. The Group also has one representative from each of seven UNESCO professional partners, one of which is IFLA. Hal Moggridge has been appointed by IFLA as their representative. Meetings have been held in Jerusalem (June 2006), Paris (September 2006), St Petersburg (January 2007), Olinda, Brazil (November 2007), and Paris (November 2008).

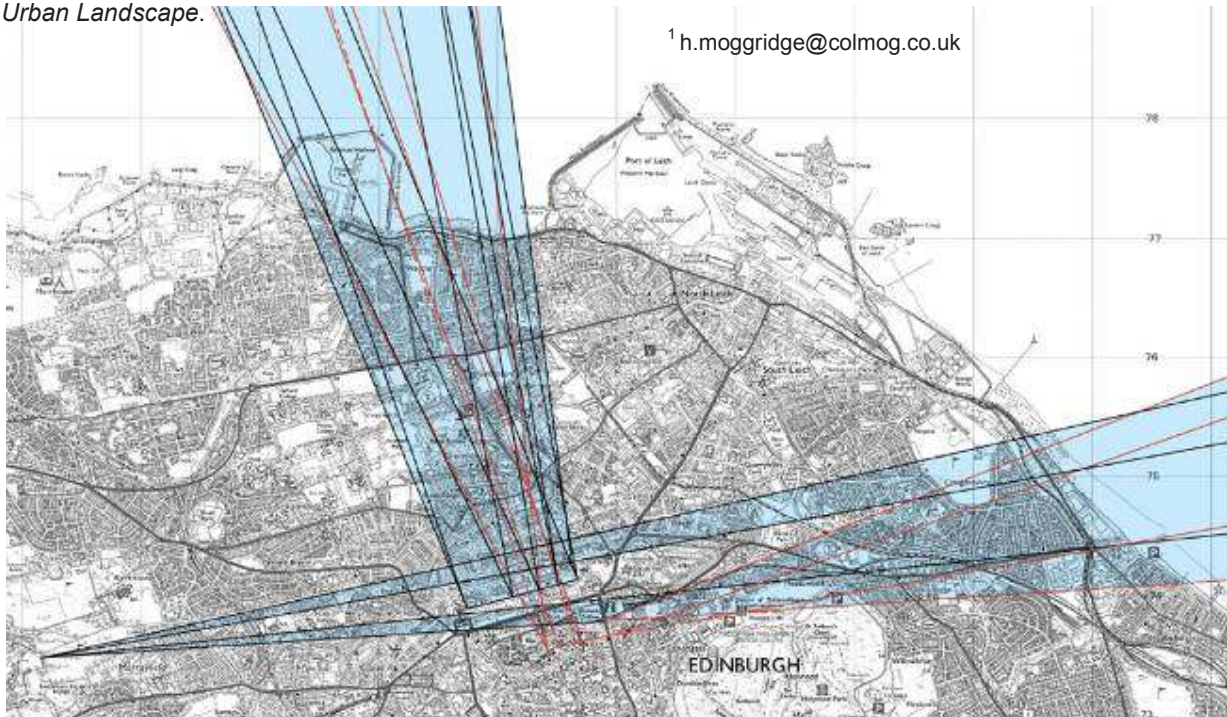
A draft recommendation for a new convention about Historic Urban Landscapes will be placed before UNESCO's Executive Board in April 2009. A formal mandate from General Conference in October 2009 will be sought to prepare a text as an outcome of the deliberations of the Historic Urban Landscapes Working Group. During 2010 two further meetings of the Working Group are to be held, followed in April 2011 by a text for submission to the Executive Board of UNESCO giving *Guidance on Historic Urban Landscape*.

It is hoped that this will lead to an internationally agreed recommendation updating the 1976 *Recommendation concerning the Safeguarding and Contemporary Role of Historic Areas*. The updating will be based on the concept of cities and towns as urban landscapes.

IFLA, through Hal Moggridge as HUL Working Group representative and Patricia O'Donnell as Chair of IFLA's Cultural Landscapes Committee, has been asked to make a substantial contribution. A document, likely to become an Appendix to the official Recommendation, is to be prepared on the subject of *Tools for Reconciling New Urban Development with Historic Urban Landscape*.

Hal Moggridge has already prepared an illustrated discussion paper, and Patricia O'Donnell a summary paper categorising tools. They have agreed to work together to produce IFLA's coordinated response. It is hoped that much help will be received from IFLA delegates through the submission of summaries of ideas for inclusion in the paper, preferably illustrated.

<sup>1</sup> h.moggridge@colmog.co.uk



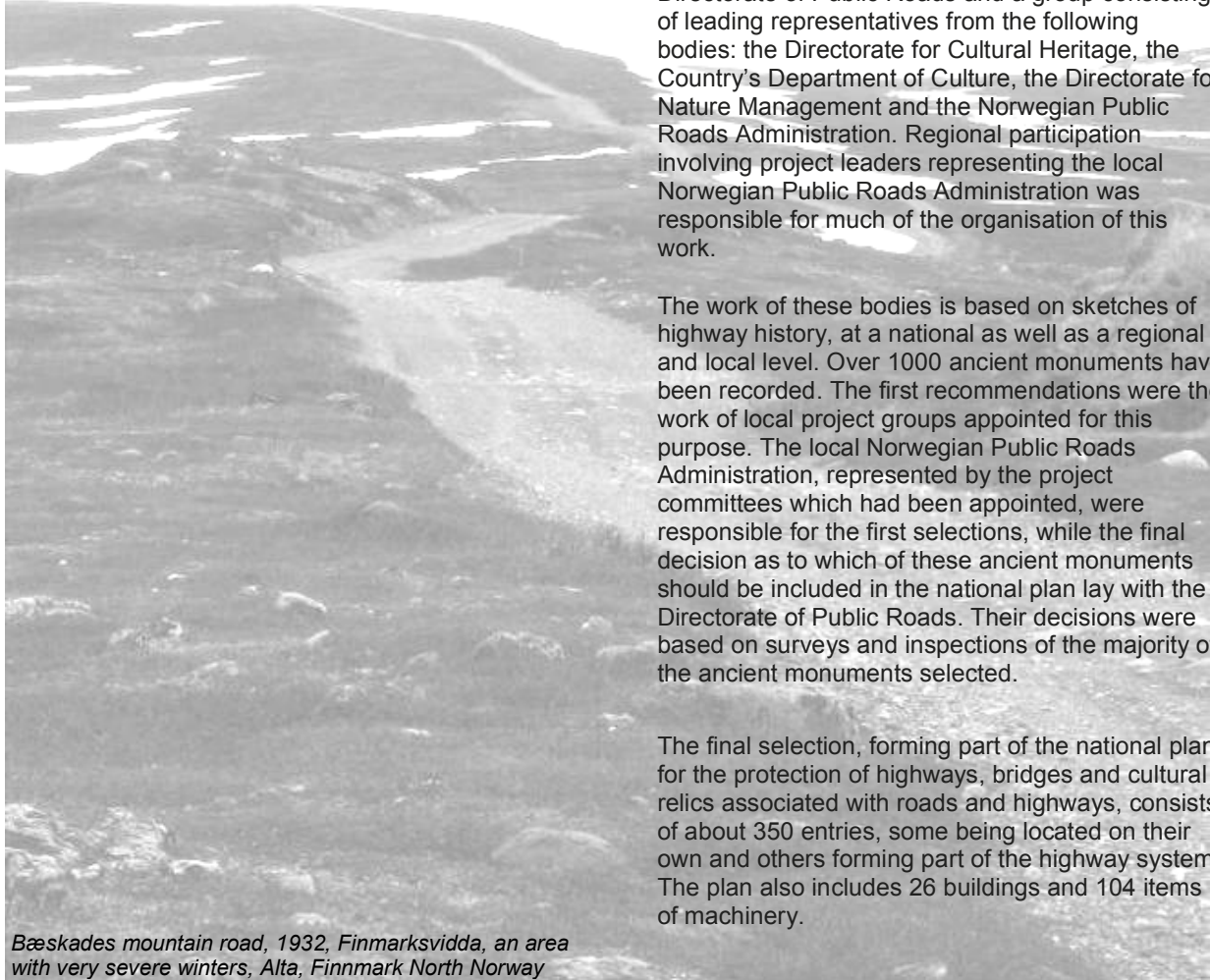
*Edinburgh: views down to the sea from the City centre. An example of the identification of the physical extent of viewing corridors. Although it can be said that there are views of the sea everywhere in Edinburgh, in fact the lines of vision are surprisingly limited.*



# Norway National Plan for the protection of highways, bridges and cultural relics

**Tore Edvard Bergaust<sup>1</sup>**  
Norwegian University of Life Sciences

The legacy of road development across a nation is an aspect of landscape shaping on a regional scale. The history of Norway is revealed through the system of transportation access that has evolved over time. This preservation process, developed as a nationwide inventory and protection undertaking, is a rare example of a national approach to an important element of the cultural landscape.



*Bæskades mountain road, 1932, Finmarksvidda, an area with very severe winters, Alta, Finnmark North Norway*

In 1997 the Ministry of Transport and Communications commissioned the Norwegian Public Roads Administration to prepare a national plan for the protection of highways, bridges and cultural relics associated with roads and highways. The work connected with this protection plan forms part of the Administration's responsibility within the sphere of protection of the environment.

The protection plan is to provide lines along which the national administration of Norway's cultural relics is to work in the years to come. The principal purpose of the plan is to procure and provide information, and to safeguard, for future generations, information about ancient highways and the environment. The period in question covers the years from about 1537 until today. At the same time, the work will add to the Administration's competence with regard to the stewardship of ancient monuments. The intention is to provide all selected, ancient highways with protection by law.

The responsibility for work of a high standard of quality has been assigned to the Directorate of Public Roads consisting of the following units: the Norwegian Road Museum and the Environmental Issues and Planning Department. The work has been carried out under the leadership of the Directorate of Public Roads and a group consisting of leading representatives from the following bodies: the Directorate for Cultural Heritage, the Country's Department of Culture, the Directorate for Nature Management and the Norwegian Public Roads Administration. Regional participation involving project leaders representing the local Norwegian Public Roads Administration was responsible for much of the organisation of this work.

The work of these bodies is based on sketches of highway history, at a national as well as a regional and local level. Over 1000 ancient monuments have been recorded. The first recommendations were the work of local project groups appointed for this purpose. The local Norwegian Public Roads Administration, represented by the project committees which had been appointed, were responsible for the first selections, while the final decision as to which of these ancient monuments should be included in the national plan lay with the Directorate of Public Roads. Their decisions were based on surveys and inspections of the majority of the ancient monuments selected.

The final selection, forming part of the national plan for the protection of highways, bridges and cultural relics associated with roads and highways, consists of about 350 entries, some being located on their own and others forming part of the highway system. The plan also includes 26 buildings and 104 items of machinery.



The monuments were selected according to the following criteria: they were to possess cultural-historical or architectural values from a national point of view. Those that were selected were thus evaluated before any decision was made. This evaluation was primarily based on their characteristics and their architectural values. Roads and bridges which are protected as ancient monuments today were all evaluated according to the same scale of values which was applied to all the highway relics in question, and those that fulfilled the criteria above.

The selection was based on the following factors: all relics and environments must in conjunction with one another illustrate significant features of the history of land transport. In other words, if any such individual relic were removed or eradicated, the entire continuity and the collective significance of the protective measures would be grossly damaged. Up to the present day, only very few roads or other technical relics of cultural significance have been protected or regulated for the purposes of protection.

In the process of preparing and putting the plan into practice, the Norwegian Public Roads Administration carried out significant work in connection with the administration of the work on the protection of cultural relics and their environment.

### Protection by law

The next step in this connection has been the preparation of plans for protection by law for and/or preservation. For structures and installations that are to be protected according to the special section of the law governing building and planning, which deals with protection and preservation, the Norwegian Public Roads Administration is to prepare proposals for future regulation plans. For structures that, according to the legislation dealing with heritage protection, are to be preserved, all preservation will be based on the work of the Norwegian Public Roads Administration.

The legislation is effected by The Cultural Heritage Act. According to § 22a Protection of state-owned structures and sites, the Ministry may issue regulations concerning the protection of such structures and sites, etc. as are described in Section 15 that are owned by the State. If the structure or site is sold and is no longer in state ownership, the protection order shall be officially registered.

### Plan of administration

Administration, management, operation and maintenance of the historical highway relics will be the responsibility of the department, which will follow the normal routines and administrative documentation. In addition, a plan of administration has now been prepared for each individual relic. This will contain instructions as to the measures which may possibly be taken, as well as instructions with regard to the maintenance of the highway, bridge or the cultural relic connected with the highway system. These plans are prepared by the local Norwegian Public Roads Administration in collaboration with the Directorate of Public Roads. The Directorate for Cultural Heritage will approve the plans.

### Current status

About 50% of the items will be protected by the Norwegian Cultural Heritage Act. Currently, 16 buildings and 40 bridges are protected by Norwegian Cultural Heritage Act § 22a. On 16 April, the highways will have the same protection, by the signature of the Director of Cultural Heritage during a conference that will mark the end of this part of the project.



*Bergenske kongevei, The King's Road to Bergen, 1790, Granavollen, Gran, Oppland, East Norway*

<sup>1</sup> [tore.edvard.bergaust@vegvesen.no](mailto:tore.edvard.bergaust@vegvesen.no) - Head of the project for the last 3½ years by an engagement of the Norwegian Public Roads Administration-Directorate of Public Roads, now at the Norwegian University of Life Sciences



# Preserving an iconic modern landscape: Mellon Square

**Carrie Mardorf**

**Project Manager, Heritage Landscapes LLC<sup>1</sup>**

Over the past decade, the emergence and strength of the modern preservation movement globally has increased with the rate of change and loss of significant modern works. In the United States, awareness of such modern works has also grown with increasing efforts to save landscapes of the modern era.

Mellon Square, located in Pittsburgh, Pennsylvania, is the first modern garden plaza built over a parking structure in the United States, and one of the earliest examples of a green roof in the nation. The Square is located within an entire city block, bounded by four city streets. The Square and parking garage were designed by the distinguished landscape architecture firm Simonds & Simonds and architects Mitchell & Ritchey, principals John O. Simonds and Dahlen Ritchey, from the late 1940s through 1955. The project was completed as a part of the first Pittsburgh renaissance, which aimed to rebuild the city and change its image from a dirty, smoky industrial town into a vibrant community. Responding to its urban surroundings, the original design of Mellon Square exhibited a complex design aesthetic through intricacy of forms, textures, details, and views to and from the surrounding buildings.

Over time, the Square deteriorated with a decline in vegetation and subterranean leakage into the parking garage below. Additionally, the programming needs of the Square and the City shifted, which resulted in a reworking of the Square in the 1980s. The 1980s work somewhat changed the original design with the removal of the tiled fountains, construction of granite fountains, and the addition of a lawn panel and stage, replacing and altering key vegetative design components.

However, the modern urban plaza continued to provide an artistic civic gathering space that added liveliness, beauty and green space to downtown Pittsburgh. Today, specific elements of the Square have deteriorated again with life cycle failures, weathering and abuse.

In 2008, a multi-disciplinary team of experts was selected to develop a thorough Preservation, Interpretation, and Management Plan. Heritage Landscapes, Preservation Landscape Architects and Planners, led the team of Robert Silman Associates, structural engineers, Grenal Waldron Associates lighting experts, LaQuatra Bonci Associates, landscape architects, MTR Landscape Architects, landscape architects, and Neil Silberman, interpretive specialist. The Cultural Landscape Foundation and EPD Landscape Architects, successor firm to Simonds & Simonds, were also involved in the project assisting in research efforts. Together the team formulated a plan that seeks to structure preservation, revitalization, interpretation, and management of Mellon Square into the future.

The plan began with extensive research at several repositories that yielded a wealth of documentation. The original 1955 and 1987 construction documents and hundreds of photographs of the construction and 1980s work were located. Field work inventoried remaining vegetation, built elements, and uses of the Square through behavior mapping at selected intervals throughout the day. Various meetings were held with downtown stakeholders including the Pittsburgh Parking Authority, Pittsburgh Downtown Partnership, and Pittsburgh History & Landmarks Foundation to gather additional input and community perspective about the Square.

Analysis of the history and existing conditions revealed that Mellon Square has deteriorated and changes made in the 1980s altered and compromised this modern masterwork of landscape architecture. Treatment recommendations outline steps for the future restoration of the Square to reinstate the 1950s design, and improve drainage, structural integrity, and lighting. First phases will focus on reconstructing the fountains similar to the original design, replacing the heavy granite fountains that exist today.



*Mellon Square Main Fountain panorama 2008*

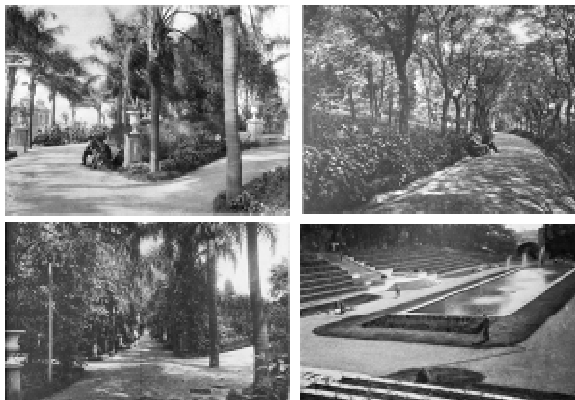


Subsequent phases will focus on replanting vegetation, repairing the rough terrazzo paving, and altering the Smithfield Street edge for an elevated pedestrian terrace and overlook with outdoor cafe. Public education through a series of interpretive themes is also envisioned. A management component addresses the long-term stewardship and sustainability of this nationally significant modern plaza to steward Mellon Square for future generations.



*Mellon Square 1950 Period Plan as built*

<sup>1</sup> Project Team: Heritage Landscapes, Preservation Landscape Architects & Planners with Robert Silman Associates, Grenald Waldron Associates, LaQuatra Bonci Associates, MTR Landscape Architects, Neil Silberman, The Cultural Landscape Foundation, and EPD Landscape Architects.



*Historic images of Lezama Park*

## Lezama Park: urban public space, legacy and sustainable development

**Carlos Jankilevich**

Of all the cultural landscapes with us today, those located in urban areas are under the strongest pressure from change. This arises from real estate, financial or political motives. As a consequence, such landscapes are exposed to abuse, deterioration and, in extreme cases, their destruction and loss as a tangible good of intangible value. An inter-disciplinary planning project for Lezama Park is an apt case study. Within that team is Ana María Ricciardi, responsible for the project from the Government's side. She has the support and advice of several specialists, which includes: Marcelo Magadan, Restoration and Jorge Baya Casal, Landscape, Dr. Sonia Berjman, ICOMOS IFLA expert and Carlos Jankilevich who was designated General Consultant to the Project in July 2008.

Safeguarding such works and integrating their heritage value with the demands of sustainable development in the present is one of the primary concerns of organized communities, landscape architects, urban planners, architects and historic preservation professionals. This is also a high priority for international organisations, agencies and institutions created for this specific purpose. A worthy example is the proposal initiated by a team of Latin American specialists who advocated for the recovery of Lezama Park.

Lezama Park has a profound cultural and historical significance to the city of Buenos Aires. It reflects the different stages of evolution that the urban landscape underwent from the 16<sup>th</sup> Century to the present day. The landmark occupies the southernmost end of the city of Buenos Aires. It extends through the Reconquista River and the Riachuelo-Matanza River basin. At the Rio La Plata on the eastern boundaries of the city it created a bank on the edge of the Riviera separating topographically the river and its port.

Such a bank was a distinctive feature of the landscape through history. As a consequence, the edge of the Riviera is presently preserved and utilized as a public area: Lezama Park, Saint Martin's Plaza, Barrancas de Belgrano Park and The Green Areas of the Riviera in San Isidro all form part of this public space. They are all objects of exceptional landscape value, being first and last, of extraordinary value to the national heritage.



*Present day: the small temple, Lezama Park*

The site in which Lezama Park stands has been part of the history of Buenos Aires from colonial days. It was initially a path from the port to the city. As the city grew and evolved it became a place for slave barter, commerce and trade. During the 19<sup>th</sup> Century, the place evolved into a “Quinta” and a private garden, achieving its maximum splendor between 1850 and 1894.

Towards the end of the 19<sup>th</sup> Century, the “Quinta” was transformed into a public space, which treasured its golden years up till 1940. Like most public spaces in Buenos Aires, after the 1970s the park began a period of decadence which threatens not only the loss of its image, but the loss of its heritage value as well. From its original conception, we can perceive today a nostalgic emotion, which emerges from its trails, the ancient trees and a myth or two, which, preserved with dignity, keep alive the vision of its creators.

Every factor previously mentioned highlights the importance of safeguarding this cultural landscape, declared as a heritage landmark. More importantly, however, is the fact that the urban public space occupied by Lezama Park is by popular and general consent one of the most recognized landmarks due to its historical value. The inhabitants of the city of Buenos Aires and experts in the field both praise the park for these reasons.

Aware of this popular support, local authorities organized a multidisciplinary team, whose target was to observe, analyze and diagnose the present situation of the park. The team also had the task of using their conclusions to develop a proposal of high technical competence which would be capable of the following: to devise a model, which on one hand would resolve the challenge of the park’s historical recovery, and on the other, would progress the use of this cultural landscapes in relation to public urban space.

Several people and agencies assisted the work of the local government Design Department architect, Ana Maria Ricardi, to which the responsibilities of the project were assigned. She worked with experts who assessed her progress and oriented her in the different fields pertinent to the development of the project. These people included Architect Carlos Jankilevich (IFLA Americas Cultural Landscapes Committee Chair) as general consultant for the project, Dr Sonia Berjman (Vice-president of the International ICOMOS IFLA Scientific Committee), who participated as a history consultant, Architect Jorge Baya Casal in the field of landscape architecture, Architect Marcelo Magadan as the artistic restoration expert, and Agricultural Engineer Carlos Anaya for arboricultural input.

The proposal has been developed and work is about to start as soon as administrative and financial matters are resolved. The proposal was based on the following principles

- Total commitment to the existing and historic information and documents
- Observance of national and international regulations concerning the project
- Recovery of the site in terms of its spatial perception through time mainly based on vegetation presence and volume, and the spatial configuration of trails and activity areas
- Preservation of the image of the Park in terms of a unique urban landscape that, owing to its historical origin, is impossible recreate
- Build up of the recovery of the Park through a combined set of interventions according to physical feasibility and information availability, these being total restoration, partial restoration, reconstruction, and adaptation
- Community involvement and consultation during the various stages of the design and construction processes.



*Present day: Vases Avenue, Lezama Park*



# Planning for local cemetery preservation: Old North Cemetery, Hartford, CT

**Sarah K. Cody & Sarah L. Graulty**

**Project Staff, Heritage Landscapes LLC**

Many cities and towns around the world have cemetery landscapes that once shone as pockets of green space, serving as places of honor and respect and as welcome respites from bustling city streets. Over time, as municipal resources have become strained, funding is redirected to parks and playgrounds, which are perceived as more valuable community spaces. Strained budgets lead to degradation of formerly scenic and restful cemetery ground. Over the course of the last two decades, many US communities have renewed their interest in local burial grounds as places of social history, and open spaces. Today, people recognize that these public landscapes often represent a spectrum of the population of the city, from transient populations buried in unmarked plots, to graves of the famous and influential. Local cemeteries tell stories of the evolution and social history of the broader community and can be both a place of learning and reflection for visitors today. Recognition of cemetery value and increased interest often leads to volunteer clean-up efforts, formation of "Friends" groups, and preservation planning projects and advocacy.

Old North Cemetery, Hartford, Connecticut, is one of these valued landscapes in decline. Located in a modest neighborhood of Hartford, an historic, industrial city, Old North Cemetery was established in the early 19<sup>th</sup> Century to provide the city with a municipal burying ground. Community leaders are buried here. Included in the Olmsted family crypt, the resting place of Frederick Law Olmsted, Sr., widely recognized as the father of landscape architecture and Frederick Law Olmsted Jr., his son and successor. The design of Old North Cemetery reflects a period when the perceptions of burial grounds in the United States and abroad were starting to transition from purely functional church graveyards to the naturalistic, rural cemeteries. The design, character and intended effect of the cemetery was given consideration so that the landscape was more than just functional, it was scenic and tranquil.



*Old North Cemetery gatehouse 1909*

The Old North Cemetery landscape was characterized by geometric forms with a linear network of carriage drives and paths and rows of burial markers. Mature trees provided dappled sunlight over the gently sloping turf ground plane. Unlike the romantic, rural cemeteries designed with curvilinear grace toward the mid-19<sup>th</sup> Century, cemetery features were designed in a simple aesthetic of grand trees, lawns and straight drives and walks. At Old North Cemetery, this approach is evident in the early rows of marble gravestones and later sandstone family monuments and crypts, surrounded by smaller markers. Today the 17-acre public landscape is home to 30 champion heritage trees that add a sense of age and a grand scale to the green space. However, obvious challenges of weathering, decay and level of care are observed in the condition of drives, vegetation, drainage and individual monuments. City resource challenges make management of the cemetery and its distinct character difficult. A clear vision for the desired landscape character and use is required to serve as a guide so that the Old North Cemetery landscape can better contribute to the quality of cultural resources in Hartford.

The City of Hartford recognizes the cultural value of this significant historic landscape and has initiated efforts at Old North Cemetery with a small state grant for preservation planning. Heritage Landscapes LLC, Preservation Architects & Planners, with Historian Norma Williams and Stone Conservation Specialist Norman Weiss, were commissioned to develop a master plan. The intent of the plan is to document the cultural value and outline a preservation treatment, and to put forward implementation strategies for the historic cemetery landscape within a limited resource reality. The project seeks an appropriate balance of preservation, public and visitor uses, community-focused initiatives, functionality, and maintainability, framing a vision for the future of the cemetery landscape that is harmonious with its past.



The client, the City of Hartford, identified a number of specific objectives related to management, community development, economic functionality, and cemetery landscape use as an opportunity to train community youth and unemployed in useful skills. The planning effort uses an array of documentation, field surveying, discussions with city staff, and community engagement to achieve the project objectives. The resulting *Old North Cemetery Historic Landscape Preservation Master Plan* will serve to guide preservation stewardship and treatment of the cemetery landscape into the future, and will foster appreciation for and pride in the cultural landscape.

The *Old North Cemetery Historic Landscape Preservation Master Plan* addresses issues at Old North Cemetery that hinder optimal use, functionality, and maintainability of the landscape. In addition, preservation planning efforts seek to expand opportunities for community development. Although the landscape is an important green space, local residents do not appear to embrace the cemetery as a valued community resource. Neighborhood initiatives such as construction and conservation skill-building programs, youth training, and other projects are proposed to generate interest, foster pride, and engage the local community in the cemetery landscape. With City and community goals defined, an appropriate preservation treatment can be implemented that resolves existing issues and enhances the role of the cemetery as a valuable community resource and open space that contributes to broader neighborhood. The Old North Cemetery project is just one example of community-level advocacy for local cemetery preservation planning that is occurring in several US cities. By preserving these cultural landscapes, we not only foster the understanding of our history, but we enhance quality of life and help guide the future of our communities.



*Old North Cemetery more recently*

## Cultural landscapes and indigenous peoples

**Diane Menzies**

President, IFLA

**Alan Titchener**

NZILA IFLA Delegate

When Dutch explorer Abel Tasman sighted “a large land, uplifted high, bearing south east of us” in 1642, he named the land Staten Land and proceeded to name geographic features of the islands. A cartographer in the Dutch East India Company renamed the land that Tasman “discovered” Niuew Zeeland. Tasman was credited with having discovered Aotearoa / New Zealand even though he was aware that the land was already inhabited. Māori had discovered Aotearoa about 400 years earlier.

More than 100 years later, in 1769, Captain James Cook arrived off the coast of Aotearoa / New Zealand, circumnavigated the two main islands and named many more geographic features, often in honour of British dignitaries. The Māori inhabitants had their own names for many rivers and landscape features but the inexorable process of claiming and naming proceeded, (especially after the signing of the Treaty of Waitangi in 1840 and the process of colonisation that followed), overlaying Māori names with others of British association.

Unusually for the British, the imposition of British rule over Aotearoa / New Zealand was achieved through treaty rather than through military conquest. Under the terms of the Treaty, (as set out in the English version of the document), Māori ceded sovereignty to the British Crown in exchange for all the rights and privileges of British subjects, including the protection of the Crown. The Chiefs and tribes of New Zealand were guaranteed “the full exclusive and undisturbed possession of their Lands and Estates, Forests, Fisheries and other properties” for so long as they wished to retain them.



The version of the Treaty as expressed in Māori placed quite a different slant on the provisions contained within it. Māori ceded “kawanatanga”, or governance, to the Crown and retained “tino rangatiratanga”, that is, full rights and responsibilities including decision-making regarding their Lands and Estates etc.

With time, a reversal of the numerical superiority of Europeans relative to Māori, and the arrival and intervention of less altruistic settlers and politicians, the promised guarantees regarding those Lands and Estates became increasingly disrespected and were frequently ignored. This shift in attitude and commitment was reflected in an increase in the overlay of European cultural values on the existing Māori landscape. This started with the re-naming of already named places, and extended to the transformation of much of the landscape into a picturesque image of Britain: the pastoral, productive farm and parkland with imported tree species. So successful and widespread was this transformation, that in some regions of the country only 3% of the original vegetation cover remains.

More recently, particularly since the setting up in 1975 of the Waitangi Tribunal (a quasi-judicial body along the lines of South Africa’s Truth and Reconciliation Commission with responsibility for hearing claims alleging injustices to Māori and, where appropriate, recommending to Government appropriate redress), Māori have re-asserted their rights with respect to place names in a number of cases. As a result some landscape features such as Aotearoa / New Zealand’s highest mountain, Aoraki / Mt Cook, now share names, or have had more universally known Māori names re-assigned to them.

Indeed, for Māori, receipt of a genuine apology and the restoration of the mana (or status) of a place through the recognition and acceptance of its original name (and the values and accepted behaviours associated with it) has been said to have been of greater significance and healing value than any amount of financial reparation for past wrong-doings.

How is this relevant to cultural landscape and landscape architecture? Landscape architecture has evolved from a field to be studied objectively, to a way of seeing the world, with a set of cultural values, practices and governances. Since the 1970’s, landscape has been understood in terms of qualities, cultural practices and values.

Landscape is a cultural construct in the same way as justice and language are. We perceive and value landscape according to our culture. How indigenous people perceive and relate to landscapes differs considerably from the cultural perceptions of the Western world. If we fail to appreciate the often diverse cultural values people hold, we overlook many opportunities for relevant place making, and may, intentionally or unintentionally, impose our cultural values on someone else’s place.

Naming is a frequently adopted aspect of this. Dominant cultures replace existing names of landscape features with those of their own as they assert their power.

In some cases, many different cultures and peoples may have inhabited a place over time and uncovering the layers of connections, names, and memories invariably results in a greater understanding of place and landscape.



Otatara Pa



in it in ways that are radically different from typical European ways. Although there is no single definitive Māori set of values (these being tribally based, and differing from tribe to tribe, and even from hapu (sub-tribe) to hapu), there are broad areas of commonality. These include:

- Direct ancestral relationship between human and non-human
- The relationship of guardianship
- The management of scarce resources
- Generosity and reciprocity (between reciprocating groups) concerning resources
- A commitment to a consensus approach to decision-making
- A holistic world view, where all things are interrelated

Māori have a relationship with their landscapes: their landscapes possess them. Māori of the Whanganui area, (an area of the central and western part of the North Island of Aotearoa / New Zealand) say, when referring to their river, "I am the River, the River is me". Resource management, planning and design for indigenous people, for example Māori, needs to recognise such relationships. The Indigenous Peoples Kyoto Water Declaration of March 2003 sets out a rationale and a set of mechanisms to foster such recognition.

In the case of Otatara Pa (pictured on the previous page), a former pa site near Ahuriri (or Napier) on the East Coast of the North Island and reputed to have been the second largest pre-European settlement in Aotearoa, a partnership between Tangata Whenua (the indigenous people who belong to the particular area) and the Department of Conservation has led to the restoration of the mana of the place as well as highlighting the richness of its history and cultural significance.

Taking account of different cultural perceptions and values is no easy matter, and tensions inevitably arise in the course of change. Goodwill, an ability to listen, and the confidence to be humble, are necessary. However, a recognition of the role of culture in our work as practitioners involved with the planning, design and management of the landscape and the elements that make it up, are essential to enable more sympathetic, culturally aware and, ultimately more sustainable responses to landscape change.

## USA/Cuba collaboration for shared heritage preservation: Finca Vigia

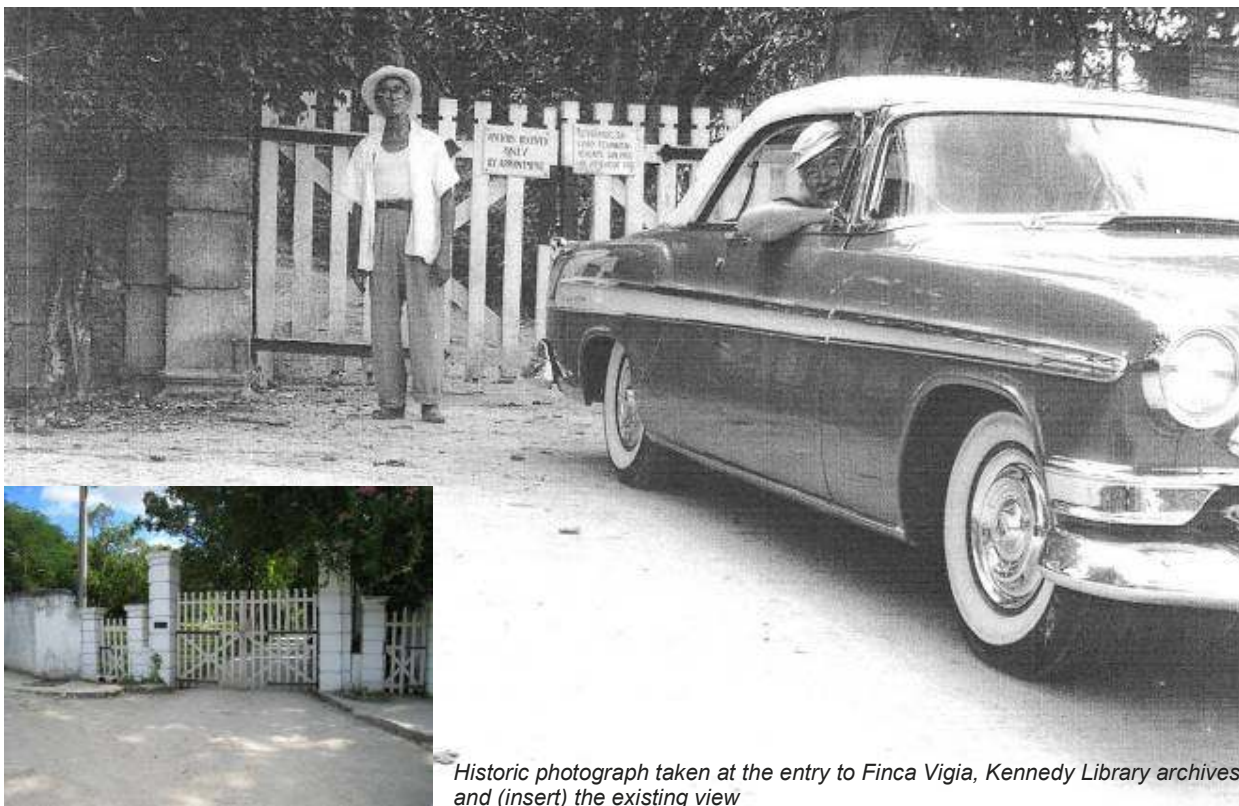
**Carrie Mardorf & Patricia  
O'Donnell**

Ernest Hemingway is considered one of the world's great writers. Winner of the Nobel Prize for literature, Hemingway was an avid fisherman who lived in the Florida Keys, before moving to Cuba to follow the big game fish. Finca Vigia, Ernest Hemingway's Cuban property, was his home from 1939 to 1960 and is today the repository of an outstanding collection of Hemingway's material culture. The 25-acre Finca Vigia, meaning "Lookout Farm", has expansive views north to Havana and the sea. It is the location where Hemingway wrote *The Old Man and the Sea* and *For Whom the Bell Tolls*. The hilltop setting is stewarded by the Cuban Government, and has been open to the public as a museum since 1961. It is subject to frequent hurricanes, and the climate, pests, and weather patterns have taken their toll over the past four decades.



*Aerial view of Finca Vigia. Photo: Google Earth*

An American and an iconic figure, Hemingway's property is shared heritage for both Cuba and the United States. American interest in the preservation needs at Finca Vigia formed a rare partnership and ongoing collaboration to bring professional expertise to the restoration of Hemingway's buildings, interior objects, boat and landscape. Over the past four years, an interdisciplinary team of American and Cuban professionals has engaged in an exchange on behalf of this unique property.



Historic photograph taken at the entry to Finca Vigia, Kennedy Library archives, and (insert) the existing view

Consejo Nacional de Patrimonio Cultural of Cuba is committed to the accurate restoration of the house and the conservation of Hemingway's trophies, art, library, fishing gear, boat, and so forth. The preservation and restoration of the landscape has been less clear. Since there are no landscape architects specializing in cultural landscape preservation on the Cuban team, the volunteer participation of Heritage Landscapes is of particular value to the effort. Traveling to Cuba in 2005, 2006, and again in 2008 we initiated a landscape preservation dialogue with the Cuban team based on cultural landscape preservation methods, tasks and potential outcomes. Attention to landscape documentation and assessment was the shared undertaking of preservation landscape architects, Patricia O'Donnell, Carrie Mardorf and Peter Viteretto of Heritage Landscapes LLC and the Museo Hemingway horticulture, mapping and museum specialists.

To begin the collaboration, Heritage Landscapes introduced the process of cultural landscape preservation by outlining the normal steps we use. A detailed approach to the study and preservation of the Hemingway landscape was presented noting that, using this clear sequence, the work could move forward over time as resources were available.

The steps are:

- 1) Cultural landscape history documentation, origins & evolution
- 2) Current landscape character & conditions inventory & assessment
- 3) Analysis of landscape integrity, continuity & change
- 4) Exploration of landscape treatment & recommendations for interventions

The outline of these steps provided a framework for how the cultural landscape should be thought about and approached. Using this framework, it is apparent that there are parallels between the preservation of architecture in museum settings and cultural landscapes. The broader property and its individual resources were discussed regarding documentation, conservation, visitor uses and maintenance. The focus was placed on the process of steps whereby a thorough understanding of Hemingway's landscape was gained. In two languages we talked through the steps and ideas, identifying specific tasks to move forward.

The task of inventorying and assessing the existing landscape was introduced through a short field session that focused on identifying and locating vegetation around the main house. Using a 1982 topographic map of the property, trees, shrubs, groundcovers, and vines were marked on the plan and identified using an alpha-numerical coding system.



From 2006 to 2008, the Cuban team inventoried the entire landscape using this protocol, and commissioned a survey of the property in AutoCAD. With the complete vegetation inventory and AutoCAD survey, the 2008 trip moved forward with additional assessment of existing conditions. A series of AutoCAD training sessions were held between the U.S. and Cuban team to transfer the vegetation inventory onto the AutoCAD survey to build an existing conditions base map for the property. The training sessions enhanced the Cuban team members' technical computer skills and shared basic office protocols for file organization, file management, AutoCAD drawing set-up, and backing up of files to CD or portable USB drive.

Following on the existing conditions assessment, Heritage Landscapes began discussions on the analysis of landscape change and continuity. This was done by comparing historic photographs of Finca Vigia with the landscape today. Historic photographs of Finca Vigia were gathered from the John F. Kennedy Library sorted into landscape areas, such as the entrance gate and driveway, tennis court, pool area, and north, west, and south terraces, among others. Team members reviewed the photos in the landscape. The views were located and discussed in detail in terms of what remains visible today and what has been changed from the historic condition.

The process was a training session and an exchange of ideas about the photographs and the existing landscape. The position of each photograph was marked and keyed to a map to produce a plan of all the photograph locations. Arrows were positioned on the plan to designate the location of the photographer and the view in the photograph. Corresponding alpha-numeric codes show the designation of the images. Matching the location and view angle, a contemporary photograph was taken, showing the same landscape features.

This practice of retaking historic photographs showing contemporary landscape changes is a process called repeat photography. Comparing the historic photographs to the landscape of today enabled all team members to see and appreciate the change and evolution of the Finca Vigia landscape over 40 years. The process revealed that over time, views, vegetation, and circulation routes have been altered. These changes, cumulatively, have changed the feeling, character and spirit of the place. The task of direct comparison is analytic and provides information that can be used to consider decisions about preservation feasibility for each area, in concert with considerations of visitor uses, capacity and maintenance and management levels required.

Supported by on-site training and reference materials, the Cuban team members are carrying on with cultural landscape analysis. When completed, these steps will support landscape treatment recommendations directed toward the Hemingway period landscape character.

The preservation and presentation of this formerly, lightly-used residential property poses many challenges. Finca Vigia is a major tourist site in Cuba with many hundreds of visitors annually. Now focused on the modest house, extending the visitor experience to the landscape will disperse crowds and can enhance the quality of the visit. Visitor carrying capacity needs to be tested against criteria of level of crowding and limitation of degradation. Public access is important to consider in the landscape restoration process to allow the multitude of visitors, tourists, and school groups that visit the site each year.

The Finca Vigia project has been important for exchange of information and expertise across cultural and political boundaries. The incremental progress over the past four years has been a rewarding learning experience and an engaging cross-cultural process. This unique museum is truly an integrated experience of place, with landscape, house and objects, together expressing Hemingway's daily life. Future collaboration on landscape preservation and eventually Hemingway landscape restoration with accommodation of visitors is intended.



*Plant inventory training on site.*

**Finca Vigia Partners:** Consejo Nacional de Patrimonio Cultural, Museo Ernest Hemingway, Havana, Cuba, Hemingway Preservation Foundation & National Trust for Historic Preservation.

**Pro bono Team:** Heritage Landscapes, Preservation Landscape Architects & Planners for the cultural landscape, and a number of architecture, engineering, and conservation professionals.



## Cultural landscapes and the IFLA Americas Region

### **Carlos Jankilevich**

#### **Chair IFLA Americas Cultural Landscape Committee**

The IFLA Americas Region is comprised of fifteen countries. It engages with and supports the work of over 1,500 landscape architects in a profession that is having an increasing impact on the quality of life and territorial organization of the Americas Region. Differences in population, topography, climate, the colonization process and languages are determining factors for the creation of cultural and political boundaries across the region. At the same time, common features of rich natural resources, pre-history and historical development and a similar outlook confer a shared identity to the American continents. There are important cultural and popular matters of significance: the qualities of representative legacies during different eras are in constant struggle. They oppose each other, they maintain a dialogue with each other, and they face social and technological change. Therefore, they must answer to the demands of sustainable development.

This context represents a challenge. How do we advance towards the future, while respecting culture, nature, history and tradition? How do we honor the collective memory of our people by integrating the presence and legacy of the past into our contemporary lifestyle with its development demands? Such a challenge opens the door to a great opportunity: A conscious landscape committed to the cultural scenery.

The response from IFLA consists of making its current organization dynamic to discuss and address these challenges and to take advantage of the present opportunities. This includes the work of the IFLA Cultural Landscape Committee (IFLA CLC), whose World Chairperson is Patricia O' Donnell, and my own as chair of the IFLA Americas Cultural Landscape Committee.

IFLA CLC is growing through regional working groups in the Americas, and hopefully will do so throughout IFLA's four regions worldwide, with talented and interested members stepping forward under enthusiastic leadership. The IFLA Cultural Landscapes Committee work plan includes objectives of sharing expertise, fostering national cultural landscape inventories, and making tools to enhance understanding and preservation of cultural landscapes more readily available.

The IFLA Americas has developed and consolidated in the past three years. In this brief time period, significant goals have been achieved. Each member country now has a national Representative dealing with a National Sub-committee. The groups of member countries gather their National Sub-committees under sub-regional coordinators.

As a result of this structure it was possible to create a preliminary list of key outstanding cultural landscapes needing to be safeguarded or preserved in each nation. At the same time, the lists work as a point of departure to raise the profile of the items on the inventory, which in turn stimulates the promulgation of new laws, declarations and the development of the projects most in need.



*Hacienda Santa Teresa: a restored cultural landscape in Venezuela*



*Hacienda Santa Teresa detail*

IFLA's activity in cultural landscapes also relates with ICOMOS (International Council on Monuments and Sites, and cultural properties advisor to UNESCO World Heritage) and the joint ICOMOS IFLA International Scientific Committee on Cultural Landscapes. Such a bond is the result of several decades of joint work. During October 2008, at the ICOMOS General Assembly, our President Diane Menzies and ICOMOS leadership subscribed to an IFLA ICOMOS Collaboration Agreement to enhance the relationship of mutual cooperation between ICOMOS and IFLA with respect to cultural landscapes. Such an agreement refers to activities aimed at the promotion and provision of services to members in both organizations. Furthermore, it addresses the need for awareness, diffusion, preservation and integration of the cultural landscapes for contemporary development.

At the same time, in a spontaneous manner, special cases like Uruguay or Argentina colleagues devoted to cultural landscapes at a national level started working together at IFLA ICOMOS collaborative workgroups. This has shown to higher decision levels of both organizations, the possibilities that individuals from both entities have to put in practice the recently signed Agreement.

This process may even be slowly paving the way towards building up the opportunity of creating a joint labor of harmony, respect and communication focused towards the achievement of significant common objectives. We can do more together. It is our hope that progress in the Americas region will inspire IFLA regions into more activity in the field of cultural landscapes.



*Hacienda Santa Teresa Working Group*



# Cultural landscape of the Tamiraparani River Basin

**D. Kannamma<sup>1</sup>**

Landscape Architect



*Temple Ghats: transition spaces linking the settlement and the river, enabling their mutual survival.*

Tamiraparani is an ancient perennial river that originates from the Podhigai Hills of the Western Ghats of Tamil Nadu, India. The striking feature of this river basin is the dynamic relationship of people and nature contributing to the various cultural landscapes.

The cultural landscape of the river basin begins with a temple, the Sorimuthu Aiyyanar temple, which becomes one of the most heavily populated zones of Southern Asia during the last week of September during the Aadi Amavasai ceremony. Then, as the river travels downstream, one can observe the bathing Ghats used both for religious ceremonies, as well as in the interaction of the villagers with the river for their domestic activities.

As the river reaches the flat terrain, its speed is reduced as a result of the topography and also by the weight of the sediments it has collected through its journey. This region of Tirunelveli, with most of the agricultural wetlands fed by the river Tamiraparani, has been named the second food bowl of Tamilnadu (second only to the Tanjore region of the same state). The river reaches its final phase and joins the Bay of Bengal after forming an estuary at Punnakkayal.

Though the cultural spaces were sustainable for many centuries, they have now begun to fade away due to developments that have brought the carrying capacity of the river into question. This is because of the waste from the temples generated by the

pilgrims, and domestic wastes are not properly treated before reaching the river. The problems are also accentuated by the establishment of industries that have developed on the agricultural wetland: real estate has redefined land use of the region with many farmers selling their land for industrial development to provide them with quick money to settle in cities.

Study of the cultural landscape of a river basin is important because it provides sustainable solutions for the future problems predominantly caused by anthropogenic activities. The survival of these cultural spaces is important because cultural landscapes are the living mechanisms of sustainability and which help future generations to learn from the past.

The possible solutions for the conservation of cultural spaces should be both in the form of policies and design solutions. The policies have to be framed for both regional and site specific problems, such as the control of land use change at the regional level, and the control over building regulations at the site level.

Protection and design of retaining walls, check dam construction, ecological-functional-aesthetic design of walkways and drive ways along the river front, and numerous other small but important details all contribute by design in conserving the cultural landscape.

The sustainable mechanisms of cultural landscape were passed on to us by our parents. It is up to us to protect them and conserve them for future generations, enabling them to understand nature and its might.



*The cultural landscape connects the past and future through the present: the bridge is broken*

<sup>1</sup> Lecturer, Department of Architecture, National Institute of Technology, Tiruchirappalli, Tamil Nadu, India