

U LISBOA

UNIVERSIDADE  
DE LISBOA



INSTITUTO  
SUPERIOR DE  
AGRONOMIA  
*Universidade de Lisboa*

Cristina Castell Branco  
Raquel Carvalho  
Francisca Lima

# *Cultural Landscape Restoration And Management*



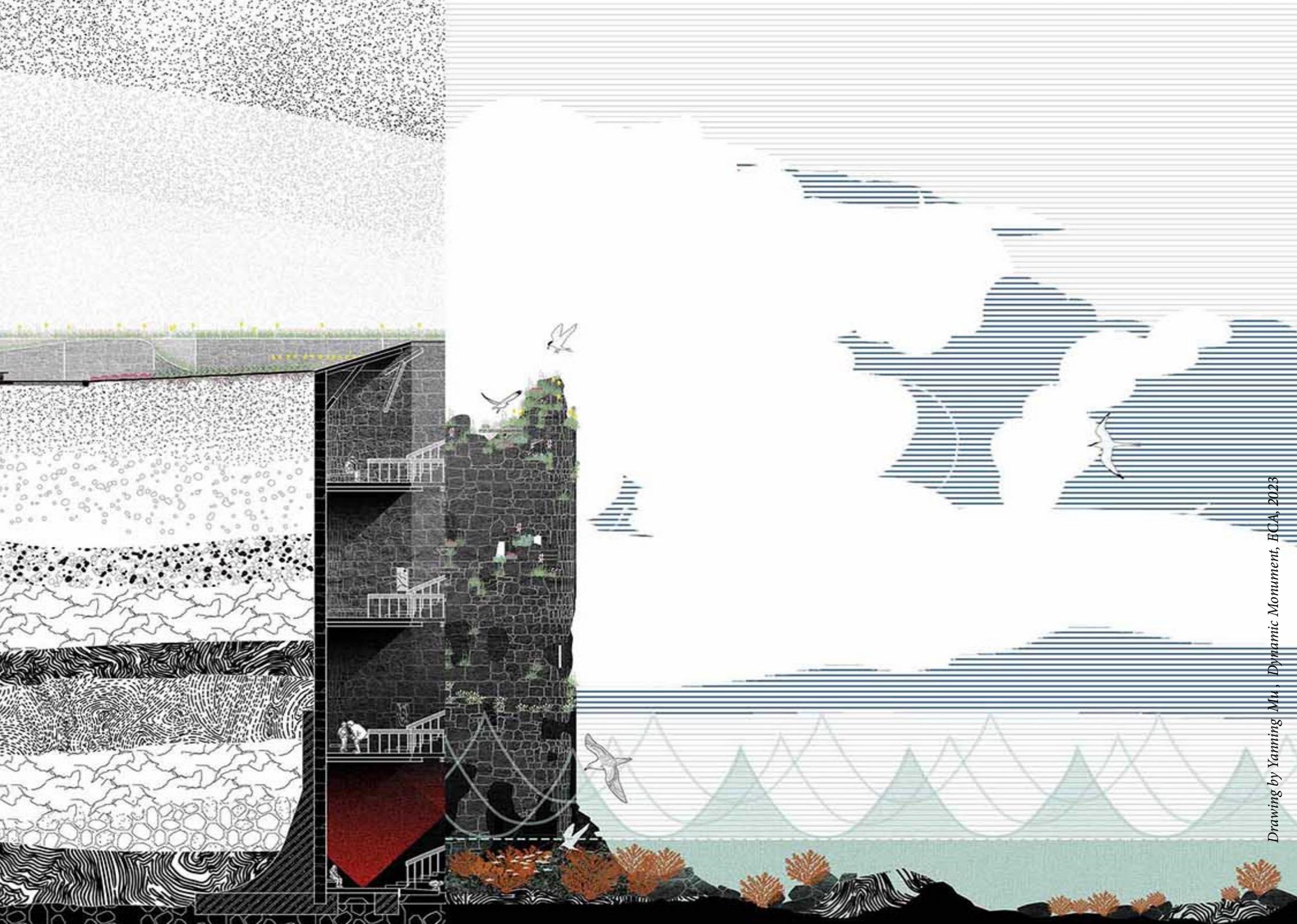
# Course Descriptor

*The Cultural Landscape can be understood as a “(...) cultural product, fruit of human ideologies, an intentional, material and/or immaterial appropriation of the territory/environment, reflecting a specific way of life (or a vision) (Carvalho & Marques, 2019).” They are representative landscapes, with a cultural identity that expresses values, beliefs, traditions, inherited knowledge, often the result of rearrangements of generations and therefore repositories of experiences and wisdoms with which we have a sense of belonging and rootedness.*

*The term and concept are relatively recent. Developed by German geographers in the late 19th century, the concept of Cultural Landscape was further developed by Carl Sauer (USA) in the 1920s, and UNESCO, through the World Heritage Committee, catapulted this concept to worldwide recognition in 1992. In 1999, a step with great repercussion was the alteration of the Scientific Committee on Historic Gardens and Sites of ICOMOS-IFLA, created in 1971, which changed its name to International Scientific Committee on Cultural Landscapes (ISCCL), reflecting, what the then president of the Committee - Carmen Añón Feliú, describes as a strategy to maintain one of the objectives of the Committee, the defence of heritage, adopting the growing interest in the concept, where Historic Gardens represent a typology of cultural landscape. In Portugal, in an urban space, the definition of garden, courtyard, square, viewpoint, or park is possible and distinct; in a rural space, the definition of garden, quinta, enclosure, or woodland will be less evident and have diffuse borders.*

*A fundamental book on international historic gardens is titled “The Landscape of Man” (JELlicoe, Geoffrey, 1982). This designation arises in contrast to what would be expected: “History of Garden Art.” In fact, the approach to this subject since the 1960s does not only focus on the enclosed space of gardens but on the significant and artistic mark of humanity on the landscape. After the term ‘cultural landscape’ was adopted, it can be used to refer to many of Jellicoe’s examples, those heritage values where culture and nature intersect.*

*This year, we have chosen to focus our work in Tomar and its’ surrounding area, a territory marked by the presence and dominance of the Templar’s religious order throughout centuries. This territory still encompasses landscape and architectural artefacts that we will visit, such as: The Christ’s Convent, The Sete Montes’ National Park, the Quinta da Anunciada Velha, Dornes’ Donjon, Almourol’s Castle, and the Church of Santa Maria do Olival.*



Drawing by Yanning Mu, *Dynamic Monument*, ECA, 2023

# *Learning Outcomes*

*Learn how to interpret an historic landscape;*

*Understand and present the historical evolution, meanings, uses and spatial organization during the templar's epoch;*

*Acquire the fundamental bases of scientific methods to collect data in Libraries and Archives;*

*Analysis and discussion of Restoration Methodologies with interpretation of International Charters, Recommendations, and Conventions, namely the Florence Charter;*

*Develop group and individual works, to practise communication techniques.*

*Elaborate a Master Plan and sectorial proposals for restoration plans respecting it's historic, cultural, scientific ecological and social values;*





# Timetable

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week	day	time	event	location
<b>W1</b>	19.02	09.30am -1.30pm	Introduction and Cultural Landscapes	<i>Room S7</i>
<b>W2</b>	26.02	09.30am -1.30pm	<i>Research Methods of Conservation and Preparation of Site Visit</i>	<i>Room S5</i>
<b>W2</b>	27.02	8am -6pm	Site Visit and Fieldwork / Assessment_Assessment_Notebook Kick Start	<i>Meeting Point: Main Building</i>
<b>W3</b>	05.03	09.30am -1.30pm	The Templars in Portugal & Assessment_Readings 1 & 2 + Topographical Plans	<i>Room S5</i>
<b>W4</b>	12.03	09.30am -1.30pm	Cultural Landscape Conservation & Visit to Botanical Garden of Ajuda	<i>Botanical Garden of Ajuda</i>
	13.03	all day	Site Visit to Almourol	
<b>W5</b>	19.03	09.30am -1.30pm	Assessment_Presentation of the Analysis Work & Readings 3 & 4	<i>Room S5</i>
<b>W6</b>	26.03	09.30am -1.30pm	Studio / Concept Proposal Development & Assessment_Readings 5, 6 & 7	<i>Room S5</i>
BREAK				
<b>W7</b>	8.04	2pm-3pm	Oslo School Visit / Lecture: Landscape Perception and Aesthetics	<i>Room S4</i>
<b>W8</b>	16.04	09.30am -1.30pm	Assessment_Mid term Group Presentation	<i>Room S5</i>
<b>W9</b>	23.04	09.30am -1.30pm	Studio class – Proposal development	<i>Room S5</i>
<b>W10</b>	30.04	09.30am -1.30pm	Studio class – Proposal development	<i>Room S5</i>
<b>W11</b>	07.05	09.30am -1.30pm	Studio class – Proposal development	<i>Room S7</i>
<b>W12</b>	14.05	09.30am -1.30pm	Studio class – Proposal development	<i>Room S7</i>
<b>W13</b>	21.05	09.30am -1.30pm	Mock Presentations	<i>Room S5</i>
<b>W14</b>	28.05	09.30am -1.30pm	Assessment_Final Presentations with External Examiners	<i>Room S5</i>
	<b>15.06</b>	<b>tbc</b>	Assessment_Final Submission	<i>Room S5</i>

# *Assessed Assignments*

***W2 to Exam Period \_ Notebook*** *In week 2 we will visit the sites in a fieldtrip and we will invite you to start a notebook where you will register all your research notes, drawings and brainstorm processes along the semester. This notebook will be submitted alongside the landscape conservation proposal in the examination period.*

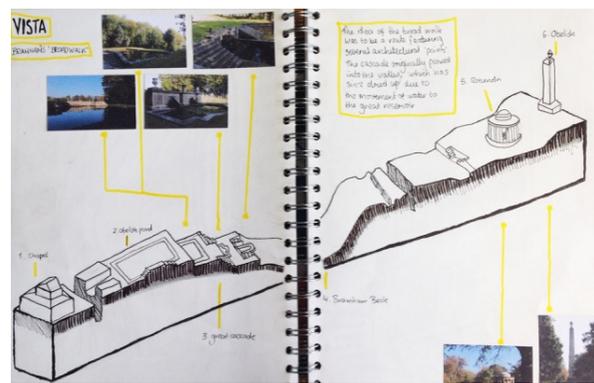
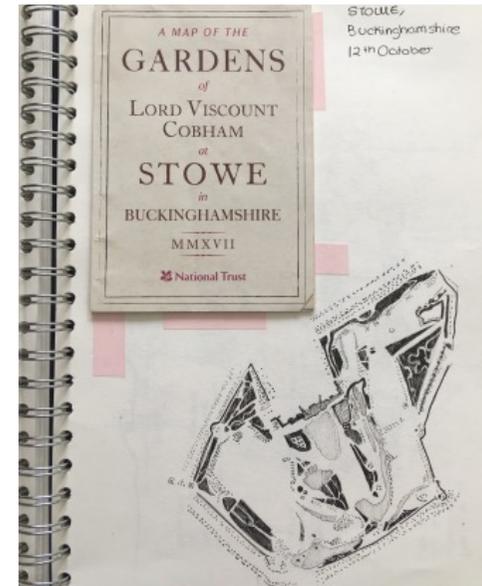
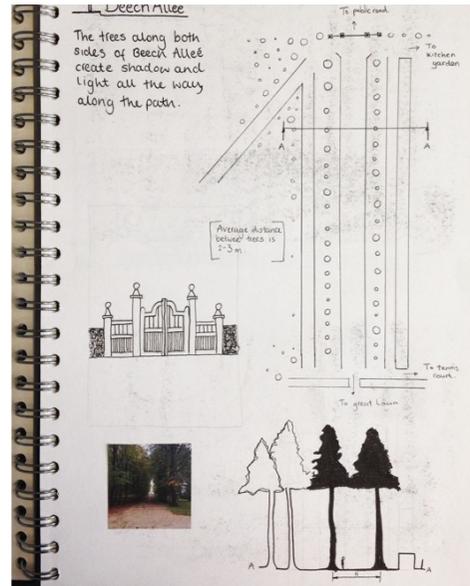
***W3-6 \_ Reading Presentations (group work)*** *Each group will present one reading to the class between weeks 3 and 6. Groups will be formed in the first session of the semester and readings will be distributed also there and then.*

***W4 \_ Presentation of the Site Analysis (group work)*** *Here you are expected to present your analysis of the site in all its components and complexities: its history, landform, geology, key vegetation, circulations, water elements, risk factors, vulnerabilities to climate change, touristic opportunities, views, etc.*

***W8\_Draft Proposal and Conceptual Plan (group work)*** *In week 8 we invite the groups to present to the class their first draft proposal and conceptual plan, i.e, the general aim and idea that will anchor your subsequent work.*

***W12 \_ Final Presentations*** *In this final week of classes you are expected to present to the whole class and to the external examiners your detailed landscape conservation proposal. You will receive feedback to further edit and develop your work until the final submission.*

***Examination Period*** *In the examination period you will submit in a flash pen your final landscape conservation plan and your final notebook.*



# Grading and Assessment

*Continuous assessment exempts exam*

*You will be assessed through group and individual coursework. Continuous assessment (corresponds to passing the 1st call of the exam period): Group Work includes analysis and proposal of a restoration plan for the case study and individual presentations; Restoration methods presented in class applied to each area and followed in classes and site visits. Oral presentation and discussion in group's works, readings, and studio classes will be graded.*

*Continuous assessment replaces the final exam and is graded with percentages:*

- *Project\* (written and drawn documents, grades are individual) Exam Period 35%*
- *Project\* presentation (presentation of group and individual work) W4,8&14 30%*
- *Research work (notebook, presentation of the readings) 25%*
- *Participation 5%*
- *Classes/Site visits attendance/Punctuality 5 %*

*Even if the grades are individual, part of the project is developed in group until week 8. After week 8, you will be invited to focus on one particular site individually but both group and individual work will be considered for assessment.*

*Minimum mark on all components: equal or higher than 9.5*

*Assessment by final exam*

*The assessment by Final Exam requires mandatory delivery of the group work on the scheduled date. Final exam on the date of the 2nd call of the exam period - **all the content of the course.***

# *Grading and Assessment*

*The assessment by Final Exam corresponds to the date of the 2nd call of the exams period and consists:*

- *Final Exam (50% of the final grade);*
- *Individual project (30% of the final grade);*
- *Research work (readings and presentation) (20% of the final grade).*

*Minimum mark on all components: equal or higher than 9.5*

## *Delivery and Submission Date*

*For each day of delay in the delivery and presentation of the group work, the group mark will have a penalty of two values.*

## *Frequency*

*For a student to fulfil requirements of this RGPC curricular unit, he/she must have:*

- 1. A maximum of 3 absences (75% attendance in the 13 classes/site visits, i.e. 25% absences)*
- 2. Have a minimum score of 9.5 in the Continuous assessment (individual participation and attendance).*

## *Academic Fraud*

*In each of the classes/site visits it is mandatory to sign the attendance sheets in person, not being accepted signatures after the date of the class/site visits, due to forgetfulness or lapse. If false signatures are detected on the attendance sheets, this situation of academic fraud will lead to the cancellation of the curricular unit of RGPC. Plagiarism (direct and/or of ideas) in group work is considered academic fraud and will lead to the cancellation of the curricular unit of the RGPC, being this situation immediately reported to the Pedagogical Council of the ISA, initiating a disciplinary process for all elements of the group. The elements of the group shall answer as one in terms of responsibility for the content of their group's work.*



# Readings

*Each group will present to the class one of the following readings between weeks 3 and 6. This presentations should resume the main topics discussed by the studied author(s) and apply acquired knowledge and critic analysis in light of the case study that is being carried out in the studio classes. Each presentation is presented orally by each member of the group (12 minutes total). Group discussion follows each presentation.*

## *List of Readings*

1. Gafjiczuk, Dariusz. "Dwelling within: The Inhabited Ruins of History." *History and Theory* 52, no. 2 (2018): 149–70
2. Marques, Célio G, Hermínia Sol, João Pedro, Lígia Mateus, Hélder Pestana, João Pinto Coelho, and Manuela Silva. "Activating Templar Heritage : Tourism , Narrative Strategies and Information Technologies." *ICOTTS 208* (2021): 98–107. <https://doi.org/10.1007/978-981-33-4256-9>.
3. Santos, Carlos Emanuel. "A Charola Templária de Tomar – Uma Construção Românica Entre o Oriente e o Ocidente." *Medievalista* 4, no. 4 (2008): 1–22.
4. Karan, Mehmet Baha, Wim Westerman, and Jacob Wijngaard, eds. "Banking in Medieval Times and the Knights Templar." In *A History of Banks*, 14–22. Cham: Springer, 2024.
5. Barber, Malcom. "The Surrender of Gaston and the Rule of the Templars." In *The Military Orders: Fighting for the Faith and Caring for the Sick*, 179–88. London and New York: Routledge, 1994.
6. Burgtorf, Jochen, Shlomo Lotan, and Enric Mallorquí-ruscalleda. *The Templars; The Rise, Fall, and Legacy of a Military Religious Order*. Routledge, n.d.
7. Costa, Paula Pinto. "As Comendas Da Ordem Do Templo Em Portugal: Patrimónios e Interesses Em Evolução Permanente." In *Circulações, Guerras, Discursos e Religiosidades Nas Fronteiras Da Cristandade (Sec V-XV)*, 175–204. Porto Alegre: FI, 2023. <https://doi.org/10.22350/9786585725118>.

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ANTROP, Marc – *Why landscapes of the past are important for the future - Landscape and Urban Planning*, vol.70 (1-2), pp. 21-34, 2005.

ARAÚJO, Ilídio Alves de – *Arte Paisagista e Arte dos Jardins em Portugal. Coordenação da Edição: Teresa Portela Marques e Teresa Andresen. (1.º ed. 1962). 2.ª ed. Lisboa: Câmara Municipal de Lisboa, 2020*

ARAÚJO, Ilídio Alves de – “Quintas de Recreio (Breve introdução ao seu estudo, com especial consideração das que em Portugal foram ordenadas durante o século XVIII)”. In *separata da revista Bracara Augusta*, volume XXVII, fascículo 63 (75), Braga, 1974.

AZAMBUJA, Sónia Talhé – *Plantas, Animais e Paisagem. Da Iconografia à Iconologia na Pintura dos Séculos XV e XVI em Portugal. Lisboa: Scribe, ARTIS-IHA da FL/ULisboa e CML, 2021 [ISBN 978-989-8410-90-0, 468 pp.]*

BIRNBAUM, Charles A.; PETERS, Christine Capella, (ed.) – *The Secretary of the Interior’s Standards for the Treatment of Historic Properties with Guidelines for the Treatment of Cultural Landscapes. Washington, D.C.: Dept. of the Interior, National Park Service, Cultural Resources, Preservation Assistance Division, Historic Landscape Initiative, 1996 (Cota BISA P011-571).*

CARNEIRO, Ana Rita Sá; CASTEL-BRANCO, Cristina; SILVA, Joelmir Marque da - *Burle Marx no Recife: restauro do jardim do aeroporto dos Guararapes como bem patrimonial.*” *Paisagem e Ambiente* 37 (2016): 53-71. URL: <http://www.revistas.usp.br/paam/article/view/105254>.

CARVALHO, Raquel; MARQUES, Teresa Portela – “A Evolução do Conceito de Paisagem Cultural”. In *Revista de Geografia e Ordenamento do Território*, 16: p.81-98. (2019). Disponível em <http://www.cegot.org/ojs/index.php/GOT/article/viewFile/2019.16.004/pdf>

CASTEL-BRANCO, Cristina; AZAMBUJA, Sónia Talhé - “Restauro de Jardins Históricos: Teoria, Prática e Ensino (1989-2017)”. In AA. VV. (2020) - *Actas do 5.º Congresso Internacional Casa Nobre – Um Património para o Futuro. Tomo II. Arcos de Valdevez: Município de Arcos de Valdevez, pp. 1037-1055. [ISBN 978-972-9136-87-0]. URL: [https://www.academia.edu/45100815/RESTAURO\\_DE\\_JARDINS\\_HIST%C3%93RICOS\\_TEORIA\\_PR%C3%81TICA\\_E\\_ENSINO\\_1989\\_a\\_2017\\_](https://www.academia.edu/45100815/RESTAURO_DE_JARDINS_HIST%C3%93RICOS_TEORIA_PR%C3%81TICA_E_ENSINO_1989_a_2017_)*

CASTEL-BRANCO, Cristina (dir.) – *A água nos jardins portugueses. Lisboa: Scribe, 2010*

CASTEL-BRANCO, Cristina (coord.) – *Necessidades: Jardins e Cerca. Lisboa: Livros Horizonte/Jardim Botânico da Ajuda, 2001*

CASTEL-BRANCO, Cristina (coord.) – *Jardim Botânico da Ajuda. Lisboa: Jardim Botânico da Ajuda, 1999*

GOTHEIN, Marie-Luise – *History of garden art. Nova Iorque: Dutton, 1928. [Em linha]. London: Gardenvisit.com, 2008. [Consult. 2008-10-06]. Disponível na www: <URL: [www.gardenvisit.com/history\\_theory/library\\_online\\_ebooks](http://www.gardenvisit.com/history_theory/library_online_ebooks)>.*

ICOMOS – *Internationals Charters for the Conservation and Restoration. Paris: ICOMOS, s.d.*

JELLICOE, Geoffrey; JELLICOE, Susan – *The Landscape of man: shaping the environment from prehistory to the present day. Londres: Thames and Hudson, 1995*

MITCHELL, Nora; RÖSSLER, Mechtild; TRICAUD, Pierre-Marie (ed.) – *World Heritage Cultural Landscapes. A Handbook for Conservation and Management. Paris: UNESCO World Heritage Centre, 2009.*

ROE, Maggie (ed.); TAYLOR (ed.) – *New Cultural Landscapes. Oxon: Routledge, 2014.*

STOOP, Anne de – *Quintas e Palácios nos Arredores de Lisboa. Lisboa: Livraria Civilização Editora, 1986.*

WATKINS, John; WRIGHT, Thomas – *The Management and Maintenance of Historic Parks, Gardens and Landscapes: The English Heritage Handbook. Londres: Frances Lincoln, 2007.*



*“Tout récit est un récit de voyage — une pratique spatiale”*  
Certeau

(Le Jardin) *“C’est la plus petite parcelle du monde et puis c’est la totalité du monde.”*  
Michel Foucault