

GARDENS AND TOURISM

For and beyond economic profit



Coordination

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PREFACE by Ana Duarte Rodrigues

The work *Gardens and Tourism for and beyond economic profit* covers different topics of garden tourism from a multidisciplinary perspective and within the context of historic gardens and landscapes of Portugal ranging from heritage sites bequeathed by Baroque and Romanticist legacy through to private entrepreneurship.

The departure point for this book stems from the international colloquium organized by me and Aurora Carapinha on this same subject held at the University of Évora on 2014 December 12th and 13th. Following previous pattern, it was decided to publish the papers in the second volume of the Collection of Gardens and Landscape Studies, of which *The Garden as a Lab* published in 2014 was the first volume.

Gardens and Tourism is divided into four sections. The first one is dedicated to garden tourism throughout history on the paradigmatic case of English garden tourism and on the misunderstanding visions travelers had on Toledo, Spain. The second part of the book is focused on Portuguese gardens and landscapes which have been prejudiced or benefited by touristic activities. In addition to this, the third section seeks to highlight economic and management factors of Portuguese historic gardens from a generalist perspective and considering two paradigmatic cases in detail – the Palace of Fronteira and parks and *quintas* hold by the Parques de Sintra-Monte da Lua. Finally, this book includes two different views of economic sustainability that contribute with their proficiency and experience to this field of knowledge. Jean-Paul Brigand created a traditional Mediterranean garden in southern Portugal and contributed to the French law on strategies to turn gardens into touristic assets. And, Ignacio Somovilla reports the multi-activities held by him and Spanish societies in order to

promote, preserve and divulge the historical, artistic, ecological and ethical value of gardens.

I honestly acknowledge all the authors who collaborated in this book with their expertise. Their papers were selected through a refereeing process and they have successfully delivered their work for publication in a record time, which is another reason to eulogize them.

Our goal is to join efforts and deliver this knowledge into the field through the engagement of the stakeholders and policy makers in order to protect, promote and also take advantage of this heritage whose potential is highly esteemed.

Gardens and Tourism intends to be the starting point of larger projects involving gardens of Portugal, Spain and Morocco in order to create a label of quality to enhance their value. Actions are being taken to reach these goals.

PART I - GARDENS AND TOURISM: A HISTORIC AND WORLDWIDE PHENOMENON

Maria Isabel Donas Botto

Garden tourism in England: an early discovery

Victoria Soto Caba and Antonio Perla de las Parras

Vulnerable images: Toledo, the arid city and its hidden gardens

GARDEN TOURISM IN ENGLAND: AN EARLY DISCOVERY

Maria Isabel Donas Botto¹

“And tread with awe these favour’d bowers
Nor wound the shrubs, nor bruise the flowers.”
William Shenstone, “Inscription beside a root house”, 1764.

“He tells me your Lordship has got a-head of all the gardening
lords; that you have distanced Lord Burlington and Lord Cobham in
the true scientific past;”
Alexander Pope, *Letter to Lord Marchmont*, 1743.

Introduction

In the modern tourism industry, what came to be referred to as “garden tourism” may be a relatively recent branch, but numbers prove it is developing at a great pace in North America, Europe and Asia. In his book on *Garden Tourism*, Richard Benfield points this out, highlighting the always impressive figures of the massive American tourism industry (Benfield 2013: 1). In this paper, I will show how a centuries-old devotion to gardens, landscaping and gardening has made Britain a pioneer in this field. While pointing out some of the aesthetic and historical aspects of this “special relationship”, the highlight will be placed on the role played by the widespread social practice of country house visiting within Georgian society. This is a relationship built throughout the last three centuries, even if its beginnings may be found in the late sixteenth century, in terms of a growing interest in the creation and

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design of gardens, and knowledge of plants and gardening techniques.

At the present, historic gardens are one of Britain's most important tourist attractions², although the fact that these gardens are in general part of a country house compound partly explains their appeal. Apart from this specific feature, however, garden tourism is also (brilliantly) represented by the National Gardens Scheme, a Charity organization in operation for more than 80 years. Mostly run by volunteers, every year the NGS organizes a few openings days of private gardens which can be visited for a nominal fee, thus gathering large funds for nursing and caring charities. From the Queen's garden at Sandringham to the gardens of Penarth, a small city in Wales, all sorts of people collaborate in this scheme: these are not the historic gardens that people from all over the world come to visit, but rather private gardens which their owners willingly open to the public on these days – only on these days, these gardens are never otherwise open for visitors – for a worthy cause. The NGS publishes a yearly directory, *The Yellow Book*, listing all the private gardens open on specific days so that visits can be planned in advance. Last year's directory listed 3,800 private gardens. The number of visitors is impressive, proving that garden tourism of this kind – national and regional/local – is thriving in Britain.

Where does it all begin, this devotion to gardens – which some claim is inscribed in the English DNA (Woodward 2012)?

In Britain, and specifically in England, the garden is a key feature in the building boom of the great age of country house building, the 18th century. The country house had become, since the late 16th century, an unmistakable symbol of power and prestige of an aristocratic family and this only became more evident after 1688, with the defeat of absolutism, and the subsequent consolidation of the aristocracy's political power. Hundreds of country houses and mansions were built between the 1680s and the 1830s. Throughout these 150 years, the landowning class enjoyed continued prosperity and a long period of domestic peace, devoting themselves, generation after generation, to build, to enlarge, to preserve and to improve their estates.

² The National Trust alone registered nearly 20 million visitors between March 2013 and February 2014 in its pay-for-entry properties. (*The Annual Report*, 2013/14: <http://www.nationaltrust.org.uk/document-1355856238409/>)

By the 1830s, the Grand Tour had been established as an important element in the formation of Georgian taste. Starting in the late 17th century, this (at the time aristocratic) practice led young men of the affluent landowning class on a trip that took them through the great palaces of France to the glories of Renaissance Florence and the architectural ruins of ancient Rome. In France and Italy these men spent a few months socializing, gazing, collecting and educating their taste. These travels were seen as the finishing touch of a university education centered on a routine survey of the classics and a few did come back well versed in architecture and the antiquities. While architecture, sculpture and painting remained the main focus of their interest, some of these travelers also paid a special attention to famous Italian renaissance gardens (Gardens of the Vila d'Este, for example), not to mention places like Versailles. Once back in England, as a rule these men invested in the renovation of their ancestral homes, which often involved a complete overhaul of house and gardens, and sometimes building completely anew.

As we'll see, from very early on, some of these houses and their landscaped parks and gardens enjoyed and *welcomed* visitors.

The role of print culture

The increasing rate of country house building and consequent interest in improving parks and gardens are not simply a consequence of a combination of leisure, peacetime and enormous wealth. They are closely related to the central question of 18th century English aesthetics: the nature of taste and beauty, and from the seventies onwards, the question of the picturesque.

Though a discussion of Georgian aesthetics lies outside the scope of this paper, a few aspects concerning the role of taste should be briefly mentioned: The first one is that to have or not to have taste, to be a man (or a woman) of taste became a social imperative in polite society, while one of the main (undeniably the most outstanding) means of assessment was the country house. Commerce and industry may have been, and indeed were thriving in eighteenth-century society, but power and influence continued to be ultimately based on land.

Furthermore, we must bear in mind the social relevance of the public debate on the nature of beauty and taste – which involved writers, poets, artists, and other public figures, in general members of the gentry or of the aristocracy, with known and often outspoken political views. The aesthetics of the country house and garden became a key issue in this debate, and perhaps more surprisingly, garden and landscape design were among the most heartily discussed topics³. Three figures might be singled out among the many who took prominence in this debate:

Alexander Pope (1688-1744) is a famous poet but he was an enthusiastic “gardener” as well (in his own villa, in Twickenham) and he was at the centre of the debate on garden aesthetics: his “Epistle to Lord Burlington” establishes the difference between true and false taste in architecture and garden design, praising the taste of the said lord for having respected “the genius of the place”, in his famous Chiswick House and Gardens; he also coined the expression “gardening lords”, meaning the aristocrats with a special interest in the design and landscaping of their gardens and parks, in a letter to Lord Marchmont⁴.

Richard Boyle, Earl of Burlington (1694-1753), was a very wealthy earl devoted to architecture and leader of taste in early Georgian Britain, the man whose gardens in Chiswick House showed the way to a new fashion of garden design, further detached from French influence.

Finally, Horace Walpole (1717-97), who was the son of Sir Robert Walpole, the most powerful Prime-Minister (though the expression was not yet in use) of 18th century Britain, and a long-standing M.P., a novelist, an enthusiastic amateur architect, a wit and the author of a very influential treatise on gardens, *A History of Modern Taste in Gardening*.

³ On the politics of garden design in the early eighteenth century, see, for example, John Dixon Hunt (1986), *Garden and Grove: the Italian Renaissance Garden in the English Imagination: 1600-1750*. London: J. M. Dent & Sons Ltd, especially the section “How English was the English landscape garden?”: 168.

⁴ Pope, Alexander. *The Works of Alexander Pope: Including Several Hundred Unpublished Letters and Other New Materials*. Vol. 10. 1886. Reprint. London: Forgotten Books, 2013. 168-9.

http://www.forgottenbooks.com/readbook_text/The_Works_of_Alexander_Pope_v10_1000266993/191

In the thriving publishing activity of Georgian England, the debate on the aesthetics and design of gardens and landscape architecture was carried out in newspapers, essays, poems, tracts, etc, amongst an increasing flow of information regarding the gardens and houses that were being built, remodeled and/or considered worth a visit. A significant number of essays were published in the second half of the century, many of which included precise and often critical descriptions of the most famous gardens and landscaped parks of Britain.

I have singled out only a few of the most influential in the history of English gardening: In *Observations on Modern Gardening* (1770), Thomas Whately provided very detailed descriptions of many of the most famous gardens of his day; two years later, in 1772, Sir W. Chambers publishes *Dissertation on Oriental Gardening*, with high praise for Chinese gardens and strict criticism for the garden designs of the most famous landscape gardener of all times – his near contemporary Lancelot Brown, whose gardens he disliked, finding that “they differ very little from common fields” (Chambers 1773: vii). Finally, in 1780, the already mentioned Sir Horace Walpole published *A History of Modern Taste in Gardening*. Widely read, these publications (and many others, this is by no means an exhaustive list) encouraged visitors and imitators. And as travelling became more accessible, in the last decades of the century, it became quite common for travelers (or “tourists”, as they were increasingly called) to embark on a tour of a certain region or county equipped with one of these guides – Whately’s was one of the favourites, as we’ll see.

In their study of the English country house, *The Building of the English Country House*, Wilson and Mackley underlie the role of regional publications in the circulation of information about the characteristics and importance of the country houses of each region: numerous publications by antiquarians, agricultural writers, local parish ministers, map makers and others enhanced the power and prestige of local landowning families, drawing attention to their country estates (Wilson and Mackley 2000: 50-51).

But perhaps more than any other means, the widely popular topographical paintings further enhanced the country house’s main function of aristocratic display. Commissioned by the proud owners, these oils paintings or watercolours contributed to spread

the fame of country houses and gardens as ideal places of visit. Andrew Wilton describes the most common elements in this kind of painting: "A brand-new country house could be shown in its grounds, with formal gardens, timber-yielding woods, lakes, cornfields, and industrious gardeners, woodmen, shepherds, harvesters at work." (*apud* Eyres, 2002: 204)

The fame of such houses and gardens thus grew, also fed on descriptions in guidebooks and travel books, as we'll see, leading to the production of prints – which in turn spread their fame exponentially. The following are just a few examples:

- Thomas Robins, Panoramic view of Charlton Park (c. 1750)
- W. Woollett (engraver), A View of the House and Part of the Garden of Sir Francis Dashwood Bart. at West Wycomb in the County of Bucks (1757)
- W. Woollett (engraver), A View of the of the Walton Bridge, Venus's Temple, etc. in the Garden of Sir Francis Dashwood Bart at West Wycomb in the County of Bucks (1757)
- W. Wills, drawing after T. Hearne painting of Prior Park (1785)

And to make it all easier, all the relevant information about the families and their houses was gathered in books such as W. Watts, *Seats of the Nobility and Gentry in a collection of the most interesting and picturesque views, with 84 engraved plates*, published in 1779 – an informal guide for those who might want to select their visits according to the social standing of the owners of the estates as much as on the beauties and taste of their houses and parks.

Country house visiting

The beginnings of what we call "garden tourism" might arguably be found in the more genteel expression "*country house visiting*"⁵.

⁵ For an original study of the early development of English tourism, see Ian Ousby, *The Englishman's England: Taste, Travel and the Rise of Tourism* (1990). Cambridge: CUP. For a specific study of country house visiting, see Alan Tinniswood (1998), *The Polite Tourist: a History of Country House Visiting*. London: The National Trust.

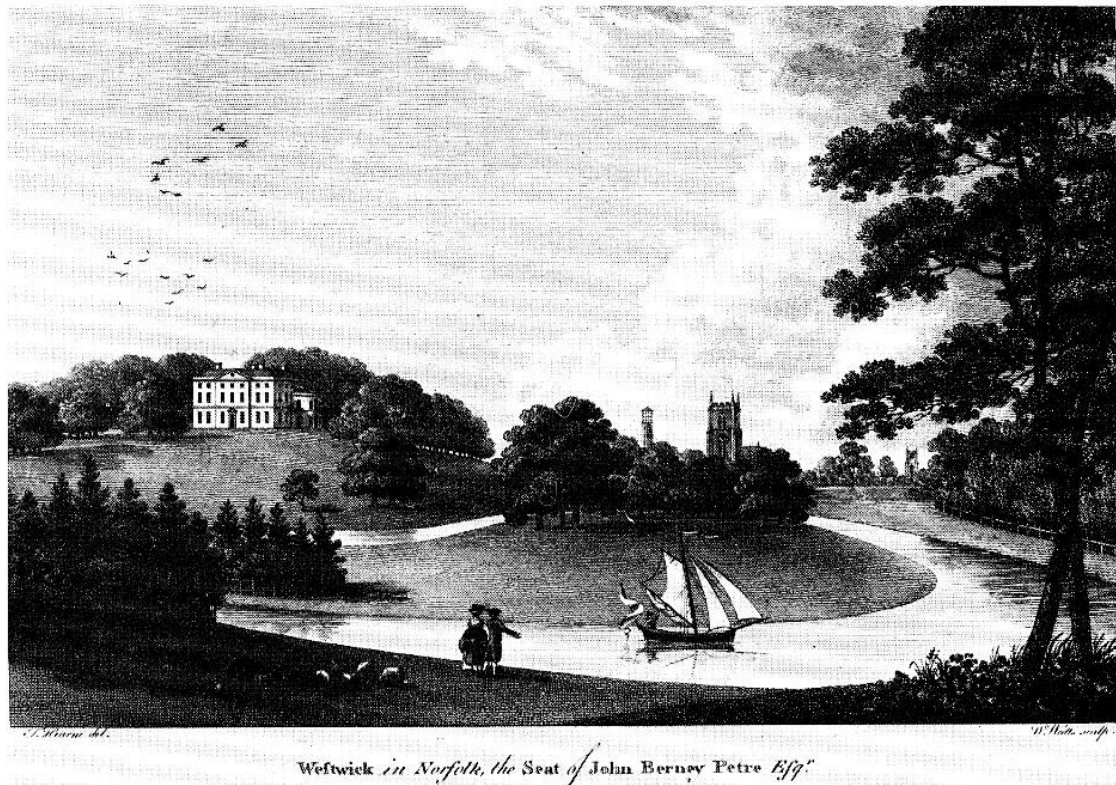


Fig. 1. W. Watts, *Seats of the Nobility and Gentry* (1779).

Throughout most of the 18th century, travelling, as a form of leisure, was mostly directed to the Grand Tour. Until the 1760s, travel in Britain was difficult, expensive and dangerous: people travelled when it was absolutely necessary. To visit each other's houses, however, was a common social practice in polite society, partly owing to political rivalries and social envy among the landowning class: they wished to visit (i.e., to judge, see, assess) the houses everybody was talking about or that their political enemies had built. They were as attentive to garden design as to the owners' stylistic choices for the house – and these comments circulated widely within the polite society of Georgian England, either through correspondence or at social gatherings.

Wilson and Mackley regret the historians' lack of attention to what they refer to as the "British Grand Tour". Among the examples provided, Lord Oxford and Lord Hardwick stand out by the exclusivity of their travelling and country house sightseeing, the second one having achieved 9 tours of Britain between 1744 and 1763, leaving accurate accounts of the estates he visited, notably of their parks (Wilson and Mackley 2007: 85-89).

However the most influential of these “British tour” aristocratic travelers was probably Horace Walpole – described with humour as “the best known stately home crawler of the eighteenth century” (Wilson and Mackley: 89) – whose journals and letters reveal the extent and care of his travels. He was very keen to check the estates not only of his friends but also of his political enemies and he wrote extensively and often sarcastically on them. His wit and sarcasm were nevertheless sometimes checked by a touch of sycophancy, as in his description of Lord Burlington’s Chiswick House gardens: “The garden is in the Italian taste, but divested of conceits, and far preferable to every style that reigned till our late improvements. The buildings are heavy and not equal to the purity of the house...” (*apud* Denvir 1983: 35).

Lord Hardwick or Sir Horace Walpole obviously represent a very small fraction of Georgian society. However, from the seventies onward, travelling conditions improved and this, especially after the advent of the Napoleonic wars (which prevented traveling to the Continent), led to a great increase in domestic traveling – or what we can be classified as domestic tourism, perfectly testified by the popularity of travelers’ guides such as Mavor’s *The British Tourists, or, Travellers’ Pocket Companion Through England, Wales, Scotland and Ireland, comprehending the most Celebrated Tours in the British Islands* (1798). Published in 6 volumes, this guide offers a condensed version of the most relevant guides published until then and clearly represents an effort to popularize travel, expressed in the author’s efforts to make it affordable and easily available: the front page specified the books were to be “sold by every bookseller in the three kingdoms”, and in the preface, Mavor explains that the aim of this edition is to place all this information “within the reach of every class of his fellow subjects” (Mavor 1809: xii)

Even if by the turn of the century much of this travelling was inspired by the search for the picturesque and beautiful vistas of the North country or Scotland, there is ample evidence, in literature, letters and diaries, that the grand houses scattered in the English countryside would open their doors and their parks to “genteel” visitors on a regular basis – precisely what we see in Jane Austen’s 1813 novel *Pride and Prejudice*, where the heroine, Elisabeth Bennett, goes on a tour of Derbyshire with her relatives. More important, from our point of view, is that these “tourists” (who are not

members of the upper class) were particularly interested in the gardens. Elisabeth's aunt points this out, when faced with the prospect of visiting yet another grand mansion: "If it were merely a fine house richly furnished, I should not care about it myself; but the grounds are delightful. They have some of the finest woods in the country" (Austen 1813: 166).

The number of visitors is quite extraordinary in some cases: When Mrs. Lybbe Powys visited Wilton House in August of 1776, she finds out, as she signs the visitors' book, that 2324 people had already visited Wilton that same year (Ousby 1990: 79).

It is clearly beyond the limits of our time to even briefly refer a significant sample of these houses and gardens, but, given the context and the subject of this paper I will exemplify country house visiting with three very different but representative cases: Stowe, in Buckinghamshire, The Leasowes, in Shropshire and Plas Newydd, near the town of Llangollen, Wales. This choice reflects the fact that these were not only houses whose landscape gardens attracted numerous visitors; but rather that their owners welcomed and in different ways *counted on* those visitors.

Stowe, an early example of Garden Tourism

Stowe House, in Buckinghamshire, is a very large country estate with world famous landscape gardens. Like other grand Georgian houses, by the mid-century it became a showcase for garden design, but it is less commonly known that from very early in its history Stowe was a site which welcomed tourists. Richard Temple, Viscount Cobham, began developing the garden in 1711, and in 1717 he built an inn on the edge of his property in order to accommodate visitors – a building which, by the way, was re-opened in 2012 as the Visitor Centre at Stowe, now run by the National Trust, thus providing the modern-day tourist "a further thrill" to the visit in a reenactment experience: "Find out how Georgian tourists 300 years ago visited New Inn, and how we've recreated a traditional English country inn" ... Today you can get a taste of the past and recapture the heyday of landscape gardening"⁶.

The garden became such an attraction that guidebooks began to be published in the 1740s, the most popular of which, published by

⁶ Stowe, "From ruin to reality": <http://www.nationaltrust.org.uk/stowe/history/page-1/>.

Benton Seeley, went through an astonishing 17 revised editions between 1744 and 1797. Walpole was one of the visitors who used this guide. His own copy, full of marginalia such as inscriptions and poems, comments about the garden buildings, etc, is in the library of the Canadian Centre for Architecture, and it shows how carefully he studied the layout and other characteristics of these famous gardens (Anderson 2012).

The Leasowes, the poet's "Ferme ornée"

The Leasowes, a large landscaped park in Shropshire, is the most famous example of a British "ferme ornée". The poet William Shenstone (1714-63) retired to this property in 1743, having then laboured on it for 20 years to build his own pastoral paradise. He added cascades and pools into the waterways, built ruins and seats to enhance and enjoy the landscape, planted trees and shrubs to highlight the views, and spotted the garden paths with inscriptions and urns dedicated to his friends. He was not a wealthy man, and his poetry was not very successful, which may have been an added reason for his devotion to his garden (although he was a keen enthusiast for gardening ideas and did, in fact, write an important work on the subject, *Unconnected Thoughts on Gardening*, published after his death), in which he exhausted his means.

In spite of his retirement, and what appears to have been an unhappy life, Shenstone became quite famous, and his pastoral retreat was described, commented upon and lauded everywhere, attracting scores of visitors, whom he welcomed and who continued to come even after his death - namely two future presidents of the United States, Thomas Jefferson and John Adams, who took Thomas Whately's *Observations on Modern Gardening* as their guidebook. Others came with Robert Dodsley's *Description of the Leasowes*, with its accompanying numbered plan, published in 1764, a year after Shenstone's death (Thacker 1985: 199).

Dodsley's plan has forty stopping points, beginning in "Great road from Birmingham to Bewdley", showing the main road to reach The Leasowes, and ending in "Seat inscribed to Richard Jago, one of Shenstone's friends". It clearly shows that visitors were expected to walk through the many interesting corners of the park, enjoying the

views and reading the inscriptions and the epigrams to the people Shenstone admired⁷.

In a letter, a visitor describes some of the wonders and the Arcadian quality of the garden:

“Two Cascades are here remarkable for their Beauty and Simplicity; exceeding many Things of more costly Workmanship, having the Advantage of unaffected Nature on their Side, and are indeed so elegantly rude, so rural and romantic, as must inspire the Beholder with a Notion, that the poetic Descriptions of Arcadia and Fairyland are not altogether Fictions.” (July, 1755)⁸

Comparing these two gardens, Thacker underlines that, while Stowe may have had more visitors in the second half of the eighteenth century, those who visited and were warmly welcomed at the Leasowes went to see the garden itself, a “*landscape garden*”, while many of Stowe’s visitors were attracted by its outstanding examples of garden architecture, “proud appendages of a mighty building”. For a time, he concludes, “this garden [The Leasowes] was immensely important – well-known, talked-about, admired, and influential” (Thacker 1985: 199-200).

Plas Newydd, the refuge of the Ladies of Llangollen

Plas Newydd, near the city of Llangollen, in Wales, was the place chosen by two Irish ladies, Eleanor Butler and Sarah Ponsoby, usually referred to as the Ladies of Llangollen, or simply “the Ladies”, to create their refuge.

This “sweet retreat”, in the words of a visitor, included a “gothic” house, and a beautiful garden, complete with

“rustic steps, root-twisted balustrade, a miniature ravine, a model dairy, the kitchen garden entered by a Gothic arch ... a white lilac walk which suited the moonlight, a thicket of laburnum, weeping willow, white broom, ‘seringas’ in which to hide from unwanted visitors and a rustic summerhouse complete with library.” (Brown 1999: 113)

⁷ Dodley’s numbered plan is reproduced here:

<http://www.search.revolutionaryplayers.org.uk/engine/resource/exhibition>.

⁸ Birmingham Museums and Art Gallery, “‘Beauty and simplicity’: Descriptions of The Leasowes”:

<http://www.search.revolutionaryplayers.org.uk/engine/resource/exhibition>.

These two upper-class women became friends when they were young. Facing forced marriages, they escaped with the help of a servant and a little money and took refuge in Plas Newydd. They faced persecution from their families but managed to resist and lived together for 50 years in their little corner of paradise. Their garden (and possibly their romantic story) became quite famous and they received many distinguished visitors, namely Caroline, the Princess of Wales, Lord Byron, the poet, and Sir Walter Scott, to name only a few. In their correspondence, many of these visitors registered their admiration for the beauty and picturesqueness of this rural retreat⁹.

These three examples show that in the context of country house visiting, gardens and landscape parks were keenly appreciated in Georgian society – for their beauty, their picturesqueness; their literary or historical references or simply for their (apparently) natural appeal. Until the 1830s it was an established practice, among polite society, to welcome visitors, even if they were unknown, as long as they were “acceptable” according to the codes of gentility – which might simply mean an introductory letter from someone the hosts were acquainted with.

At Stowe, as in other grand houses, most visitors would be received by the housekeeper, but at the Leasowes and at Plas Newydd they were received by the owners. For example, when the 11th duke of Somerset, in his tour of Britain – which he undertook in the company of his tutor in 1795 – showed his wish to visit the Ladies, naturally he was invited. The journal entry for the 4th of June reads: “Were glad to descend into the charming vale of Llangollen ... but the scene was still heightened by the permission of paying a visit to Lady Eleanor Butler and Miss Ponsonby, at their cottage Ornee” But people with no titles, such as Reverend James Plumptre, also on a tour of Britain in 1797, were equally welcome. His journal entry shows that within the accepted code of conduct of polite society, a great number and diversity of visitors were received:

(7th) Wrote a note to Ladies at the cottage. “Mr P of Cl H Camb [Mr Plumptre of Clare College, Cambridge] (on a pedestⁿ tour) presents respectful comp^{ts}. to the Ladies of Llangollen Cottage

⁹ For an extensive register of this correspondence, as well as contemporary descriptions and illustrations of the household and gardens, see Kelly M. McDonald, *The Ladies of Llangollen, a Romantic friendship*: <https://ladiesofllangollen.wordpress.com>.

and requests the favour of seeing the cottage this Even^g. or tomorrow morning, whichever will be least inconvenient.”

[Reply]: “Lady Eleanor Butler and Miss Ponsonby present their complements to Mr Plumptre, and request the pleasure of his Company to Breakfast at ten o’clock tomorrow morning.”

(Ousby, *James Plumptre’s Britain, The Journals of a Tourist in the 1790s* quoted in McDonald)

Final notes

The high-maintenance historic parks and gardens of Britain are undeniably well kept, but they tend to be viewed either as works of art, and consequently objects of scholarly research, or highly profitable spaces in the tourism industry (often both).¹⁰ It is therefore utopian to wish that their success could again depend, as in the early 18th century, on a “meaningful interaction between the creator and the observer” (Tinniswood, *apud* Benfield 2013: 41). On the other hand, it might be worth acknowledging the growing involvement of people in nationwide movements like the NGS, referred at the beginning of this essay, which rather than the usually passive experience of any visitor to a garden, implies a more dynamic exchange of information and gardening practices between amateur gardeners (host and visitor). Woodward remarks that some of the people who open up their gardens enjoy hearing their visitors’ views and suggestions (Woodward 2012). Finally, other recent trends could also be mentioned, such as urban agriculture, community gardens, or vertical gardens, showing that there is a greater awareness of new ways to create and share what Francis Bacon characterized as “the purest of human pleasures”: the garden.

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¹⁰ These gardens can be rented for film settings, social party venues, wedding receptions, historical reenactments, etc.

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VULNERABLE IMAGES: TOLEDO, THE ARID CITY AND ITS HIDDEN GARDENS¹¹

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Today Toledo is one of the most popular Spanish cities with tourists. A World Heritage City since 1986, its location on the River Tagus and the landscape of its surroundings are a great attraction for visitors, while the layout of the town provides a fascinating museum of artistic buildings, the city having long been a melting pot for successive cultures. Churches, mosques and synagogues; a maze of narrow, winding streets; archaeological remains and museums are the spots most visited by tourists. But very few would imagine that there is yet another feature, that of secluded gardens, hidden within the city walls, and which merit protection. For centuries this little world of gardens and orchards has passed unnoticed, since it belongs to the private, unseen world of domestic and convent architecture. But there is another reason, that of being a vulnerable image, since it is difficult to imagine these gardens in a city where stone, walls and buildings all predominate over any element of nature. Toledo, which, since ancient times, has taken on a series of metaphors (Martinez Gil 2007), became tinged with negative stereotypes from the Baroque period, to become the "arid city": a waterless town. This is an image constructed and disseminated by chroniclers and travelers, which has endured for centuries, accompanied by the slow decay of the city. In the late nineteenth century the city was to become the paradigm of lack of fertility and poverty.

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The image of the city is not something static but rather growing and developing. And our perception of it changes, transforms and is sometimes tampered with to the point of creating a false image. Eighteenth-century travelers who visited Toledo, especially scholars like Antonio Ponz, were the first to describe the city as arid and infertile, stressing the barren surroundings, lack of trees and wasteland surrounding the city (Ponz 1988, vol. I, T.I, C.I: 108-215).



Fig. 1. Photograph by Laurent, 1865.

A comment that surprises and contrasts with the impressions of Andalusian geographers' centuries earlier (Delgado 1986 and 1987): the view of an oasis, a fertile city, surrounded by cultivated fields and full of gardens. Muhammad Al-Idrisi (c. 1100-1172) was one of the first writers to provide one of the most complete references on Toledo, surrounded not only by a fertile orchard but also by gardens, whose maintenance and irrigation was based on a hydraulic system which transported the water into the city (García Mercadal 1999, Vol. 5: 515). Toledo was heir to a culture and farming techniques which were introduced by the Arabs. We do not have an in-depth knowledge of Roman and Visigoth Toledo but what we do know is that until the fifteenth century, orchards and

irrigated fields were the predominant landscape; of vineyards, olive trees, pomegranate and other fruit trees (Molenat 1997: 461-491). The large-scale orchards were located outside the city walls, as part of a domestic architecture that combined agriculture and gardening, known as *almunias* or large orchards (Ramos 1998: 51-55), while small landscaped kitchen gardens and orchards or "hortus" were located within the city walls.

Toledo was, for Cervantes, "the best city in Spain". Populous, it had a strong textile industry and of all the Castilian towns it has been least affected by the recession (Kagan 2014: 47). However, in the mid-fifteenth century it had already been singled out for its sterility and absence of trees, as indicated by the traveler, León de Rosmithal (Villar Garrido 1997: 68), a feature that was to be mentioned by other travel writers, such as the reference found in the letters from Ambassador Andrea Navagero after his trip round the peninsula in 1523. The city had not yet been dubbed as *arid* but rather with a synonym, equivalent to sterile, that of *barren* (Covarrubias 1611: 97V) had been applied to it, since it "is located on a barren mountain". Navagero expressed an opinion on only a number of extramural orchards in the vicinity of the river; the rest was "sterile and without a tree" and the walled city "without even a plot or garden" (García Mercadal 1999: 19). This quality of harshness was mentioned by chroniclers of Toledo's sixteenth century laudatory hagiography, such as Pedro de Medina, for whom the city was located "in a high and barren place" (Medina 1549: sheet Lrrrv), while for Pedro de Alcocer the city complex was set upon a "high, barren, most solid and impregnable rock", with fresh and beautiful poplar groves along its banks. Alcocer offers two parameters of great interest: the island character of the city, as the Tajo forms a shape "by way of isle", and secondly, that of a place of breathtaking views; city of "peaceful and spacious views of the river and its coves" (Alcocer 1554: sheet 10 et seq.).

These are two allusions associated with the impassability of Toledo's fortified rock, its isolated and closed nature, always inward-looking, thus promoting the growth of patios, and vegetable and flower gardens within its walls. But the city was also a lookout tower, seeking out its views; the skyline, from its long, narrow country house or *caserío*, reversing the perspective outwards. A horizon we still see today from many points in the city.



Fig. 2. View of Toledo, by Pedro Nobilibus and Ambrosio Brambilla, 1585. In sight three clear *almunias* (of the 10 that have been documented) to the south, east and west (this is probably the real *almunia*) are appreciated. Also seen a large *azuha*, representing undoubtedly the many who populated the river.

A profound change was to transform the image of the city of Toledo during the Baroque era. Characteristically a city in the mainstream of the Counterreformation, and therefore ideologically distanced from the "Orientalism" of its Spanish-Muslim past, the city within the walls gradually filled up with churches, convents and monasteries (Martinez-Burgos 2008: 43), a sacred area to which private and public chapels and shrines were added. This was an accumulation which surprised travelers such as Sobieski or Jouvin, who miss out any reference to the landscape but highlight the lack of water, since the machine which transported water up from the River Tagus up to the city was unusable (García Mercadal 1999. Vol. 3, 184, 601), referring to the "ingenious aqueduct" built by Juanelo Turriano, and which operated from 1569 until the early seventeenth century (Jufre 2008: 16-18). The absence of water was from that time a theme repeated constantly by visitors, such as the Marquise D'Aulnoy, Esteban Silhouette, Edward Clarke or the Baron of Bourgogne, who report that the population was forced to go right down to the river to get their water supply. This was the new view of a dry and thirsty Toledo, even although the river bank areas outside the walls were covered with crops, vegetables and fruit

trees; vineyards and olive groves between poplar groves, according to the *General Interrogation* prior to the Cadastre – or Census – of Ensenada (Toledo 1990: 39-40). Contrary to this view, it is true that the water was supplied by water carriers who filled tanks up manually and brought the water up from the river or other more distant sources (depending on the quality of the water required), however the facts reveal that the number of wells in the city with running water was considerable and they remained active at all times, many of which are still in use to this day.



Fig. 3. View of Toledo from Alfred Guesdon, 1854.
The landscape has become a kind of rocky desert.

The ancient Arab *azuhas* or waterwheels "that pumped the river water everywhere, to then assign it for irrigation of the high ground" disappeared in the nineteenth century (Martin Gamero 1862: 32).

Another image that strengthens this image of aridity during that century is its ruined country house, a persistent observation, such as the one offered by Hans Christian Andersen after his visit to the city in mid-century: "...demolished churches, a desert of stone, desolate nature ..." (Villar Garrido 1997: 286), an aspect that for Spaniards was the result of the War of Independence and the *Laws of*

Expropriation (Parro 1857: 566). Toledo: isolated, barren, dry and crumbling, was advancing towards another cliché during the last third of the century: a place of calm, quietness and relaxation, a witness to its past history: in other words, towards the image of "the dead city" in comparisons such as, "...It has become like the lava and ashes of Vesuvius in Pompeii... a great urn" (Assas 1848: 510); "a vast archive of memories; an honorable pantheon" (Madoz 1849: 816); a town in which "throughout the day a solemn stillness prevails (Robertson 1988: 289); "an abandoned citadel where all appears naked, dry, rough ... where not a soul is to be seen" (Suarez Quevedo 1990: 20); "a mummy ... with an air of descent into dusty old age" according to Maria Bashkirtseff on her visit to Spain (García Mercadal 1999: vol. 6, 455). The writer, Benito Pérez Galdós, who was thoroughly acquainted with the city, stated that the city was "a complete history of Spain" but "in an inaccessible location, barren, sombre, dark, silent...; inconvenient, inhospitable, sad, full of convents and palaces that are falling apart, stone by stone ...; a city of seclusion and melancholy, whose appearance brings one down and suspends feeling at the same time, like all the illustrious tombs which, though sumptuous and magnificent, still enclose a corpse"¹³ (Pérez Galdós [s.a.]: 37).

It is true that many of the metaphors attributed to the city of the River Tagus were endorsed by the legends and literary works published over the years from Tirso de Molina to Gustavo Adolfo Becquer. The city was the scene of many novels in the late nineteenth and early twentieth century. The most famous was undoubtedly Blasco Ibáñez's *The Cathedral* (1903), which puts the finishing touch to the idea of a city "where the time does not pass" with its "dead and silent lanes" which, however, was visited by the first foreign tourists arriving from Madrid on the morning train"; "simpletons from England "who came to take a look at the cathedral and take "notes for their albums" (Blasco Ibáñez 2001: 37, 59, 27, 120, 42). A major boost was given to the city with the first state-run

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tourism department; the creation of the National Tourism Commission in 1905; and the Royal Commissioner for Tourism in 1911. This was directed by the Marquis de la Vega Inclán. With Vega Inclán Toledo benefitted from a new museum, the House of El Greco, thanks to the interest the painter had begun to arouse. In parallel, new images were created from the texts and essays of intellectuals of the Generation of '98 and the Free Institution of Education.



Fig. 4. Casa del Greco, photograph of the early twentieth century. Colección General de Arquitectura. CGA129 F3-C71 r. 9880 (ACCHS-CSIC).

Toledo was the metaphor of the Spain of three cultures: "a living history of civilizations that trod upon Spanish soil", a city that had been seized by religious fanaticism and a very unique idea of liberalism, as opposed to the pure Castilian Catholicism of that time (Varela 1999). Thus, Toledo became an example and model of the virile Castilian warrior spirit. The city-museum became a formal entity from the early decades of the twentieth century, to become a "great museum of rare and picturesque organization ..." (Gonzalez Simancas 1929: 6). But it was not until the reconstruction after the

Civil War that the imperial city, "compendium of the history of Spain", obtained the status of "sacrosanct" or "untouchable" - in all senses - as stated in a brief article of 1941, to allow "Toledo to sleep a slumber of centuries"; to be "a museum city, the pride and glory of the Spanish" (Fernandez Vallespin 1941). Nevertheless, the tremendous physical wounds of the war would first have to be healed and a process of adaptation undergone to the concept that the city had fashioned for itself in the minds of its scholars.

From a "dead city" Toledo has become a "museum-city" and never fails to amaze us as to how it gradually transformed its image from the fertility of the Toledo Taifa, with its orchards and gardens; a garden culture which can still be glimpsed - if one decides to look at the city with fresh eyes and at other corners off the beaten track for tourists. It is almost a quest in search of the remains and vestiges of an old plant world; survivors of Toledo's intramural gardens. This is when that barren, arid image became tempered, and in certain urban areas even disappeared. Yet these small domestic gardens and convent orchards, landscaped cloisters and courtyards, could make a field day for property speculators, so it is essential to bring out their value through restoration, in most cases, and a constructive policy of conservation and maintenance. It should be recalled that during the decades of development, in the 60s and 70s, vested interests of all types, coupled with inadequate legislation, resulted in a significant loss of green spaces in cities, although in the Castilian cities, less vibrant and the target of a more minority and select type of tourism - today we could speak of "cultural tourism" - were more fortunate. Such was the case of Toledo, since it preserved most of those *recluses* green spaces, albeit in a state of terrible neglect.

The existence of a garden tradition meant a need for water for irrigation, and this clashed with the idea of an arid and dry city that had been adopted in the past. In effect, water was scarce in Toledo: from the modern age it had come up from the river through hydraulic devices, as well as from rain, but our fieldwork made us understand the importance of a network of wells, mines and ponds which are also vestiges of a more distant past; a system that always provided water to the city, and which dates back to Roman times (Ruiz Taboada 2012: 11), which gave further strength to the fortification through an aqueduct. Like any city in Moorish Spain, it stored water within its walls through two systems: firstly the system

termed *qnat* (also known as a water mine): a number of underground galleries and tunnels built by the Arabs, where water was retained "in layers of permeable sand, on top of other impermeable layers" (the permeable sands functioned like a filter) within a complex of underground wells which could extend from natural springs until coming to the surface as a fountain or final water trough or pool, from which water was distributed via ditches or *saqiyas*. The other system was that of tanks called *aljibes*, mostly covered by vaulting that was sometimes dug out of soft rock, and which were present in almost all houses of certain standing in Moorish Spain (Pavón Maldonado 1990: 185-13). Water is a precious commodity in Toledo, so to ensure its supply, mechanisms were designed that made living spaces, orchards and gardens possible with a considerable degree of refinement. And this occurred because water was not wasted but rather channeled and used. Some travelers understood the secret aquifer of Toledo, as was the case of George Borow, who travelled across the peninsula between 1836 and 1840 and was the author of *The Bible in Spain*, where he relates the importance of the water tanks in Toledo homes, made up of "a quadrangular courtyard in the center and a huge water tank below, to collect rainwater. All houses in Toledo have similar tanks, where, in the rainy season, the water is collected from the rooftops by a number of channels. This is the only water used for drinking; the water from the Tagus, considered unhealthy, is only used for cleaning, and they carry it up the steep, narrow streets in clay pots on the backs of donkeys. As the city is on a granite mountain, they have no springs. As for rain water, after it settles in the tanks it tastes very good and is drinkable; the wells are cleaned twice a year", and he adds that the ancient water tanks or *aljibes* cooled the atmosphere of the courtyard during the summer and "serve the same purpose as the fountains in the southern provinces of Spain" (Villar Garrido 1997: 250). Depending on the size of the house, we find that in some, two water tanks were housed in their courtyards (one for filling up and the other for collection), and even two wells. In the terraced systems, the gardens used the sloping land, creating tanks for water collection and putting the orchard or garden on top. The gardens we have discussed may be only explained in relation to the origin and the peculiar morphological development of the city: its Muslim origin. It is therefore primarily an interior space. The city had barely any open public spaces, except for a few squares. This is

one of the cities that have best preserved the Muslim layout of streets and blocks until today and its Moorish past weighs heavily upon its layout: a narrow and winding complex of streets, full of projections, overhangs, cul-de-sacs, and wall-top *chemins-de-ronde* or circular walkways (Torres Balbas 1968).

The proliferation of religious foundations and the formation of an essentially monastic city from the late sixteenth century were also to have an effect on the green spaces. Most monastic complexes (see the convents of Santo Domingo el Real; Santa Clara; the Imperial Monastery of San Clemente; or the Barefoot Carmelites, to name but a few), are the result of uniting and concentrating pre-existing "main houses", homes that may derive from a former palace of the nobility, of late medieval origin and originally dating back to Muslim Spain, as indicated in the memoirs of a chronicler writing to Philip II: "the houses of this town are of various different architectures, since some are built upon the foundations of older ones, whether Arab, Goth or Jewish" (Hurtado de Mendoza 1963: 509).



Fig. 5. Aerial photograph of the 70s of last century, in which the stepped roof garden of the convent of the Concepción Francisca is appreciated

These foundations were to grow with the purchase of adjoining properties, absorbing and appropriating *chemins de ronde* or "wall-walks", streets and servants' passageways, sometimes preventing

the natural exit towards city views i.e. to the circular promenade or *paseo de ronda*. We see this at the end of the Calle del Azor, part of the Carmelite Conciliar Seminary. The street originally gave public access to a lookout point over the city wall, making this one of the views of the city.

The grounds, kitchen gardens and courtyards were originally interior, as they date back to the Moorish tradition in Spain, however their secluded, hidden aspect was to be given even greater importance in the complexes of monasteries enclosed between high walls, sheltered from view. While these buildings underwent transformations, they were neither attacked nor destroyed by municipal ordinances or planning regulations imposed from the sixteenth century. In this regard it has been noted that "as opposed to the concept of Italian Renaissance house, where the life of the family in the courtyard is revealed to the exterior through a large door open to passers-by, in the ordinances of sixteenth century Toledo, the home is still considered as something private to be protected, and courtyards are very often not visible from outside" (Diaz del Corral 1987: 144).

Arguably Toledo gardens had two essential formulations, always within the concept of "hortus conclusus". The first was in the form of terraces, given the mountainous topography of the city, which over time was to become terraced gardens, located on sloping land within the city limits and inside the walls. A clear example of terraced garden is the Convent de la Concepción Francisca, located on the site of the palace of al-Hiram, built by King Yahiya al-Mammon, with splendid gardens and pools (Delgado 1987: 211-212 and Pérez Higuera 1984). It is perfectly structured, with a retaining wall that avoids a significant drop in level, and which has undergone significant changes in recent times. The terraced orchards of the north façade of the city have also survived: and of the Convent of Santo Domingo el Real, termed a "disorderly town" due to the amalgam of adjoining buildings; the Carmelite Convent and the New Nuncio, a former Mental Hospital.



Fig. 6. Photography from the north of the convent of Santo Domingo el Real. Archivo Rodríguez. About 1920. Archivo Provincial de Toledo (APHT). From left to right, all buildings formed the convent of Santo Domingo el Real (currently those on the left are the convent of Comendadoras): a compendium of different buildings. At the foot, the terraced gardens, terraced clambering up the Bajada de la Granja.



Fig. 7. Convent of Santo Domingo el Real. Patio del Moral. Archivo Rodríguez. APHT. Álbum F-026. 20s of last century.

These were all originally landscaped but today the divisions are blurred and most of them suffer from tremendous abandonment. Many orchards and gardens divided by garden walls belong to the monastic orders, such as the Convent of San José and the Convent of Santo Domingo el Antigua. On the other side of the city is one of the greenest areas of the city, consisting of the botanical garden of San Juan de los Reyes and the garden of the Convent of Santa Ana. In the southern area of the city, bordering the banks of the Tagus, where the city has its most impressive sudden drop, was one of the clearest and most suggestive examples of the old terraced kitchen gardens of Toledo, sadly absent today, although it is possible that it may be partially underground. It is visible on Arroyo Palomeque's map of Toledo (with the reference to the Convent of San Francisco Descalzo, alluding to the convent of San Gil) and in the remains of

one of the points of its perimeter; the protective wall of the Tower of Ben Alfarax.

Another typical architectural feature of Toledo is the courtyard or cross-shaped cloister cruise, the origin of which is to be found in the garden in the shape of a cross, designed in the Taifa and the Almohad period. It is possible that even in Christian times they may still have existed, their remains being preserved in the basement of some monastic cloisters. The layout is unmistakable: "*a rectangular space with terraces or walks on their natural axes, marking out the shape of a cross*", with another walk or pavement bordering the courtyard walls on the inside, thus "*fenced off between each other, with the arms of the cross forming four squares or beds for vegetation*." An essential feature of the cross-shaped garden was that the "pavements and walkways united and lengthened the outside paved area of the neighboring houses, and in the squares, whose floors were usually lower, flowers and fruit trees grew freely amongst the vegetation of the paths" (Torres Balbas 1983: 30). The most distant precedents of the model of cross-shape in the West is to be found in ancient Persia; its transmutation occurred through Iraq and came to the peninsula through the Almoravid expansion in the late eleventh and early twelfth century, and whose best known example is the Almoravid palace in Marrakus, dating from around 1130. However, in Spain we still find examples from even earlier; from the first half of the tenth century in the palatal complex of Madinat al-Zahra, whose gardens are set out in the form of an axial cross through avenues. We must date the Aljafería in Zaragoza in the century to follow, and later the excavated cross-shaped garden of Castillejo de Monteagudo (second half of the twelfth century). Torres Balbas stated that the cross-shaped courtyard lasted until a much later date throughout North Africa and Al-Andalus. As a typology it is repeated with variations, not only in the Alcázar of Seville, of Almohad origin, albeit transformed or newly constructed following similar principles (Courtyard of Contracting, Courtyard of the Cross, and the Courtyard of the Maidens, the latter belonging to the palace of King Don Pedro), but also in the New Alcázar of Córdoba, as late as the Alhambra in Granada, now in the fourteenth century. It also continued as a feature in the gardens of the most modest residences in the city of Fez until the sixteenth and seventeenth centuries. Thus, the cross-shaped garden that appeared in Spain in the tenth century, and became defined in the following centuries, was to maintain its

characteristic features in the architecture of Moroccan gardens (García Mercadal 1951: 56-57 and Winthuysen 1990).

Currently the most immediate reference for this model is perhaps the garden restored in the Old Trading House in Seville, which was originally dated back to the twelfth century (Vigil Escalera 1999), however new archaeological surveys have placed it as later, and as part of the Christian Alcázar, although in actual fact it was positioned on top of an earlier garden of Almohad origin (Almagro 2007). The same applies to the garden of the Patio del Crucero (Courtyard of the Cross), where recent excavations have brought to light part of the Almohad structure (Tabales 2000). It may be deduced that the model of sunken or cross-shaped gardens must have been fairly common in the city of Toledo, making it feasible to believe that some of the existing courtyards originate from silted sunken courtyards and were therefore hidden, since, as in other Spanish Muslim cities, this model disappeared. Examples can be traced in one of the cloisters of the Convent of San Clemente; in the Cloister of Laurels; and in the Cloister of Moral de Santo Domingo el Real. We have no exact record that enables us to state with authority that these are cross-shaped gardens but there is little doubt about the direct references to these in the models which took shape in the Islamic period. There are, in any case, elements which point us directly to these genuine features and which in many cases still go undetected.

A final model should be included: what could be termed *pensiles* within the city: terraced gardens between high, solid walls, like the Casa Munárriz, the orchard garden of the Chapel of Our Lady of Grace, or the house in the Callejón de Granados, all built on top of earlier constructions of different types, making it possible to occupy the land and its slope to create orchard-gardens in the upper area.

Of all Toledo's gardens, we would like to conclude by highlighting the presence of two of these. The first, located at El Rincón, in the old district of Santa Catalina, as it is one of the most extensive, albeit rammed in between the large country house, completely concealed by a high brick wall and masonry. On sloping land, this constitutes a terraced garden, barely visible from the outside.



Fig. 8. Current Picture taken from Google Maps. Behind the church of San Sebastián can be seen to the left, the garden of El Rincón.

Abandoned, it still has lush vegetation, a pergola or trained vine and a well. The estate, for its size as a green space, merits particularly special and prompt attention, especially in these times, since it has been up for sale for many years, but particularly as a potential garden as regards its use and enhancement in future town planning. As is the case with the rest of the Toledo orchards and gardens mentioned, this is an area of great interest for future tourist development in the city's gardens.

The other garden we would like to end with is the former orchard of San Juan de los Reyes and the convent of Santa Ana, converted, predictably after the Confiscation (presumably around 1845), into a botanical garden, taking advantage of the two water mines to create a pond (now covered by a flat roof) with two separate wells.

From its layout and available literature, its origins may go back to an *almunia* or country estate for recreational purposes. The botanical garden was set out in walkways and square plantations, cut at right angles forming more than fifty plots.

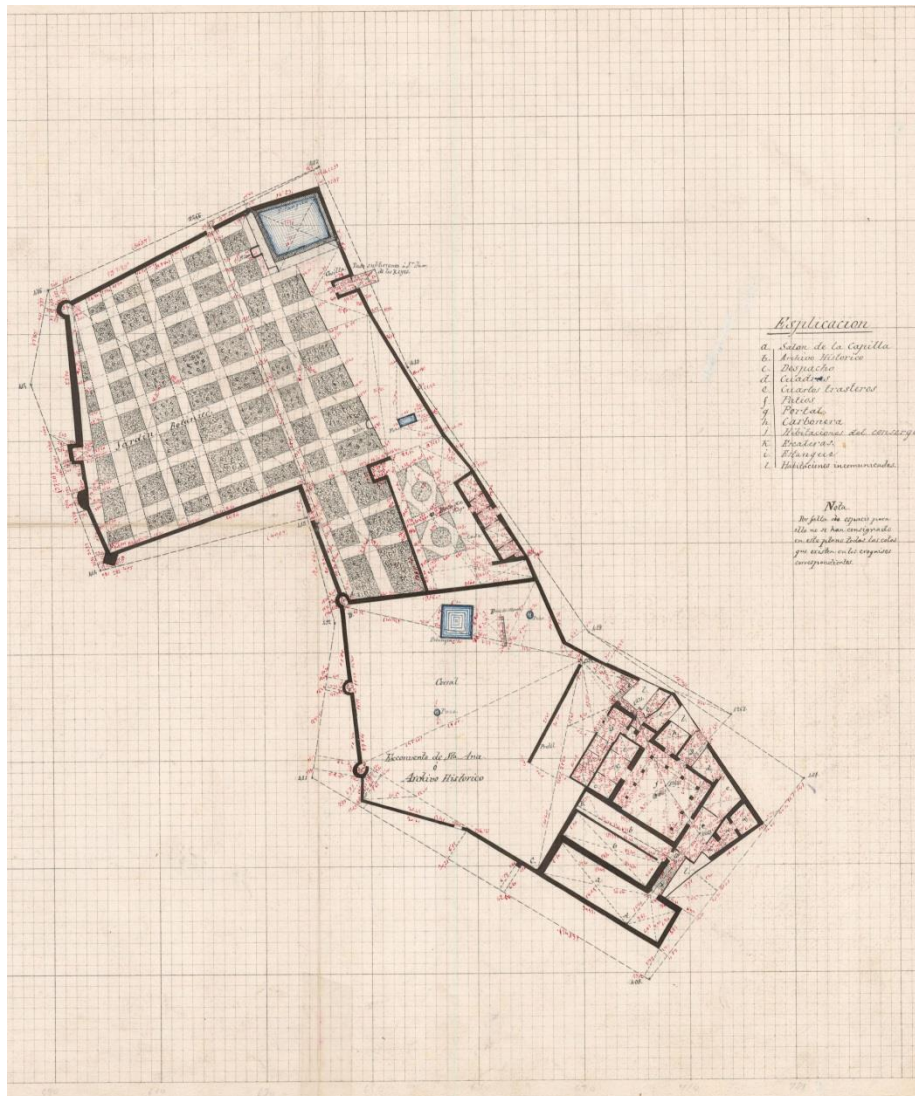


Fig. 9. Instituto Geográfico y Estadístico, 452498, 76/77, 28/01/1882.

Plan in which the Botanical Garden of San Juan de los Reyes and Corral with the garden of the former convent of Santa Ana is collected.

The botanical garden must have been a public space, since it was accessed along an alley by the name of Marble Alley. Devastated after the war, the garden was handed over to the monastery of San Juan de los Reyes and closed to the public. Today it has lost all trace of its former glory, and its recovery may be an important challenge for the city.

In closing, we would like to underline that this issue is not closed, as to conclude this work a detailed study of each of the complexes is needed, particularly researching existing documentation and, above all, discovering and thoroughly investigating each of the gardens.

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PART II - THE CHALLENGES OF GARDENS AND LANDSCAPES FOCUSED ON TOURISM

Desidério Batista

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LANDSCAPE AND TOURISM: A CASE-STUDY OF CACELA'S HISTORIC NUCLEUS, SITUATED IN RIA FORMOSA NATURAL PARK, ALGARVE

Desidério Batista¹⁴

Introduction

Tourism, as a service industry, lends itself to wide-ranging and cross disciplinary research. As the transformation and occupation of the landscape is significantly influenced by tourism and its much consequential social behaviour, this article will focus on the interdependent relationships established between tourism and landscape. We will seek how landscape and tourism form an active but conflictive partnership. Our case-study, the historic landscape of the old village of Cacela, located on the coast of the Algarve, is a relatively recent tourist destination. As such, it will be ideally placed to answer the question of what objectives are shared, and what contradictions are produced, by the interdependent partnership landscape/tourism. We will start by reading Cacela's landscape from cultural and ecological parameters, and accessing the role played there by tourist activities over space and time. A detailed analysis of the interdependent relationships established between landscape and tourism will follow. Our study will be contextualised by other research studies analysing the process of the increasingly widespread appropriation of heritage and landscape by tourism.

Cacela's landscape: brief identification and characterization

Bearing the mark of different generations, peoples and cultures, Cacela's historic landscape is the result of human intervention affecting the natural environment. While ecologically balanced, and displaying a high level of biological diversity, and remarkable

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aesthetic and cultural value, Cacela is nevertheless increasingly threatened by patterns of usage deemed unsustainable in the long run. Presently, the historic nucleus is a concentrated agglomerate of remarkable originality, significance and meaning, and which is located in a unique landscape setting, nowhere else found in the coastal area of the Algarve. This is a settlement of deep cultural, architectural, and social interest due to the successive, complex and mostly integral topographic layers of the urban space. The water tank and the Arab-medieval fence, the fortress spanning from the sixteenth to the eighteenth century, the church from the *Manuelino* style, and elements of vernacular architecture such as roofs, chimneys and fascias are all worth mentioning here (Batista 1997: 7). Ria Formosa Natural Park contributes to Cacela's built and natural heritage, with a variety of biological, economic, scenic and cultural traits present in the agro-maritime landscape.



Fig.1. Cacela's landscape at Ria Formosa Natural Park in 2003 (Aerial view. Credits: José Santos)

Classified as a protected area of outstanding biodiversity and beauty, this Natural Park is formed by a lagoon system separated by the sea by a shoreline intercalated with sandbanks. Great varieties of flora and fauna are found in Ria Formosa's marshlands, estuaries, coastal dunes, cliffs, water courses and the farm lands, whether vegetable gardens, orchards or vineyards, that border it to the North, making it an individual landscape (Albuquerque 1985). This landscape holds a marked natural identity related to the presence of water in its diverse forms - sea, lagoon, rivers and streams - and this

despite the markers of intense human intervention, such as the bivalve farming, fisheries, salt culture, agriculture, horticulture, houses, roads, lanes etc., that can also be found here (Cancela d'Abreu; Pinto-Correia and Oliveira 2004: 211).



Fig.2. Cacela's landscape: the lagoon system, historic nucleus and countryside (Aerial view. Credits: José Santos)

An integral part of the territory and its history, due to your location, Cacela has from the very beginning established bilateral relationships with its population. For centuries, populations read the landscape and adapted to it accordingly. If as time goes on, however, this co-dependency eventually ceases to exist, as a consequence, the value and significance of the built, natural and cultural environments will be lost. For the last thirty years, increased tourism and failing or absent planning regulations have spurred on housing developers. House market speculation has significantly impacted the historic core and its surrounding landscape, leading to the deformation and impoverishment of the character, expression and image of the village's architecture (Batista 1997: 7). Furthermore, profound demographic shifts have affected community organisation and threaten the social stability of the population. In addition, Cacela's wider setting, formed by a

landscape of complex overlapping, and spatial inter-relations, has increasingly been adulterated and uncharacterised.

The settlement had been and must remain the starting point and the guiding reference for the equilibrium of the surrounding landscape (Batista 1997: 7; Costa and Batista 2013; Costa and Batista 2014). In fact, if the old village ceases to be at one with its natural, cultural and environmental settings, it will lose most of its significance.



Fig.3. Cacela's historic nucleus: the fortress and the church. Photograph by Desidério Batista.

Landscape and tourism: definitions and interdependency

The notions of landscape and tourism share a development history, gaining cultural significance during the second half of the twentieth century, and mainly from the seventies onwards (Goula 2007: 188). With neo-capitalism and globalization, tourism is no longer troubled by distances, nor does it any longer favour a connection to the places visited. Landscape, on the other hand, contributes to strengthen local, regional and national identities. We find in this relationship between the global/tourism and the local/landscape our first contradiction or conflict. If landscape derives from an interactive process established between society and nature, then, in the last few decades, the coastline has become the upmost example

of landscape, as it is here this interaction is deemed more intense and significant (Belmont 2007: 120).

On the seaside, landscape becomes much more than the line where land and sky touch one another, as once defined by Michel Corajoud (1989). The coast has become an accumulation of contemporary territorial tensions produced in their most part by tourism. The World Tourism Organisation considers that “tourism is a social, cultural and economic phenomenon which entails the movement of people to countries or places outside their usual environment”, and with “implications on the economy, on the natural and built environment, on the local population at the destination and on the tourists themselves”. This same organisation emphatically promotes the Global Code of Ethics for Tourism in order to “maximize tourism’s socio-economic contribution while minimizing its possible negative impacts, and is committed to promoting tourism as an instrument in achieving the United Nations Millennium Development Goals (MDGs), geared towards reducing poverty and fostering sustainable development” (UNTWO 2008).

Tourist regions around the world frequently experience the incompatibility between tourism - linked to globalisation processes - and landscape - understood as the image and support for local culture. In fact, landscape, because connected to a place’s identity and character, has come to be a synonym for the concept of authenticity (Goula 2007: 188). Tourist activities resulting from changes in the world’s economy are one of the main factors in the transformation of European landscapes, as was identified in the European Landscape Convention (Council of Europe, 2000: Preface). But tourism mostly uses landscape simply as a support, or speculative resource, and as result can be viewed to be in opposition to the landscape.

Ribeiro Telles (1994: 37) had argued that tourist activities are frequently emptied of any cultural meaning and justified solely by selfish economic interests. The tourist industry frequently ignores the aesthetic and cultural kudos of traditional landscapes, even if these are the most likely reasons for tourist interest in the region in the first place. On the Mediterranean including the Algarve, with few exceptions only, the tourist developments, hotels, golf courses, marinas and holiday homes spread along the coast or on the cliffs with a sea view degrade the very landscape that attracted them to

these sites in the first place. Tourism should be an activity that contributes to the development of economically frail or unviable landscapes. Instead, however, landscape is mostly used opportunistically to promote speculative private interests.

We are not defending here an exclusively conservationist approach which considers landscape akin to a museum. We understand that landscape is a complex and dynamic system in permanent transformation. The tensions between the dominant and unequal forces, and the cultural choices of a particular moment in history, inform our concept of landscape. The most prevalent approach to landscape today is, nevertheless, exploitative and stereotypical. Tourism reductively adapts foreign models of architecture, landscape and living in order to comply with its imported ideals. Mixing ideas of an international super-modernity, or, conversely, using notions such as authenticity, the picturesque or the very typical, landscapes are transformed by tourism into pseudo-settings of a Mediterranean paradise.

Touristification of Algarve's coast: a study of Cacela's landscape

Historically, fishing and agricultural resources, an optimum location for sea trade and military defence, and a romantic appreciation for its natural setting contributed to the colonisation of Algarve's coast. In the last sixty years, however, tourism has taken over by exploiting and over-populating the coastal areas of Southern Portugal. Tourism has transformed the coast into an uninterrupted conurbation, with the exception only of isolated geographical or administrative incidents. Riverside villages - including heritage protected ones such as Cacela - and seaside areas - including protected locations of outstanding biodiversity and beauty such as Cacela/Fábrica, Ria Formosa Natural Park - have become the most popular and used places for visitors and inhabitants alike.

First attracted by cultural reasons and more recently by the mass market, increased number of tourists and holiday makers visit Cacela throughout the year, transforming its heritage into a highly desirable marketing product. This process of landscape marketization goes hand in hand with the phenomenon of touristification of Cacela's landscape and heritage. Tourism increasingly uses the landscape as just another product for a consumer society. This process of irreversible and unstoppable

marketization and touristification culminates in the uninterrupted and exaggerated consumption of culturally and ecologically significant landscapes. Tourism, with all its human and economic implications, produces conflict and a negative impact on the landscape, leading to its recognisable present day dysfunction, distortion and degradation.

The listing of Cacela's old in the 1980s transformed it into a site of heritage tourism, with wealthy Portuguese and Europeans progressively replacing its native population. Today it is impossible to separate tourism from the consumption ripples it generates on Cacela's landscape and heritage. The village and surrounding landscape are subdued by tourist interference. This can be seen in the damaging architectural interventions that disrespect vernacular architecture and archaeological heritages, in the replacement of traditional orchards with exotic species, and in the enlarged house and room rental market run by/for national and international tourists.



Fig.4. North façade view of Cacela village. Photograph by Desidério Batista.

Cacela's landscape becomes an example of generalised use or, as Alexander Wilson (1992) so well put it: "...landscape is bound into the marketplace and is available only at a price – the price of a package tour, an entry fee, a real estate view, or even the price of a

scenic representation in souvenirs, photographs and advertising". By introducing models and ideologies which differ from traditional cultural and heritage values, the non-native holiday home owners' intervention to Cacela's historic centre and protected areas contributes to the adulteration and mischaracterisation of its natural, urban and rural landscapes.



Fig.5 and 6. Architectural mischaracterisation in the Cacela's historic nucleus. Photograph by Desidério Batista.

Furthermore, tourists and residents increasingly compete for the use of public spaces, with tourists imposing a foreign culture onto the resident minority, disregarding any rights or relationships held by its native population.

A small urban nucleus, with its church and cemetery, coastal protection post and fortress, Cacela retains significant religious and defensive roles. Good climate and beaches, excellent seafood, beautiful landscape and a unique heritage determine a fairly complex and contradictory competition for the use of Cacela's land, public spaces, parking, beaches and rural areas. Despite its disadvantages, it cannot be ignored that tourism remains a very important source of income and will perhaps in the future be the sole guarantor of the region's economic sustainability. When

considering heritage lucrativeness, Choay (1992:169) highlights the need to cater for the number of incoming visitors by developing good accessibility resources, such as increased parking spaces for buses and caravans. Unfortunately these areas, more often than not, will end up contributing to the distortion of the landscape. In Cacela this is problem that becomes ever more evident.



Fig.7. Cars and caravans parking on the fertile soils at the entrance of the village. Photograph by Desidério Batista.

Conflicts between walkers and drivers occur on a daily basis because private cars and vehicles for public use the formerly farmed floodplain on the outskirts of village for parking. As the designated public spaces are far insufficient for the number of vehicles, irregular parking and circulation of vehicles also occurs the village itself, despite road signs that prohibit it.

Tourist operators sell Cacela's setting as a testimony to a nostalgic past, akin to an ancient and valuable relic, that stands out when compared to the majority of coastal villages destroyed by tourism. Cacela is converted into a product for consumption, and the regulations that were first put in place in order to protect and manage its heritage and landscape are ignored.



Fig.8. Irregular parking and circulation of touristic vehicles in the village. Photograph by Desidério Batista.

Busloads of tourists coming from the hotels located in major beach towns such as Albufeira, Vilamoura or Monte Gordo, frequently visit Cacela, converting it into a privileged place for spectacle reproduction.

Global audiences consume in a standard way the local character and appearance that this landscape of yet maintains mistaking it for an immutable reality. The opposition between the globalised phenomenon of massive tourism and the local characterful landscape visited generates a paradox and a question. What does the future hold for Cacela and its landscape? There is no easy answer.

The result of intense human intervention may still be uncertain for Cacela, but as its residents have all but disappeared, the distance between visitors and place is growing. Or to put it differently, if local residents are the ones who build on and take care of a landscape, without being paid to do so, in their absence, who will take over? Describing the French rural landscape and heritage as an immense and knowledgeable monument, Françoise Choay (1992: 171) asks “what will happen when traditional farms are partially condemned to abandonment? Once one of the artistic jewels of our country, how can these landscapes be reused if only the towns taken

over by urban populations subsist...?” We also “do not have any precedents that help us resolve these territorial disaffections”, but in the case of Cacela, and taking into account the research developed in the last fifteen years (Batista: 1997; Costa and Batista: 2013), it could be argued that it will become a set emptied of life.

Testimony to the overall depopulation trend, of the 23 houses there, only five are inhabited all year round, holiday houses (14) and restaurants (4) are in the increase. Cacela will become a stage for a different acting troupe, the visitors, who privilege soliloquies and ephemeral mementos, rather than collective memories. The massive and ludic appropriation of heritage landscape subjects its spaces and environments - whether private, public, semi-public, built, rural or maritime - to a globalising process of normalisation and stereotyping, transforming heritage into a product for consumption. The process of marketing ancient inhabited centres carries over perverse effects, as named by Choay, and ultimately causes the degradation of the places and landscapes visited (Choay 1992: 178).



Fig.9. Adulteration of traditional architecture and car parking contributes to the degradation of the urban image. Photograph by Desidério Batista.

Conclusion

Landscape and tourism share socioeconomic contexts and a history of conceptual development, having both become areas of cultural expressions during the second half of the twentieth century. This is a bipolar relationship, nevertheless, where tourism opposes or dominates the landscape. Urban, rural and natural spaces are appropriated by a process of landscape touristification, which transforms the landscape into a product for consumption and marketing.

Unstoppable and irreversible marketing and touristification processes have led to the continuous and intense consumption of Cacela's old village and its culturally and ecologically remarkable landscape, culminating in their present state of degradation and dysfunction. The negative impacts of tourism on heritage were discussed by the International Cultural Tourism Charter (México, ICOMOS: 1999). This charter established that tourist promotion programmes should benefit the resident populations by contributing to the preservation and enhancement of the cultural and natural heritage.

The flexible conservation strategy of old settlements and historic landscapes, proposed here, will comply with this, by promoting the identity and character of the natural and cultural heritage, and the values of its native communities. This strategy is in direct opposition to the global tourist trends which seek to stereotype and normalise populations, landscapes and historical sites. In Cacela, vast numbers of tourists and holiday makers threaten to destroy the fragile sociocultural equilibrium of the local community and the beauty of its landscape, the very reasons that attracted this tourist interest in the first place. The main contradiction between tourism and landscape is this negative or conflictive relationship between the local and the global. Acknowledging this, the Global Code of Ethics for Tourism urges for the harmonisation between tourism and landscape as an essential premise to socioeconomic and environmental sustainability. Only such thinking can make tourism a beneficial force for the overall development of society and its natural and cultural heritage.

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THE FESTIVAL GARDEN AT PONTE DE LIMA: A CASE OF SUCCESS

Ana Duarte Rodrigues¹⁵

Introduction

Ponte de Lima is now considered a fashionable touristic destiny. In this paper I seek to demonstrate how the Festival Garden at Ponte de Lima contributed to promote Ponte de Lima as a touristic destiny. It took advantage of the landscape and the town's history, heritage and identity. And it proved the potential gardens have to become important attractions for regions' tourism.

In terms of methodology, I searched for ancient sources that could show the perception of 18th century visitors to Ponte de Lima and concluded that the landscape, the river, the Roman Bridge and the town medieval center were already remarkable through the eyes of foreign. Ponte de Lima's landscape throughout history seemed the perfect place to receive a Festival garden which was a phenomenon with some roots in other countries and with given proofs in terms of promoting tourism, and especially garden tourism. Thus, I have used comparative methodologies, especially with the Festival Garden of Chaumont-sur-Loire which is the model for Ponte de Lima's Festival Garden. Finally, I used some quantitative data to prove the success of this Festival Garden in northern Portugal based on the number of visitors, number of proposals received for each competition and general enrollment of the community and the municipality in this event. It is a clear case of how gardens can become a key-factor to the promotion of a much broader tour package.

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The beauty of Ponte de Lima townscape and landscape

The first prizes awarded by Ponte de Lima Municipality on the three occasions they participated in the National Competition for Towns and Cities in Bloom and the two medals with which they have been awarded in the Europe in Bloom Competition (1999 and 2000), gave them the direction and inspiration to commit Ponte de Lima to the Environment and Landscape tourism sector. It was clear that economic and heritage benefits could be generated through gardens and landscape tourism (Ponte de Lima. Festival Garden, 2005: 7). This acknowledgement comes after a great investment in the promotion of Ponte de Lima's material and immaterial heritage enhanced by two reference books on the historic town of Ponte de Lima (Almeida 2007) and its culture, music, dance, festivities, rituals, processions, folklore, oral literature, and arts and crafts (Campelo 2007).

Ponte de Lima heritage is not recent and neither is its appreciation.



Fig. 1. View of Ponte de Lima town center. Photograph by Ana Duarte Rodrigues.

The beauty of Ponte de Lima was already noticed by Fernão Lopes in the 15th century when he eulogizes the bridge and the river Lima

(Andrade 1996: 11). In fact, Ponte de Lima owes the name to the Roman bridge because during medieval times it was called *terra de ponte* (Lemos 2003: 23). Later, the same elements stood out in a 16th century description, but the layout of the village, its towers and walls, were also mentioned (Document of 1527 in Andrade 1996: 11). As its name shows (“ponte” means “bridge”), the bridge was the real reason for the importance of that town because it was the only possibility to cross the river Lima and pilgrimage in his way to Santiago de Compostela coming from the south would definitely pass through this bridge. The bridge will permanently be at the heart of Ponte de Lima landscape.



Fig. 2. Ponte de Lima bridge. Photograph by Ana Duarte Rodrigues.

This bridge and the pilgrimage towards Braga, Tui and Santiago de Compostela also explain the relative wealth of Ponte de Lima municipality and peoples. For example, taxes were paid by those who crossed the bridge.

During the Early Modern and Modern periods, Ponte de Lima continued to have visitors and receive foreign travelers who also remarked the bridge of river Lima which continued to be one of the key-features. The English traveler William Darilymp (1723-1814)

notices the use of round and pointed arches, corresponding to different phases of the bridge's construction¹⁶. But before the description of the bridge, he spends some time with his perception on the landscape: "cultivated as high as the hills would permit with Indian corn and vines (...) saw some oaks and firs, with a few scattered olive trees" (Darilimp 1777: 121).

The landscape aspects high lightened by the traveler Oswald Crawford (1834-1909), who used the pseudonym John Latouche, were the River Lima, of which he recalls the whole history or legend of his name¹⁷, and Ponte de Lima as a "plain-looking town, with a broad Praça, or square, in the center" (Crawford 1875: 51). Furthermore, he enhances the value of the convent sightseeing towards the river by saying that "The friars, in all countries, have chosen beautiful situations for their houses. There is a convent of San Benito, delightfully placed on a height that overlooks the river, and is very conspicuous from the town" (Crawford 1875: 121). Ponte de Lima landscape was appreciated by Oswald Crawford as picturesque and compared with paintings scenery¹⁸. Furthermore, Ponte de Lima was considered by this author an ideal destiny for

¹⁶ "I had not noticed any of the latter since I left Madrid: passed an extensive stone bridge of sixteen Gothic and eight circular arches, which gives the name to the town of Puente de Lima" (Darilimp 1777: 121).

¹⁷ "The River Lima passes Ponte de Lima in a rapid stream. There is a tradition that the Roman colonists named it Lethe, the River of Oblivion. I know no solid reason for supposing that this was so; but the old Portuguese poet, Diogo Bernardes, mentions it, and the untrustworthy historian Florus asserts that the Roman troops on reaching its banks, hesitated to cross a river with so illomened a name, until their general had set them an example, by plunging into the stream with the standard in his hand. If any Portuguese river was ever known as Lethe, it was, I suspect, the little River Leça, near Oporto; but the whole story is almost certainly a myth". In the footnote of this page we can read further explanation: "The editor, or rather compiler, of Murray's Handbook for Portugal", relates this fable as an actual historical fact, citing as his authority, "The Historian", so that the unwary reader might suppose that Livy or Suetonius was responsible for it. The hero is also made to be Lucius Junius Brutus – the avenger of Lucretia and expeller of the Tarquins – who, of course, if he lived at all did so several centuries before any Roman soldier set foot in the Peninsula. The fact is that the editor has "cribbed" the story from a foolish Portuguese compilation, and copied the blander as well as the story. Murray's "Handbook of Portugal" is not only the worst handbook in that eminent publisher's series – for that might still be high praise – but probably the very worst handbook that ever was printed" (Crawford 1875: 50-51).

¹⁸ "...for the middle distance, a jumble of craggy rocks, well coloured with lichens and mosses; and for the far distance, a Turner-esque effect of mist, caught in the tops and clefts of far-off mountains. Some time ago, critics of scenery of the very highest judgement thought mountains barbarous and "horrid", and set no store on a scene without a picturesque ruin, a river, a lake, a dance of maidens and, of course, the inevitable dark-brown tree in the foreground. Further back, again, the artistic and poetic instincts combined into an aesthetic appreciation of what was perfectly regular and smooth" (Crawford 1875: 54).

any student of literature because in the surroundings of the village lived the poet Sá de Miranda (1481-1558)¹⁹.

Although Ponte de Lima is a small town in northern Portugal, it has always revealed some ambitions beyond its rurality and economic growth. The fairs which occur in Ponte de Lima since the 12th century largely contributed for this abundance, such as the *Feira de Gado* (cattle fair) (Conde d'Aurora 2012: no reference page). In addition to this, the Sociedade Económica inaugurated on 1779 May 8th, which statutes were approved by Our Majesty the Queen D. Maria I on 1780 January 5th, had connection since the beginning with the Academy of Sciences of Lisbon that would be created in 1781 (Amzalak 1950: 54). Furthermore, the *Almanach Illustrado "O Commercio do Lima"* shows the commercial entrepreneurship of Ponte de Lima's people and the interest that has always existed in gardens and landscape, following the notes, advices and tips that appear in these almanacs (*Almanach Illustrado* 1907).

Landscape, people and history made Ponte de Lima the ideal site to take advantage of its gardens and landscape with tourist activities. In addition to this, a new kind of garden tourism was having a great success in England, where it started, and in France. The Festival Gardens stood as gardens created specifically for tourism and for a season.

The Festival Gardens phenomenon

Melanie Doderer-Winkler, in her book published in 2013, shows the long tradition of Festival gardens such as the delightful pleasures at Vauxhall gardens, the entertainment of George III and Queen Charlotte at Guildhall in 1761, the Boodle's Fete at Ranelagh gardens on 1802 June 2nd; the Regency Fetes and the Great Jubilee of 1814 and the White's subscription Fete in Honour of the Duke of Wellington at Burlington House on 1814 June 1st.

¹⁹ "The neighbourhood of Ponte de Lima is classic ground to the student of Portuguese literature. Not far from the town is the Quinta de Tapada, the country-house of the great poet, Sá de Miranda, who holds the second place among the poets of Portugal, even if he does not deserve to rank with Camoens himself. Miranda was the father of Portuguese poetry, and was hardly less distinguished as a traveler, an accomplished courtier, a philosopher and a patriot, than as a poet; and yet his fame in Portugal is almost nothing. A man whose name, if he had lived in any other country, would never be allowed to die on the lips of his admirers, is all but forgotten in the land of his birth. His works are ill-edited, and ill-printed, his life unwritten; and no other monument of the great poet exists among his countrymen than a cold acknowledgement of his excellence." (Crawford 1875: 55).

Recently, the International Garden Festival held in Liverpool continued this tradition and was supported by the International Association of Horticultural producers and the Bureau of International Exhibitions. There are other Festival Gardens in England such as the Springfields Festival Gardens, the Chelsea Fringe Festival and the Festival Gardens at Battersea Park, among others.

But none became so worldwide famous as the Festival Garden Chaumont-sur-Loire in France. And the Festival Garden at Ponte de Lima follows the International Garden Festival Chaumont-sur-Loire inaugurated in 1992²⁰, as it is recognized in the organizers' own words: "This annual event seeks to follow the model of the Chaumont Festival in France, a pioneering festival that has been a great success and has made a very significant contribution to the expansion of this type of event" (Festival Garden of Ponte de Lima 2005: 18). On the success of the Festival Garden of Chaumont-sur-Loire between 1992 and 2008, Sophie Barbaux (2009) already wrote a book which was translated into English and Italian, divulging this successful model of promoting tourism through gardening.

For the park of Chaumont castle in France's Loire Valley, 24 gardens under the theme of "pleasure" were commissioned from landscape artists all over the world in 1992. To each selected project was allotted an enclosed space of 240m because this value corresponds to the average space that an average family owns around the house. The project can cost up to a maximum budget of 15,245 €, taxes included. The competition regulations include limitations on the cost of each garden, with a maximum that must not be exceeded.

Every year, from May to October, the International Garden Festival showcases 26 new contemporary garden concepts created by gardeners, artists, and landscape architects, selected to work on a particular subject. These gardens introduced truly groundbreaking ideas in the field through the use of new materials, innovative technologies and avant-garde concepts. They are proud to say that their slogan is "Come steal our ideas!" because the Festival's goal is to be a landmark in garden design creativity and generate models for others garden professionals, amateurs and people of all ages and of different social and cultural origins to follow.

²⁰ http://www.domaine-chaumont.fr/pg_festival_festival (consulted on December 9th 2014).

Since 1992, the subjects of the Festival garden at Chaumont sur Loire have been The Pleasure (1992); Imagination in crisis (1993); Acclimatization (1994); Curiosity Gardens (1995); Is technique poetically correct? (1996); Water! Only Water! (1997); Rebound (1998); Only kitchen gardens (1999); Free! (2000); Mosaiculture and company (2001); Eroticism in the Garden (2002); Weeds! (2003); Chaos! Order and disorder in the garden (2004); Gardens have memory (2005); Playing in the garden (2006); Mobiles! Gardens for a world in motion (2007); Community Gardens (2008); Gardens of colour (2009); Body and soul (2010); Gardens of the future or the art of happy biodiversity (2011); Gardens of delight, gardens of delirium (2012) and Gardens of sensations (2013).



Fig. 3. Dimitri Xenakis and Maro Avrabou's project for MAM's Festival of Gardens at Ibirapuera, São Paulo.

Another contemporary festival garden is the one held at the Ibirapuera Park of Sao Paulo: nine installations created by collaborating French and Brazilian artists and landscape designers comprise the Garden Festival organized by the Museum of Modern Art in the Ibirapuera Park of Sao Paulo. This museum and park was designed by renowned architect Oscar Niemeyer and the festival occurs where the museum is located. Curated by Felipe Chaimovich (MAM) and Chantal Colleu-Dumond (Loire Châteaux Universe), the subject of the festival was the topic of nutrition for the body and the spirit. This event in Sao Paulo was organized for the first time outside of France in 2010 and is part of the International Garden

Festival of Chaumont-sur-Loire²¹. It is an evidence of the rising success the phenomenon of festival gardens is having. It highly contributes for garden tourism growth.

The creation and parameters of the Festival Garden at Ponte de Lima

The Festival Garden of Ponte de Lima was created ten years ago when Daniel Campelo was the Mayor of Ponte de Lima, in 2005. The Festival Garden mentor was the landscape architect Francisco Caldeira Cabral who visited the Festival Gardens of Chaumont sur Loire and, not only became interested in the model, as soon understood it could be adapted with success to Ponte de Lima. It is the Mayor Daniel Campelo who recalls that "The idea of the International Garden Festival presented by my friend Francisco Caldeira Cabral began to take shape after a visit, in which he was our guide, to the festival in the small French town of Chaumont, approximately the same age and size as Ponte de Lima, but visited every year by dozens or hundreds of thousands of garden lovers." (Ponte de Lima International Festival Garden 2005: 7).

One of the goals of the Festival was to promote Ponte de Lima as a touristic destiny and a reference of garden tourism. "The main objectives of the Festival are, on the one hand, to promote the municipality of Ponte de Lima, attracting an increasing number of visitors to a cultural event and, on the other hand, to help to raise awareness on a national level of the art of the garden and of environmental issues." (Ponte de Lima International Festival Garden 2005: 18), but also to mobilize young people, to raise their awareness and to demonstrate their artistic creativity.

In fact, there was a perfect location and a perfect landscape setting for the Festival Garden at Ponte de Lima. The choice seemed obvious as there were magnificent vines on the right bank of the river Lima. This location would provide magnificent views towards the townscape. Thus, they have decided to implement the Festival in the 2,5 hectares (just over 6 acres) free land of the municipality surrounded by the river, the vines, the rural landscape and with sightseeing over the Roman Bridge and the town medieval center.

²¹ Festival de jardins: do MAM no Ibirapuera: 22.09.2010-31.12.2010, São Paulo: Museu de Arte Moderna, 2010.



Fig. 4. Plan of the Festival Garden of Ponte de Lima.

For this purpose four distinct spaces were created: the entrance and car park, the swimming pool area, the recreational park and the area defined for the International Garden Festival. Alongside the river a river walk, called Ecovia, was built to lead the visitors until the Garden Festival.

The Festival zone is on the northern area and is autonomous and separated from the swimming-pool area. The main axis of the Festival zone has a structuring function and an aesthetical one because it is covered by a large metal pergola full of climbers and in view of this it has also the function of providing shade in the hottest days of Summer time.

Since the first event, the Festival Garden at Ponte de Lima takes place between April and the end of September and its closure coincides with the Feiras Novas, a fair with strong tradition in the municipality, with the goal of gathering efforts to get the maximum impact, visitors and success in both events.

Each year a competition under a specific subject or idea is launched and proposals from landscape architects, artists, designers, gardeners, and art historians, are received from all over the world. However, when the Festival began, all the gardens were designed by the landscape architects Francisco Manuel Caldeira Cabral and Elsa Maria Matos Severino, who also signed the overall project. Since then, there has always been an international competition under a particular subject and eleven of the proposals of projects for

gardens received are selected and built at the Festival Garden, plus the public choice of the previous year.



Fig. 5. The pergola at the Festival Garden of Ponte de Lima. Photograph by Ana Duarte Rodrigues.

An intelligent solution to enroll the community, the visitors and the public in general was to give them the right to vote for their favorite garden and this specific garden – the public choice - would win new visibility the following year because it was rebuilt.

At Ponte de Lima the same kind of measures of the Festival Garden at Chaumont-sur-Loire took place: the section of the park designed for the festival was divided into plots of around 150 to 200m² (a little bit smaller than in the French model), where twelve temporary gardens are constructed every year – only the content of these plots is renewed each year.

Then, the selected projects will be implemented by the Municipality gardeners and employers. This team is familiar with the materials and how they react with Ponte de Lima climate and humidity, soils and biodiversity. They are qualified and have large experience in interpreting the landscape architecture projects and usually find together with the authors efficient solutions to the challenges posed by each project. The Municipality team of gardeners and artisans

was taught to prevent waste and reuse the materials from one year to the other whenever it is possible.



Fig. 6. People voting at the Festival Garden of Ponte de Lima. Photograph by Ana Duarte Rodrigues.

The subject of the Festival is used each year to promote a certain idea. It is very easy to recognize that even the Festival themes of the Ponte de Lima event have been taken from or influenced by the French model. The year of 2010 was the International Year of Biodiversity and it was an opportunity to promote cultural landscape, agricultural land, and a variety of semi-natural habitats whose environmental values and services have led to the creation of classified areas such as the National Ecological Reserve (47% of the area of the municipality); the Natura 2000 network and Landscape Protections. Thus, the 2010 catalogue starts with the valorization of the Cultural landscape Heritage of Ponte de Lima and its biodiversity high lightening the forests of oak, willow, alder, hazel, as well as the lagoons, rivers, bogs, among other landscape features (Ponte de Lima International Festival Garden 2010: 26).

For example, in 2012 the theme was “Gardens for eating” and the catalogue contains a text on food throughout history. Gastronomy in Ponte de Lima is a local asset of vital importance in terms of culture,

heritage and economy (Ponte de Lima International Festival Garden, 2012: 35-49). A comparison can be established with the French case. In 1999, the Chaumont festival explored this horticultural topic: the kitchen garden and received more proposals than ever: 300 projects that came from all over the world. The success of this topic is probably due to the fact that it is a worldwide phenomenon and a major concern for the planet's growing population.

Finally, every year a catalogue is made. Each catalogue of the French Festival garden includes an abstract of the garden's subject, a biographical note, the main plants of the garden and some photographs of the garden as well as the project. The Portuguese catalogues are much complete. Each catalogue includes the projects, sketches, drawings, plant lists, production credits and photographs. Most of the texts were taken or adapted from the descriptions submitted to the competition.

The history of its success

Visitor numbers have been steadily increasing: 70,000 in 2007; 90,000 people in 2008; in 2009 there were 100 000 visitors, raising the total number over the five editions since the beginning to 400 000²². Art in the Garden in 2010 was admired over the five months of the Festival by 100,000 visitors, a number that rose once again in 2011, to 105,000 visitors. After that, the number of visitors has stabilized and in 2012 and 2013 there were 100,000 visitors each year.

The success can also be evaluated not only by the number of tourists but also by the number of proposals.

The 3rd International Garden Festival, in 2007, on "Waste in the Art of the Garden"²³ attracted 30 entries. The number of entries received for 2008 rose to 43, under the general theme of "Energy in the Garden"²⁴. In 2009, the number of entries rose to 67, a number that guaranteed the recognition of the event on both national and

²² These numbers have been taken from the various catalogues from 2008 to 2013.

²³ The final selection of this Festival was: The Ostrich Garden; My Dream, the 2006 winner; Garden of (Con)trastes; Recycled Garden; Hyperbolization; The Man Who Planted Trees; The Paperboard Garden; Metamorphosis; Waste - The Art is in Preventing It; There Was a House...; Plants that Recycle; How Garbage Comes into the Garden.

²⁴ The gardens selected for the International Garden Festival included: the public's choice from 2007, The Ostrich Garden; Fire and 300 Trees; And Yet It Moves; Orange Power; Virevent (Paper Windmill); 3.9.1024 Joule; Reflected Energies; The Orange Fuel Grove; Bathe in Energy Flow; J2 + L2 = 10; The Cycle of Life; The Black Hole, A Source of Energy.

international levels²⁵. In 2010, under the subject “Kaos in the garden”, 77 proposals were received from 15 different countries: Germany, Australia, Austria, Brazil, Spain, USA, France, Netherlands, England, Ireland, Italy, Portugal, Czech Republic, Russia and Serbia. Finally, two projects from Portugal, two from Spain and one from Austria, Brazil, France, Netherlands, Ireland, Italy and Serbia were present at the Festival. Since then, the number of proposals has decreased. In 2011 the general theme was “The Forest in the Garden”, for which 58 entries were submitted and twelve have been built²⁶. Of the 49 entries received in 2012, on the theme of “Gardens for Eating”, the event presented 11 of these proposals²⁷. 48 entries were received for 2013 on the theme of “Garden of the Senses”²⁸. In 2014, the Festival Garden at Ponte de Lima under the subject of “Gardens of Celebration”, welcomed 55 entries from 13 different countries – from Portugal there were 20 entries, while the remainder came from Belgium, Netherlands, UK, Czech Republic and Ireland, with one entry each, Germany, Brazil, Italy and Poland, with three entries each, Austria with four entries; France with six entries and Spain with eight entries.

The success can also be measured by the kind of partnerships and synergies built. In 2010, a collaboration agreement was signed with the Municipal Council of Allariz, in Spain, which led to the creation of an International Garden Festival in that town, in Galicia.

The Ponte de Lima International Garden Festival was nominated for the Novo Norte prize, in the Creative North. This was a prize for innovative initiatives aimed at the development and promotion of “Cultural and Creative Industries” that presented a high demonstration effect as well as potential transferability. It also considers initiatives aimed at the promotion and development of

²⁵ The gardens built were: Raids of Bliss; Eohippus; The Garden of Silver Screen; Nature by Lines; Painting (in) the Garden; Kaleidoscope Garden; Reflected Energies, selected by visitors in 2008; Garden of Feelings; The Thinker; Origami Garden; In Praise of Waiting; Frame by Frame.

²⁶ The following were built: Melody of the Forest; The Forest of Childhood; Anthropy x Entropy; Glowing Garden; Welcome to the Jungle; The Pop-Up Forest; Cork Oak Garden; The (Tri)Cycle of the Acorn; Memories of the Forest; It's the Forest that Hides the Tree; Suspended Kaos, chosen by visitors during the previous year.

²⁷ Plastic Garden; The Façade (Garden of Piñatas); I'm loving it; The Nest; Glowing Garden, which received the visitor vote in 2011, The Big Tasty Wheel Labyrinth; +Zoom – An Augmented Reality; Honey Scape; Landscape Factory; The Garden of Plenty, which was in turn elected by the public to remain in 2013; The Tomato Pantry; Taste the Slope.

²⁸ Such as Paradise – A Utopian Place or Not; Awakening the Senses; Seventh Sense; Taste the World; Whirl of Sensations; Music Box; Suspended Senses; Genius Loci – Spirit of Place; Sentigrama; The Garden of Abundance; The Garden of Water; ConSented Alchemy.

creative events of national and international scope that can encourage the creation of networks of knowledge, information, collaboration and promotion of creative business.



Fig. 7. One spot at the Festival Garden of Ponte de Lima, September 2014. Photograph by Ana Duarte Rodrigues.

In 2013, following its recognition as International Garden Festival of the Year 2013, an award received in Toronto, Canada²⁹, the Garden Festival of Ponte de Lima used the funding from the application submitted to ON.2 (O Novo Norte. Programa Operacional Regional do Norte) in the promotion and publicizing of the event. This included the acquisition and installation of a garden sculpture by João Cutileiro, presented to the public in the opening day of the Ponte de Lima International Garden Festival of 2014, and entitled “Flower”.

The theme for the 2015 festival has already been announced – Water in the Garden. And again it will take advantage of new synergies and bridges that have been established with some of the most renowned events of Garden Tourism. The opening of the Festival in

²⁹ Succeeding the National Blossom Festival, this is held in Washington DC.

2015 will coincide with a major international garden and gardening event: the 2015 Europe Congress of IFPRA – International Federation of Park and Recreational Administration – and the 9th Iberoamerican Congress of Parks and Public Gardens (PARJAP) in 2015, on the theme of Smart Parks and Gardens. Ponte de Lima Festival Garden promises to keep the high standards and stand as a successful example of garden tourism.

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MODERN HERMITS. THE *AZULEJO* AND THE FUNCTIONAL TRANSFORMATION OF MONASTIC SPACES IN ALENTEJO

Celso Mangucci and
Maria Alexandra Gago da Câmara³⁰

"... We should not want foreigners to visit us in a crowd... around this first concern it should be studied, addressed and solved a certain number of problems, such as those relating to entry the country, ease of tours; to life in the cities or in the most desirable locations due to artistic interest, landscape or any regional characteristics... "

Council of Presidency, March 27, 1938

Summary

One of the strategies found for the preservation of the religious buildings of the monasteries and its surroundings was their transformation into tourist accommodation units. There were doubts about the sustainability of the solution and criticisms about the changes in historic architecture of some of these buildings, but the truth is that there is a similarity between the religious residence function and the temporary stay of tourists, which allowed the preservation of many convents' features. There is now a new concept of Museum-Hotel added to this first functional similarity experienced in Alentejo at the Convent of St. Paul of Serra d'Ossa, Redondo.

In the presentation of this Serra d'Ossa project, integrated in the *Azulejo Route in Alentejo*, we analyse some contradictions in the current model of management of these units of "cultural tourism" and also the way the iconographic programs of Baroque tiles reflect

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on the condition of religious life, through examples such as the Convent of St. John the Evangelist of Évora, the Convent of Our Lady of the Assumption of Arraiolos, and the Convent of St. Paul of the Serra d'Ossa, in Redondo. These tiles may become one of the main attractions for the permanence of these new “modern hermits”.

The baroque *azulejos* of convent buildings

The epigraph, taken from a statement of the Council of Presidency in 1938, demonstrates the concerns that led to the first tourism policies, early imbued with a desire for cultural characterization of the tourist offer according to a national standard, where art and culture play a critical role.

The purpose of our approach, in particular on the functional dynamics of some convent buildings in Alentejo, is to analyse the principles that informed the conservation programs of these units, discussing the aspects of the relationship between the conservation of architectural heritage and the explicit or underlying economic rationale behind these operations.

Our point of view also reflects the experience accumulated on the *Azulejo Route in Alentejo*, a cultural tourism project designed in 2011, within the activities of the Centre of Art History and Artistic Research (CHAIA) of the University of Évora, and currently underway.

We have focused our attention on two points which, by virtue of this historic transformation process, remain closely correlated: the conservation of architectural heritage associated with the economic sustainability of monastic spaces and the tile heritage contribution to the preservation of the historical memory of these spaces.

The extinction of religious orders and, more recently, the escalation of the crisis of vocations in the Catholic Church led to the loss of large monastic sets in recent decades. The biggest problem currently faced by the artistic legacy of religious orders is exactly the recovery and conservation of their built heritage. Which new uses could be given to these buildings? What to do with this heritage? Through the recovery and reuse of some spaces, converted into hotels, we witness the conversion of this architectural heritage which has left off its religious vocation. These old spaces receive new provision, which sets new cultural practices and identities.

As the monasteries and convents were always assumed as structuring and territory development poles, based on the interaction between religious communities and the population, they can also today become open spaces, contributing to the development of the communities and their full social and economic integration. Being this one of the strategies for the preservation of the religious heritage (its relationship with cultural tourism) and the prospects that it can open nowadays, while notable cultural and tourism resources in the context of globalization, it is urgent to re-launch a deep discussion about these issues.

Cultural Tourism and *azulejos*

From the purely economic point of view, which often informs the policies for the sector and is among the main justifications for the preservation of cultural heritage buildings, “Cultural Tourism” is understood as a way to add identity and, in view of this to value to tourism destinations.

In its crystal clarity, cultural identity is a form of distinction, comparable to that of a trademark on which it is built the marketing strategy and target positioning for the different aspects of the modern tourism industry.



Fig. 1. Convent of Serra d'Ossa, Redondo. Photograph by Alexandra Gago da Câmara.

In general terms, it is therefore justified the support and public investment in restoration of various monastic houses, transformed into new spaces to host visitors, where History and Arts through the built recovery, are combined harmoniously to convey a unique cultural experience (Fig. 1).

Although there are some specific criticisms, usually associated with the criteria that guided the conservation and restoration options, particularly in the recent past, under the guidelines of Direccção Geral de Edifícios e Monumentos Nacionais (DGEMN), the model, with some updates, is following its course.

The action of DGEMN in the field of hostels reflects the uncertainties and discussions present in the national architectural policy of the 20th century, performing up to today, adaptations of monuments to hostels. And if the first adaptations arise from the need to provide a practical utility to the vast restored heritage, the latest *"reflect the extension of the notion of heritage and the stress of a cultural and distanced perspective in relation to history, stimulated by international conventions, since the Charter of Venice"* (Neto 1999: 179).

If from the strategic point of view we can assume there is a fruitful alliance between the advocates of protecting cultural heritage and the advocates of promoting the tourism industry, new problems arise when we examine the economic sustainability in the medium and long term, both on the macro-economic level, and on the particular level of units themselves.

In principle, the economic success of these new hotels is taken for granted, given the high level of professionalization of the sector and the good positioning of Portugal in the tourism industry, which has been experiencing years of continuous growth. In this model, it seems to be implied that economic activity will generate the necessary funds for continuous and costly conservation of this cultural heritage.

Also in principle, these new convents-hotels, aware of the role they play in the general context of cultural identity promotion strategy, in our case in the Alentejo region, would be available to a whole host of activities that do not belong to their core business, but contribute to the promotion of cultural heritage in its custody, such as the promotion of guided tours, exhibitions and sponsoring the development of specific content of cultural heritage. According to this model, these entities would, in their own and in public interest,

promote tourism and the cultural identity of the region in which they operate.

During the Estado Novo, the issue of economic sustainability of the Pousadas de Portugal led by the state was out of question (Wolf 2006). The project was perfectly integrated in a heritage conservation strategy and the creation of a tourist reference offer, with multiplier effects for the economic environment (Prista 2013).

This is the case of the creation of Pousada dos Lóios of Évora, which project by the architect Angelo Rui Couto and the decorator João Filipe Vaz Martins, opened in 1963. The Pousada, a relatively small unit, has 31 rooms in places where stood the old cells of the canons and two wide suits. On the ground floor it is the old refectory of the monks used now as the breakfast room and the old kitchen of the convent, now transformed into one the living rooms of the Pousada (Fig. 2).



Fig. 2. Convent of Saint John, the Evangelist. Detail of the tile set, Évora. Photograph by Celso Mangucci.

Despite the questionable choices of interventions, the tacky historical and decorative program, with the destruction of gilded altarpieces of the side altars of the church and the revival pictures' murals in some rooms, there is a clear perception of the specificity of

the project for the dissemination of cultural heritage that informs this hotel offer. The collaboration with the Museum of Évora and the loan of paintings and sculptures that remain on display throughout the complex of the Pousada is understood in view of this.

The most important artistic work associated with the former convent of St. John the Evangelist is, without any doubts, the monumental *azulejos* set of the painter António Oliveira Bernardes, done in 1711, with life scenes of St. Lawrence Justinian, first Patriarch of Venice and tutelary figure of the Congregation of St. John the Evangelist (Lóios). The *azulejos* of Évora, signed by Bernardes, are, in turn, one of the key works of the artistic journey of who is considered, by the specialized critics, the best Portuguese Baroque tile painter (Mangucci 2013).

As usually, Pousadas make a very discreet management of the flow of visitors who are not staying in their facilities. That is the reason why we believe that it was a good solution for the administration of the convent church staying out of the management of the hotel unit, functioning as part of the Museum of the Casa Cadaval Foundation, owner of the adjacent palace that, on the contrary, has interest to promote and increase the number of visitors.

Unlike *Estado Novo* intervention, much less linked to the architectural values of the past, the modern interventions in historical buildings affiliated to the Pousadas de Portugal management propose the construction of new buildings, with other comfort conditions. There is of course, an affirmation of the values of contemporary architecture in comparison with the historical values of the past. An example is the restoration of Convent of Our Lady of the Assumption of Arraiolos that like the Pousada of Évora also belonged to the former Congregation of Lóios. Designed by the architect José Paulo dos Santos, the Pousada of Arraiolos was inaugurated in 1995, and its 32 rooms are located in the new building constructed for this purpose. The convent church, usually only accessible from the inside, through a door into the cloister, has a magnificent tile set signed by the Spanish painter Gabriel del Barco, who performed it between 1699 and 1700 (Mangucci 2013). Besides representing the life of St. Laurence Justinian, the tiles also represent various distinguished figures of the Portuguese order and its Venetian counterpart, in an historical program of exaltation of the Congregation identity (Fig. 3).

In 2003, following the privatization of ENATUR (the government

agency that owned the Pousadas de Portugal network), Pousada of Arraiolos started to be managed by Pestana Group, changing the initial management assumptions and putting more accurately the issue of economic sustainability and the future responsibility for the conservation and promotion of the historic building as their goals. In this process, conducted hastily in times of economic crisis, with the sale of certain loss-making units, it is clear that the transfer of management to a private company, with more stringent obligations than those of state enterprises, has reduced commitment towards the preservation and dissemination of cultural heritage and, also for this reason, towards cultural tourism.



Fig. 3. *Convent of Our Lady of Arraiolos of Assumption*. Detail of the tile set, Arraiolos. Photograph by Alexandra Gago da Câmara.

Another example, always lead by private investors, is the restoration of the Convent of St. Paul of the Serra d'Ossa, in Redondo, which has a truly unusual tile set, with about 54,000 tiles applied throughout the various areas of the monastery. Its size is very similar to the small units of Évora and Arraiolos, offering 32 rooms. In addition to the truly impressive amount of tiles, the quality of the sets, attributed to the painters António de Oliveira

Bernardes, Gabriel del Barco, the PMP master and Valentim de Almeida (ARRUDA and COELHO 2004), are outstanding. With iconographic programs related to the monastic life in Serra d'Ossa, they are one of the lesser known tile treasures of Alentejo (Fig. 4, Fig. 4A).

In fact, the first proposal of Henrique Leote Foundation was the creation of a museum in partnership with the Museu Nacional do Azulejo (National Museum of Tiles), a project that was not made for lack of state support. Converted into a hotel unit, the convent maintains a remarkable cultural dimension, organizing exhibitions of contemporary artists and dance performances, as well as regular activities dedicated to the dissemination of *azulejo* heritage, usually in an earmarked manner.



Fig. 4. Convent of Serra d'Ossa. Details of the tile set, Redondo. Photograph by Alexandra Gago da Câmara.

The idea of a cultural heritage only available to guests is even advocated as an additional attraction on the web page of the convent of St. Paul: "These spaces will be available only in exceptional cases, giving our guests the opportunity to not only visit the museum and being able to take advantage of this unique experience."



Fig. 4A. Convent of Serra d'Ossa. Details of the tile set, Redondo. Photograph by Alexandra Gago da Câmara.

Although taken discreetly, this public access restriction appears in clear contradiction with the cultural heritage disclosure purposes in an enlarged scale and for the benefit of the whole region of Alentejo. In fact, it seems to be in the present management, both in Arraiolos and Serra d'Ossa, a sense of incompatibility between the comfort and the reservation the unit intends to offer its guests and a hypothetical overflow of visitors only motivated by the visit to the *azulejos*, a kind of back to the concerns of 1938, which is echoed in modern criticism of the mass tourism.

It is readily apparent that these small hotel units, unless they are inserted into a broader network, fail to generate, through the proceeds of the hotel operation, sufficient income to promote works of conservation and dissemination of cultural heritage. There is even a certain latent conflict between the idea of "museum" and the idea of "hotel", which in the case of Serra d'Ossa has led to a progressive change-over of the original lines of the project, preferring to be characterized today as a country house hotel.

In the case of tiles, the mentioned iconographic programs had as a main objective the establishment of a set of rules and precepts that guided, at the same time, the monastic life of these institutions. In view of this, they are an inseparable array of convent life and

memory of their early use.

The historical *azulejos* heritage of Alentejo, with emblematic buildings, both relevant at regional and national level, allows the structuring of a *azulejo* route that can enhance the enjoyment of domestic and foreign visitors, increasing their interest within the territory.

The Azulejo Route in Alentejo has, therefore, been promoting the dissemination and appropriation of cultural heritage, occupying a space left vacant by the changes occurred in many of the projects associated with "cultural tourism".

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PART III - ECONOMIC GROWTH THROUGH HISTORIC GARDEN TOURISM AND PROBLEMS TO BE FACED

Susana Silva and Paulo Carvalho

*The Portuguese (historic) gardens as strategic tourism resources in the
21st century. An opportunity to promote, to develop and to preserve*

Filipe Benjamim Santos

To preserve Fronteira heritage for the future

Nuno Oliveira and António Lamas

*Some historical gardens restored by Parques de Sintra – Monte da Lua,
S.A.*

THE PORTUGUESE (HISTORIC) GARDENS AS STRATEGIC TOURISM RESOURCES IN THE 21st CENTURY. AN OPPORTUNITY TO PROMOTE, TO DEVELOP AND TO PRESERVE

Susana Silva and Paulo Carvalho³¹

Introduction

The tourism activity is one of the biggest motors of the world economy. Its importance is most revealing when scales are both national and regional. This is the case in Portugal, considered one of the great destinations of the 21st century with more than 7 million tourists a year. Attractions such as beaches, sea, sun, nature, wine, gastronomy, history and culture have long been recognized by traditional markets and reinvented for emerging markets.

Long admired for their intrinsic beauty and tranquility, gardens have become increasingly popular tourist attractions and are widely visited. Note that in the list of the most visited places in the world, in each country, there are gardens. They are perhaps the most consensual places to visit, with the capacity to attract a very broad spectrum of visitors. Basically, there is no one who doesn't like and frequent gardens, from children to the elderly; as a result of the abundance of gardens and their diversity.

Portuguese historic gardens bring together a set of several particularities, oscillating between the utilitarian and ludic characteristics, which make them special, unique and attractive, both to the casual audience as well as enthusiasts and experts.

In Portugal there are about 1000 gardens and plant collections, most are privately owned and little known. Preliminary results of a survey of a group of gardens, part of an ongoing research project, revealed that in addition to a capacity to attract visitors by their rich diversity, originality and antiquity, they "offer" other

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complementary experiences, such as rural tourism, museums and crafts and profit from a favorable context of regional tourism in terms of other products and facilities.

It may be concluded that the Portuguese gardens fully fit national tourism goals that include nature and historical/cultural landscapes, and this can become an important and competitive segment (individual or composite) of national tourism with impact on the promotion, development and preservation of both the gardens and their regions.

The gardens' role in regional tourism and contemporary leisure

Gardens show the relationship between people and nature, transverse different civilizations and societies, have become cultural and historical documents of great importance transcending culture, time and place (Francis & Hester 1990; Andrade 2008). They are essential elements to the preservation and strengthening of cultural memory and collective identity of a society (Andrade 2008) and are therefore one of the richest expressions and the most delicate of the cultural and landscape heritage (Estadão 2006).

Furthermore, there are several perspectives and dimensions on which gardens can be seen and perceived so depending on who looks at it, who experience and lives it, in a determined culture and time since "different people will seek different experiences and gardens mean different things to different people" (Hellyer 1997 cit. in Connell 2004: 232), as well as its different functionalities and uses because "gardens can be enjoyed on many levels" (Goulty 1993 cit. in Connell 2004: 187), materializing the concept of multidimensional and multifunctional spaces.

Leisure and tourism are one of gardens' functions, appropriately included in the Florence Charter that clarifies a garden as a place of enjoyment suited to meditation or repose, but also one of the ways to contribute to its preservation and development, safeguarding the necessary precautions to its use. As Living Monuments, perishable to time and use, it was necessary and urgent to know, to preserve, to safeguard, to protect and to valorize this heritage (ICOMOS 1982).

Leisure, as one of the human necessities, occupies an increasingly important position in society and the individuals' quality of life that place many expectations about leisure time, leading to a search for new ways and places of decompression and welfare. The demand,

highly exigent, determines the existence of more diverse, specific, individual and unique recreational and tourist spaces. Gardens are one of those spaces. They are not original spaces but the dimension of its consumption is.

Gardens are tourist attractions in themselves and in their own right (Evans 2001) due to its intrinsic value (Gollwitzer 1971; Valcarcel 1973). There are several examples of gardens that are authentic major touristic attractions as Central Park (USA), Tivoli (Denmark), Giverny and Versailles (France), Keukenhof (Netherlands), Carlton Gardens (Australia), Gardens of Schönbrunn (Austria), Gardens of Suzhou (China), Alhambra and Generalife (Spain) or Kew Gardens (UK) (Fig. 1), with millions of visitors.

Although most of Portuguese gardens are private places, which developed in the context of the *quinta de recreio*, and the grandiosity of the great British, French or Italian gardens has not had the same expression in Portugal; we can identify some examples which are great touristic attractions such as the gardens in Madeira, Serralves, Monserrate, Pena, Fronteira or the Botanical gardens. There are some cultural traits that, alone or combined, make the Portuguese gardens so different and attractive: the diversity of trees and flower shrubs and its play of fragrances, the deep views, the tiles, the big water tanks, the monumental or simple fountains but also the traditional *latadas* and *embrechados*, the banks and walls (Carita and Cardoso 1987; Caldeira Cabral 1993; Carapinha 1995; Castel-Branco 2010) (Fig. 2). According to Chambel (2014) in Portuguese gardens there is an organized disorganization, gardens are free, spontaneous and have soul.



Figs. 1 and 2. Kew gardens (UK) and Fronteira Palace garden (Portugal). Photographs by Susana Silva.

Visiting gardens has been considered a form of cultural tourism in postmodern society with an important role in time and leisure needs of the contemporary tourist (Connell 2004), that has assumed important proportions and experiences a strong growth, being regarded as a phenomenon by several authors (Connell and Meyer 2004; Müller 2011; Benfield 2013) and leading Benfield (2013) to believe that garden tourism could become one of the largest retail sectors of the tourist market since, only in one year (2000), it was estimated that over 150 million people visited the world's public gardens and adding the number of people who visit private gardens, garden visitors worldwide would probably approach 300 million.

For example, visiting gardens mobilizes in the USA more than 40 million tourists/visitors (Benfield 2013), exceeds 16 million in Britain (Evans 2001) and 25 million in France (Blandigneres and Racine 2002). In Portugal, there is occasional information about some gardens and the available data from INE (2013), in the restrictive category 'Zoos, botanical gardens and aquariums', reveals total visitor numbers at around 3.3 million.

As major tourist attractions, gardens can be a sustainable form of tourism development that influences the attractiveness of other local/regional products and has positive impact on the local and regional economy. Therefore, gardens have been identified by many countries and regions as strategic tourist resources and as essential elements of regional identity.



Source: NGS, NGW, MCC, BUGA, AEPJP & APGI web sites (2014, 2015)

Fig. 3. Some good examples of garden policies and initiatives

Some strategies have been developed in order to preserve, valorize and optimize not only gardens but also their environments through

the tourist activity (Fig. 3). For example, in Ontario (Canada) was developed the Ontario Garden Tourism Strategy; the UK has implemented the National Lottery and the European Union's Objective One policies – that have provided funds to finance the major botanical gardens and investments in economically depressed regions, such as the Eden Project and the Alnwick Garden, the annual events such as the National Gardening Week and the many flower festivals that take place from a national to a local level and also the publication of a garden guide (Yellow book); or Ireland that implemented “The Great Gardens of Ireland Restoration Programme” in the 90's (already in its 3rd edition).

France developed the *Politique en faveur des parcs et jardins* with the *Rendez-vous aux jardins* annual event and the *Jardin Remarquable* label; in Germany the realization of the Federal Garden Shows (the *Bundesgartenschau*) transformed the German cities into large tourist attractions because in addition to the exhibitions on gardening and landscape architecture it also rehabilitates degraded areas; in Spain there is the *Asociación Española de Parques y Jardines Públicos* and its paper on thematic research and dissemination, in support of initiatives, as well as supporting creative green spaces or recuperation work with awards. In Italy there is recognition of garden owners and gardeners good work through the annual attribution of the *Grandi Giardini Italiani* award (Susana 2014).

In Portugal there are some initiatives, especially festivals, which confer more and more recognition to gardens and their environments such as the Madeira Flower Festival, the Ponte de Lima Garden Festival or the Lousada Camellia Festival. The first two attract thousands of visitors and have a real impact on the regions image and economy (Susana and Carvalho 2013).

The Portuguese (historic) gardens as strategic tourism resources in the 21st century – the intrinsic and the contextual value

Portugal has gardens with intrinsic potential and many of them possess an interesting regional context and facilities that increase their attractiveness.

A survey was recently done in order to understand Portuguese historic gardens, their touristic structure, organization and environment. The survey included about hundred garden owners/managers (response rate of 68%) and it was divided in four

main sections: characteristics of the garden and its organization, characteristics of the garden owner/manager, information on the garden visit and touristic activity and the owner's/manager's perception of leisure and tourism in Portuguese historic gardens.

Regarding the general characteristics of gardens, it should be noted that the survey base was diverse, taking into account the type, style and gardens eras.

An analysis of the results of the first section's main questions reveals that all these gardens are inserted into a complementary environment. More specifically they are part of permanent elements such as historical houses, palaces or museums, as well as restaurants, commercial and cultural facilities, yet that doesn't mean that the gardens do not have or do not develop their own individual capacity to attract. Most of them (86%) are associated with a complementary or main business/activity. Catering and commerce were the most developed activities in the gardens, the rental of the space for events (weddings, thematic parties, cultural events, congresses...), is the third key (Fig.4) activity referred by the respondents.

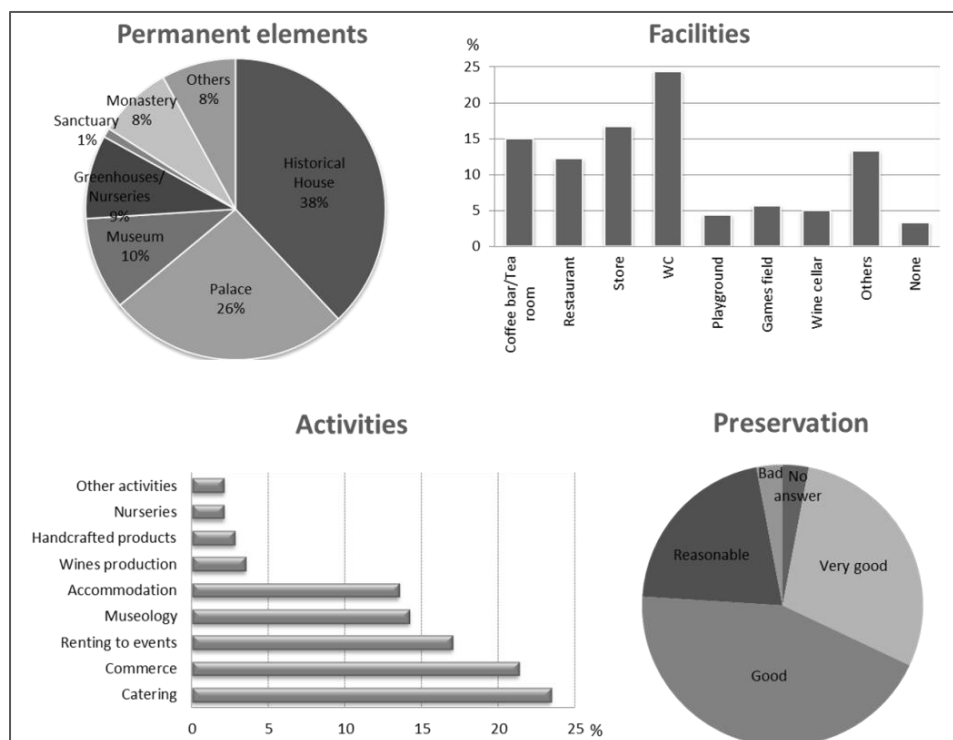


Fig. 4. The permanent elements, facilities, activities and preservation of the gardens. Source: Survey questionnaire (2014).

Another positive aspect is the good and very good state of preservation and accessibility of the gardens, and more than half

protected in some way by being classified, especially as Public Interest Property or even as World Heritage.

Regarding the general conditions of the tourist activity developed in these gardens it can be concluded that it is a highly favorable context. Almost all of the gardens are open all year and every day, there are a great percentage whose entrance is free and the visitors have the possibility to enjoy guided tours in about 80% of the gardens (Fig. 5).

Taking into account the data provided by the respondents Portugal is the main market in demand (more than 50% of garden visitors), followed by Spain and France referred to by 14% (Fig. 6). Spain, France and England appear as the second and third market of visitor's origin.

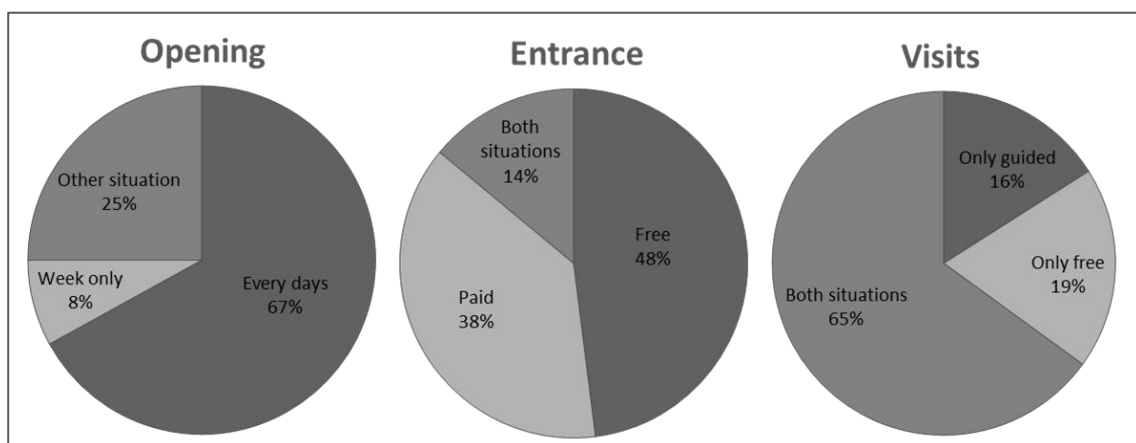


Fig. 5. General conditions of gardens openings, entrance conditions and visit type. Source: Survey questionnaire (2014).

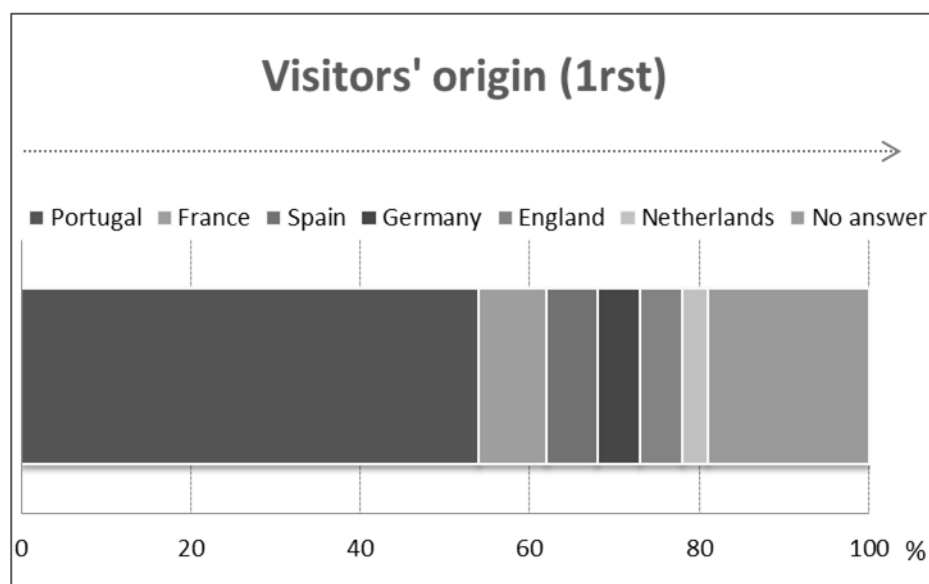


Fig. 6. Garden visitors' origin - first demand market. Source: Survey questionnaire (2014).

These markets are precisely where the garden visiting culture is much more rooted and developed. Portugal can profit from the interest of foreign visitors to boast the number of garden visitors with its mild climate all year round.

Gardens visits extend throughout the year, however spring and summer seasons are the most attractive to visitors, especially in August (Fig. 7). The winter months were also identified as the most frequented for some gardens (around 3%), especially for Northern gardens, because of the great popularity of camellias, and for Madeira island gardens, whose visitors at Christmas, New Years and Carnival seasons have an impact on the number of garden visits, as well the fact that Raimundo Quintal (2009) determined that in Madeira gardens there are over 500 species that bloom in December.

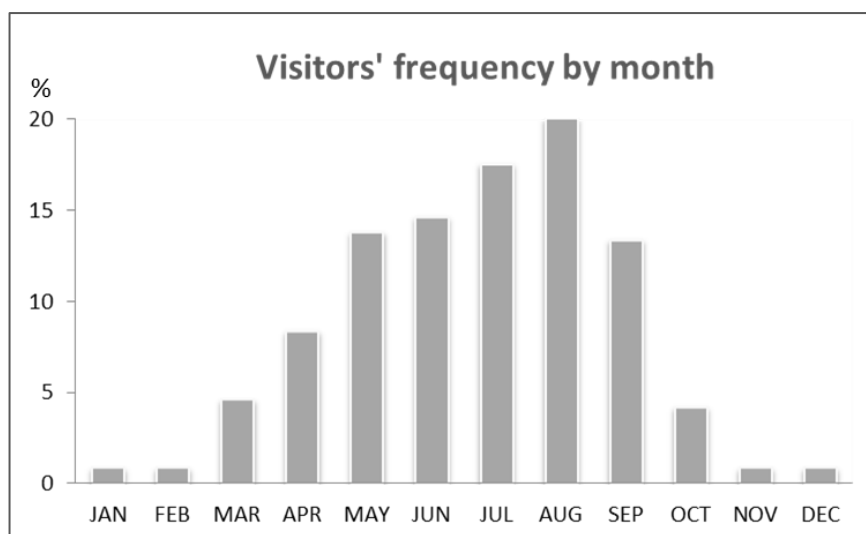


Fig. 7. Visitors' frequency by month. Source: Survey questionnaire (2014).

More than 50% of respondents said that visitors have increased attributing as decisive factors more and better information about the gardens (30%), the heritage and infrastructure recovery (19%) and the increase and improvement of the activities available to the public (12%).

According to the owner's opinion, visitors with general interest, with specific interest and those who seek a pleasant time out are the main public of these gardens and the house/palace/museum or other associated element is mentioned by 27% of respondents as the main reason for their visit. However, this is not, for many, the main or even the only reason for the visit. The fame and importance of the

garden were highlighted by about 18% as the main reason and for 24% as the secondary reason. The contact with nature and outdoors (14%) completes the three main reasons for visits. The different species and the architecture and design acquires more importance while secondary and tertiary choices, respectively (with 18%).

Most of the gardens of this study integrate some route or itinerary, especially at a regional level (Porto City of Camellias, Wine Routes or Topiary Route are some examples) (Fig. 8), and also a set of national and international garden tours identified during a research realized between late 2011 to 2014. Around 20 tourist operators and 30 garden tours were identified to Portugal (Silva and Carvalho 2014).

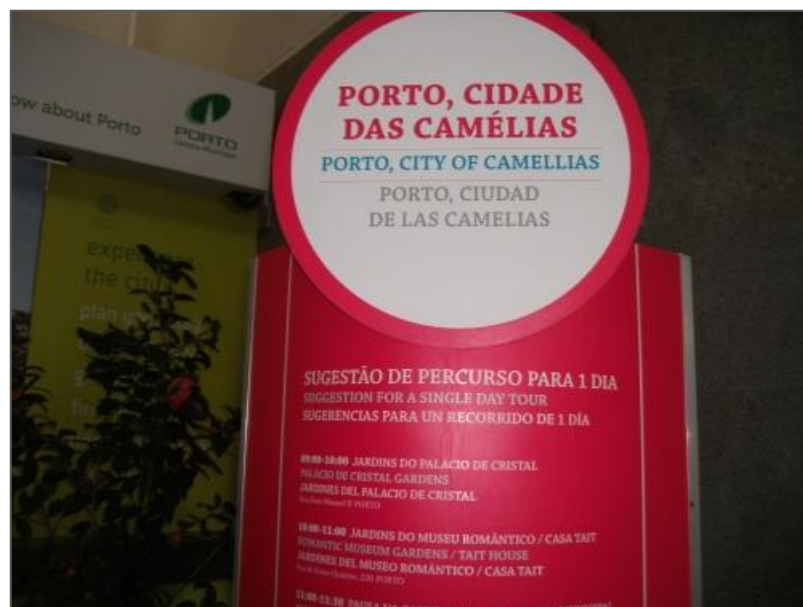


Fig. 8. Example of a garden itinerary - Porto City of Camellias. Photograph by Susana Silva.

About the regional context of these gardens data analysis shows that it is, in a general way, a favorable context regarding the presence and proximity of facilities and other tourist attractions. Almost all of them are located near hotels and restaurants, shops and other gardens, as well as other attractions such as museums, religious places, palaces, cities, historical centers, beaches, mountains, with which relations were described by the garden managers as strong and very strong (44%). A good percentage even stated that the garden's presence is very important (48%) to the regional attractiveness (Fig. 9).

To conclude this point the next set of statements summarizes the context of these gardens but also how the owners and managers see

and position their gardens (Tab. 1). Concerning its opinion, the recreational and tourist aspect is well developed in the gardens but, taking into account the percentages of responses in levels 1 and 2, there is a room for development in some of them.

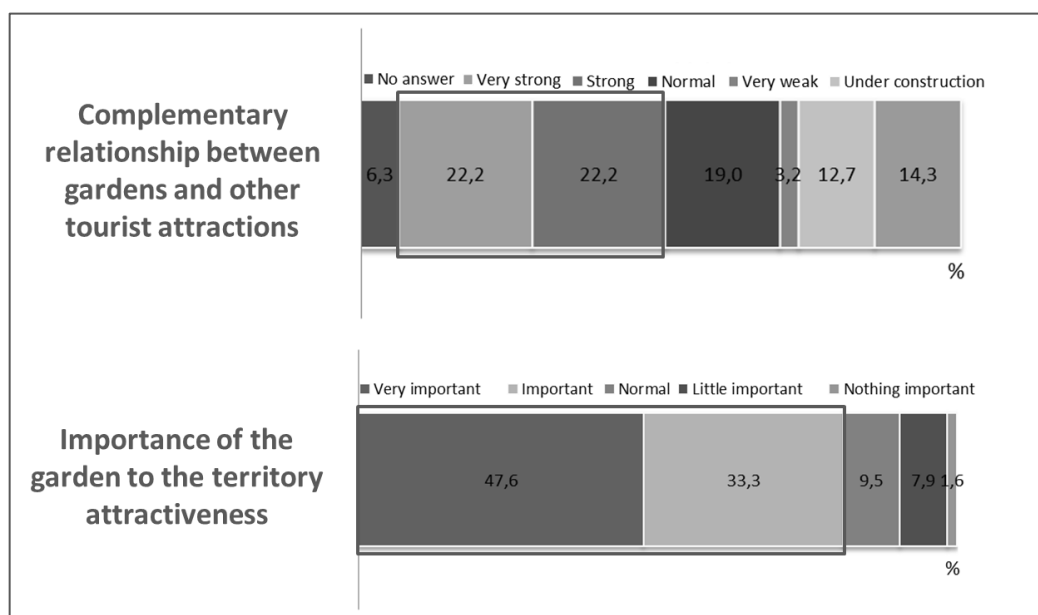


Fig. 9. Relationship between gardens and other attractions and the importance of the garden to the regional attractiveness. Source: Survey questionnaire (2014).

Tab.1: Level of agreement or disagreement concerning some statements about the gardens

Agreement/Disagreement level	NA	% 1	% 2	% 3	% 4	% 5
Statements						
The recreational/tourist aspect is well developed	3.2	11.1	17.5	17.5	31.7	19.0
It is the main attraction and an obligatory place to visit in the region	3.2	17.5	17.5	22.2	17.5	22.2
It is just a complement of the main element/activity	6.3	20.6	15.9	17.5	27.0	12.7
Plays an important role in the recreational needs of the locals	4.8	12.7	17.5	22.2	25.4	17.5
The species diversity is the main attraction	4.8	17.5	14.3	23.8	28.6	11.1
The foreign public gives more value to the garden than national	4.8	11.1	6.3	22.2	20.6	34.9

Source: Survey questionnaire (2014). Legend: 1 – Strongly disagree; 2 – Disagree; 3 – Neither agree or disagree; 4 – Agree, 5 – Strongly agree; NA – No answer.

These gardens are important to their regions as well as to the local population in terms of satisfaction of their recreational needs, not being just a complement of the main element or activity, having their own attractiveness, especially due to the species diversity which is more appreciated by foreign visitors.

The opportunity to promote, to develop and to preserve Portuguese (historic) gardens - final notes

Gardens are becoming increasingly important as spaces for recreational and tourism consumption, important not only to the attractiveness of regions but also for the regional populations. And it is precisely the owners or managers of these gardens that testify and attest their importance.

Portugal has diverse gardens with specific characteristics and intrinsic and extrinsic potentialities, to know and explore. The research on which this discussion is based may be a very important step in the perception and understanding of this recreational and tourist segment and may become an essential tool to the development, qualification and promulgation of this activity and, more important, a big step to halt the process of degradation and disappearance of Portuguese gardens and contribute to their promotion, development and preservation, in a sustained and sustainable manner.

Based on this study it can be concluded that in addition to a great attractive capacity due to the gardens diversity, originality and antiquity, these spaces "offer" other complementary experiences, namely rural tourism, museology, handcraft, wine tasting, and enjoy a favorable context of regional tourism in terms of other products and facilities of which they are an intrinsic part.

Garden visits can play an important role not only as a way to complement the tourist experience in a certain destination, as can assume the main role in the touristic product and be the first motivation for travelling.

The garden tourism product in Portugal is not a utopia but a reality with a wide margin for improvement, if well organized and promoted, and can be an important and competitive national tourism segment (individual or composite) with impact on the promotion, development and preservation of both the gardens and the regions, and their history and identity.

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Electronic addresses

MCC – French Ministry of Culture and Communication:
www.culturecommunication.gouv.fr/

APGI – Associazione Parchi e Giardini d'Italia:
<http://www.apgi.it/>

AEPJP – Asociación Española de Parques y Jardines Públicos:
<http://www.aepjp.es/>

BUGA – Buga 2015 Havelregion: <http://www.buga-2015-havelregion.de/>

INE – Statistical National Institute: <http://www.ine.pt/>

NGS – National Gardens Scheme: <http://www.ngs.org.uk/>

NGW – National Gardening Week:
<http://www.nationalgardeningweek.org.uk/>

TO PRESERVE FRONTEIRA HERITAGE FOR THE FUTURE

Filipe Benjamim Santos³²

I would like firstly to thank the invitation that I was headed by Professor Ana Duarte Rodrigues, with whom I have had the pleasure of collaborating in recent years witnessing a contagious joy, energetic passion and mastery laying to the cultural events promoted at the Palácio Fronteira. I also know the second coordinator of this International Colloquium, entitled "Gardens and tourism - far and beyond economical profit", from the early years of high school, almost 50 years ago, Professor Landscape Architect Aurora Carapinha. We are working in the same area, heritage; we share friends, interests and ideas, so it was with great pleasure that I accepted this invitation.

The theme that I was proposed for this conference was "Preserving the heritage of Fronteira for the future." I will now try to identify my perspective, where from I find myself watching this heritage and consequently speaking to you about this theme.



Fig. 1. View from the garden towards the Palace of Fronteira.

³² Secretary-General of the Fundação das Casas de Fronteira e Alorna. fronteiralorna@mail.telepac.pt

1: I have been, since the past quarter of a century, the Secretary General of the Foundation of the Casas de Fronteira e Alorna. The Foundation is a non-profit, with “public interest” and private law person, established by individuals, and that owns the architectural complex commonly known as “Jardins e Palácio dos Marquesses de Fronteira”, a landmark with the recognition of being an official “National Monument” and inserted in a Special Protected Area.

My vision is therefore carved by the fact of day to day living in a National Monument that is at the same time private property, situated at the foot of the of Monsanto hill, within the forest park with the same name.

2: My studies and my interests go to Sociology so the perspective is necessarily the one of the interactions between stake holders, whether individual or institutional ones, trying to understand, with some rationality, its dynamics, using an organic paradigm. The choice of this perspective, it must be clarified from the beginning, is personal and it only compromises myself.

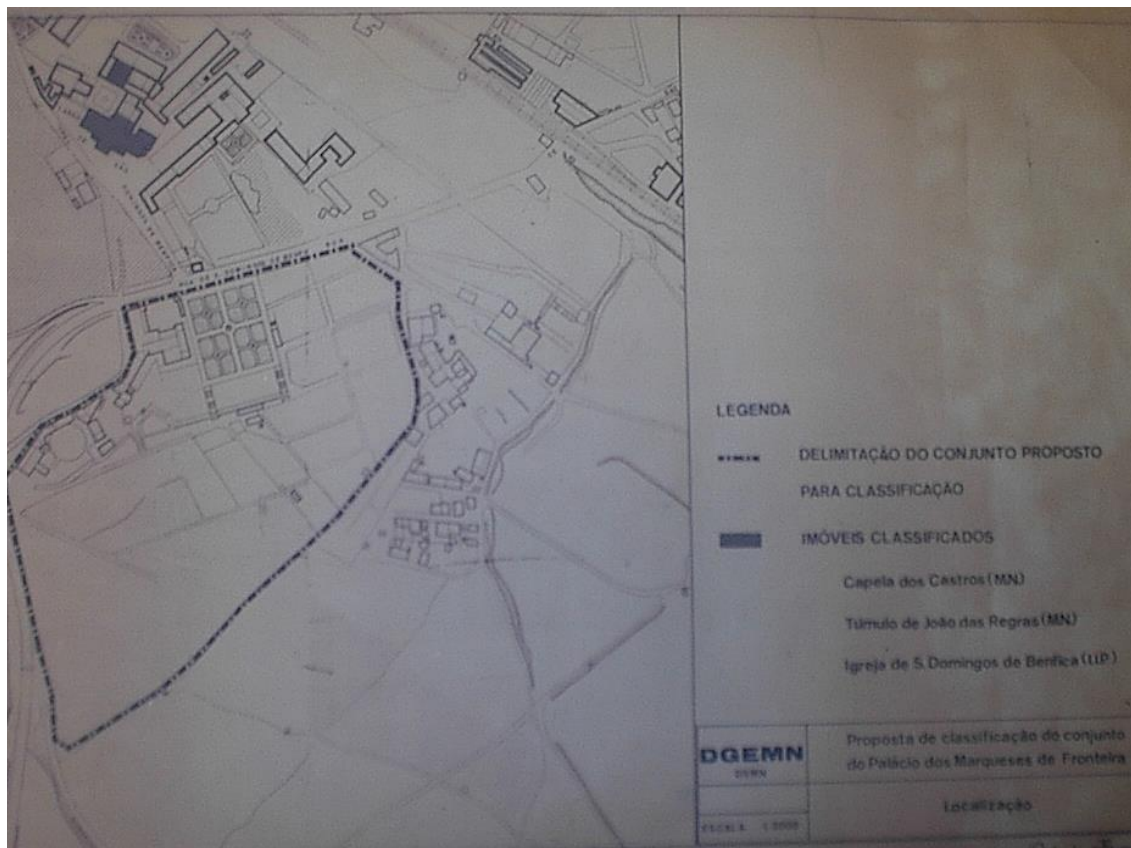


Fig. 2. Plan of the quinta of the Mascarenhas family.

Let me now characterize the object of our view.

1- The Object - This is an architectural complex built during the seventeenth century by the Marquis of Fronteira on the hillside of Monsanto, comprising the Palace and serviceable buildings, Gardens, Vegetable Garden and Forest, with approximately 5.5 hectares, having the statute of “National monument” since 1982. It is a heritage that has always been held by the family who built it around 1670.

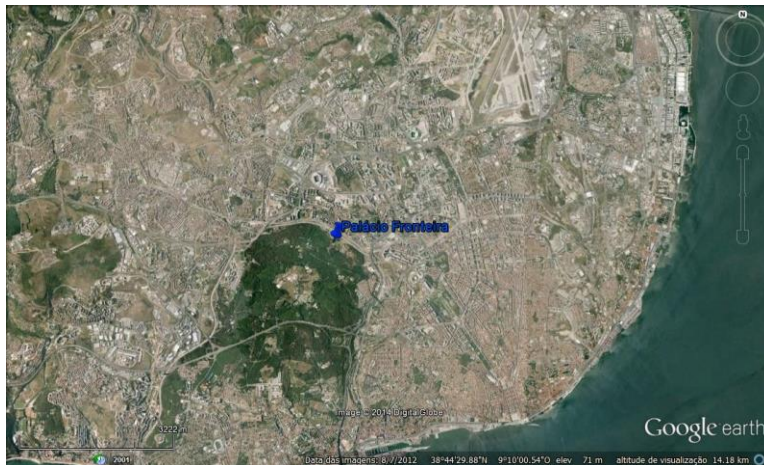


Fig. 3. The Location of the Palace of Fronteira in Lisbon's area.

2 - The Location – On the 17th century we were at two hours of mule journey from the Lisbon centre, in a countryside setting. Today what separate us from the city are the railway lines and the Benfica's motorway”.



Fig. 4. Closer view.

3- The Functions - After the 1775 earthquake the family moved to Benfica. A new wing was built and pre-existing compartments were decorated up with stucco and paintings in order to give the building the aptitude to lodge, as a refined main residence, an aristocratic family. The hunting lodge, or summer residence, turned into, at this moment, the main residence. In the twentieth century it also became the headquarters of a foundation.



Figs. 5 and 6. Rooms of the Fronteira Palace.

4- The Occupation - From a temporary and periodic occupation - in the XVII century - to permanent in the 18th century. This occupation that, in the beginning had an exclusively a private character, changed with the institution of the Foundation and the consequent

daily opening to tourists and participants on cultural and educational activities. The annual number of beneficiaries increased from tens or hundreds to tens of thousands.

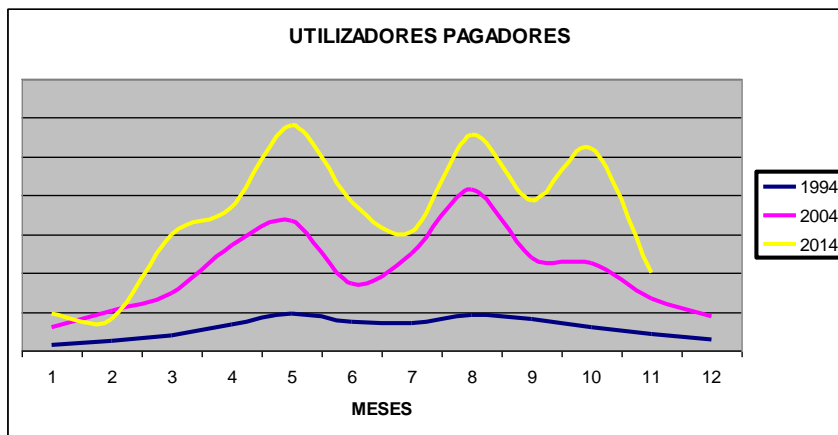
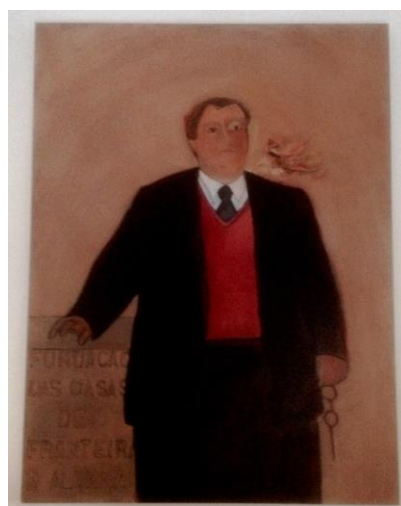


Fig. 7. Paying visitors.

5- The Ownership - Dr. Fernando Mascarenhas, before instituting the “Fundação das Casas de Fronteira e Alorna”, was the rightful owner and could dispose of. So far old news! But the owner considered himself only as the momentary holder of a family heritage, which he inherited from the past and felt obliged to convey.



Figs. 8 and 9. D. João de Mascarenhas, the 1st Marquis of Fronteira and D. Fernando de Mascarenhas, the 12th Marquis of Fronteira.

This thought is of paramount importance because it reveals a relationship with his house that goes far beyond the mere possession, the relationship owner- property. On the limit, it is not the house that is owned from the landlord, is this one who is owned by the house. It is the house that identifies the personage who lives in it. With some latitude, it is what goes on with the Belem Palace in Lisbon or the White House in Washington.

The owners were, until recently, "private persons". In 1989 the owner became a legal person, which in a few months acquired the status of "Public Utility", maintaining the family, by statutory law, among others, the right of living on the house.

6 - The constraint - For centuries the object was a recreational farm where the owners had the opportunity to do, undo and redo what they understood, depending only on the will, without having the duty to render accounts or request permission to third parties. Today, having the statute (rights and duties) of being a National Monument, it does not happen anymore.

7- The concepts of property and heritage - The Latin word *proprietate*, means quality that befits something ... character ... quality inherent in bodies. The possession of which rightfully belongs to someone; thing possessed; real estate, buildings, farms, houses.

The right to enjoy and dispose of an asset, without any limitations except those established by the laws. It implies a direct and immediate power over things.

Property has even been understood as a paradigm of the subjective right, juridical power by excellence, concrete and in general composed of a unitary set of faculties whose exercise and defence are at the discretion of the holder.

Some classical authors characterized the domain emphasizing the following attributes:

Jus utendi - the right to use the thing;

Jus fruendi - the right to receive rents and incomes if it is profitable the thing on which versa the field;

Jus abutendi - the right to dispose of the thing - keep it, endow it, abandon it or even destroy it;

Jus vicandi - The faculty to claim ownership of the thing along with its possession, whenever it has been unfairly taken from its rightful owner.

As you can see there are several references to the rights and, if you will, to power, but no obligations or responsibilities, or, if you will, to duty.

Let us now consider the meaning of heritage – in Portuguese “Património” - from *patrimoniu* in Latin.

Paternal inheritance, family assets, any sort of assets, material or moral, belonging to someone or some institution or organization. Assets are indispensable to ordain an ecclesiastic.

The concept of "family assets" brings us to the dimension of the membership group, to identity and even to the affection values, knowing that the assets can be moral as opposed to material.

The reference to the concept of inheritance brings us to the concept of time. And, important, I think, to a time minimally long. Inheritance is the asset, the right, or transmitted responsibility by succession or by testamentary disposition.

And now we speak very clearly, beyond the rights, of the duty.

All this, as I see it, to draw attention to the point that property and heritage were and are different realities.

Jus abutendi, as we saw, gave the right of neglect and destruction of property. On these days it is not certainly legitimate, and not always legal, even if we destroy something that we own.

It is so much so that the constitutions, the legal fundamental texts of states, establish the right to private property but do not prevent the subordination to the general interest of the country.

Already in 1931 the Charter of Athens already analysed different national laws “to protect monuments of historic, artistic or scientific interests and unanimously recognised a certain right of the community facing private property”.

“It was noted that the differences existing between the legislative measures were due to the difficulty of reconciling public law with the rights of individuals”. Therefore it was advised to suit this tendency to local circumstances and to the trend of public opinion in order to find the lowest possible opposition, taking into account the sacrifices that the owners of property may be called to do in submission to the public interest.

8- From the significance - Since the 60s of last century it became clear that a monument can be a modest work but that over time acquired a cultural significance. The question is not so much its physical dimension, but its symbolic aspect.

In 1964, the Venice Charter defines historical monument as "not only the single architectural work but also the urban or rural setting in which is found the evidence of a particular civilization, a significant development or a historic event. This applies not only to great works of art but also to more modest works of the past which have acquired cultural significance with the passing of time." Historical monument can be an immense creation but also modest works that over time acquired cultural importance.

Of course, in this case, there is a symbolic dimension, from the non-tangible domain. The work can be physically modest, as stated above, but when assigned an extra value shared by a community it assumes another importance.

It means that, in this case, the added worth comes, not of its own material characteristics, but the significance assigned to it by the community.

Why do I award such an importance to this fact? Because, in my opinion, as important as the dimension, the building quality, the purity of his style or any other physical characteristic is the symbolic and even emotional value of the Monument.

When we play Pictionary and want to represent Paris we draw the Eiffel Tower, the same for the Statue of Liberty in New York, or the leaning tower for Piza. The recognition is relevant. It is even economically important, as there are thousands of people paying to travel and enjoy, for a moment, these places. They are distinctive elements of a city.

They also comply with another essential function, to be aggregating members of a population. They mark historic achievements that give identity to a group of citizens. And, I say, this is the aspect that it is essential to its safeguard because it is in this attribute that remains the will to preserve the heritage in good condition.

In short: from a rural environment - physical and social - to a urban one, from a temporary and periodic occupation to permanent and intensive, a space with a single function becomes multifunctional; there was an increase on the number of social roles and specially of players that are required, from a private fruition we come to, pardon the expression, a semi-public one, the owner is no longer an individual and is, now, a foundation with the statute of "public utility" who no longer has unlimited freedom, but that moves within moral, ethical, legal, scientific constraints, etc.



Fig. 9. The garden of the Palace of Fronteira.

I want now to offer two reflexions.

1st - A Mayor wanted to build a neighbourhood together - some houses in contact with - a National Monument, disregarding the legislation that imposed a minimum distance of 50 meters.

The State, that has itself heritage protection agencies, did not prevent its construction.

The neighbourhood was built despite the protests.

Is it the law that imposed a protective 50 meters that was wrong and, as such, was not to be fulfilled?

Was someone sanctioned or is it just the heritage that still has today to "bear the burden"?

2nd - A National Monument has a Special Protection Zone (SPZ) duly published in the official journal. On that area construction works can't be made without the official assent of the state institute that has the function of defending the heritage. Is it possible to imagine that a fast track with 6 lanes go through that SPZ without causing damage to the monument? What is the opinion of the said institute? Did it Exist? Of course the highway was built. What is

wrong: The existence of a special protection zone, or the highway? The consideration, made early, that in a determined space nothing shall be built without special permission, or the later decision to build?

The National Monument was not actually devastated, but conditions were created for an increase in the degradation rate.

Are these cases unique? I wish.

What underlies all this?

A thought in which the importance of heritage is undervalued facing everything else. Who decided and who allowed this to happen accepts and encourages a future with disregard for the past.

Are there laws to prevent these cases? There are! Whether national or European!

But it seems clear that other higher values rise.

Others will say that it is not a problem of values but of interests! My opinion is that this is a false issue because a society or a community without interests is as dead as one without values.

I consider that values and interests should have hierarchies. Do they diverge? Can they even be antagonistic? Dialog mechanisms must be created and respected. After the rules are set, they must not be subverted.

Well, but this is what characterizes a state of law, you could say! It is!

I'm not interested in qualifying the behaviour of the promoters - either public or private - that takes initiatives which indicate, to the most elementary common sense, that they violate interests and values of a community. I'm not interested to qualify attitudes, or their omission, from whom has the duty to safeguard these interests and values, and does not his job. Portugal has established rules. What is needed is to put an end to the lack of common sense, to the culture of non-compliance and disregard for the rules. Willingness and competence are required for those who are in the position to enforce the legislation. I think this is an issue that matters as much as the State and the civil society.

Let us focus on the Palácio Fronteira, a house that has been inhabited for the past 350 years by the same family. It is intended that it will continue to be. One of the established goals in the legal text of the Fundação das Casas de Fronteira e Alorna is to maintain the Palácio Fronteira as the residence of Mascarenhas.

As we have seen, in 1989 the Fundação das Casas de Fronteira e Alorna was established and its main purposes are to:

Take care of its material heritage;

Cultivate its cultural heritage;

Promote cultural research, artistic creation and cultural training.

The material heritage of the Foundation, relevant on this case, is composed by the gardens, vegetable gardens, orchard, woods and Palace. How has it been looked after? What has been done in these 25 years? Work! Conservation works, restoration, refurbishment works, reconstruction, and thousands more! Stucco, tiles, murals, facades, disassemble and reassemble, ceilings, roofs, carpentry, blacksmithing, masonry, electricity, plumbing, drainage, retaining walls, statues and everything else that I cannot remember anymore. Whenever possible the old building techniques were used. When impossible and always taking into account the principle of reversibility, the chosen technology was the one that causes less impact.

As you can imagine stepping in one object such as the Palácio Fronteira is neither easy nor cheap.

I must mention the spirit and promptness show by the Direcção Geral dos Edifícios e Monumentos Nacionais when help was needed. Its collaboration was fully professionalized and friendly. The Foundation was also supported by IPPAR, the Ministry of Environment and the European Union.

Getting this help was a complex process. Achieve it was due, eventually, more to merely circumstantial aspects than to structural ones. But in a country like ours it is relatively frequent to write straight on tortuous lines. The aptitude, if there was one, was materialized by the force of reason, the tenacity, and, as it is said now, by opening windows of opportunity.

How was the obligation to cultivate the cultural heritage implemented?

The house was opened to scholars, and it was promoted to be academically researched. Today it is probably the most studied house in Portugal. Several doctoral and master thesis were made about it, not to mention the countless specialized, some more than others, magazine and newspapers articles.

The connection between the material heritage and family was enriched. Considering that this house was lived and frequented by some poets, memoir writers, politicians, artists, soldiers, the

Foundation has produced activities such as seminars, cycles, roundtables, meetings, courses, concerts, and exhibitions that sometimes, had, as a starting point, an ephemeris or a character that belonged to the House.

A project was made with the Instituto Camões that allowed the stay of Brazilian "intellectuals", creators, and artists in Portugal.

An educational service was created. It conceived, rose funding (both European and national, from the State and the private sector), organized and made the management of two environmental and civic education projects that provided an entertaining but educational activity over three thousand young people a year.

All this activity, that may be called animation, aims to keep the Palace alive, with its own character, fulfilling the function of paying a service to the community.

I insist, staying alive and perfectly attached to the present social organization in a updated form - I mean well-matched with the current times - without losing, on the other hand, the character already held, keeping his strong identity, that induces a desire to be known, and that made it receive both national and international recognition.

Let us go back to the main question: How to preserve the heritage (Fronteira) for the future?

The first answer is to have a very clear definition of what is intended - what are the goals - to accomplish with our heritage. After setting the goals, policies must be established to achieve the target. Comply with the rules, and enforce it, or change them if they are proven inadequate.

How do we manage it on a daily basis?

1. Review often the literature - that is to find out who has made a similar path, to seek information about the quality and quantity of unexpected facts found. Were they a planning error or were they even unpredictable (contact with colleagues and peers)?

2. Planning - have a survey of paths already trodden, know the direction we want to follow, calculate proper speeds and rhythms to different stages of the path, accumulate the necessary resources -

budgets, skills, goodwill, tools, etc. - check incompatibilities (schedules, shapes, egos, styles, beliefs, favouritisms, etc.).

3. Setting a team - After the exclusion mechanisms, the criteria for inclusion must be hierarchized: professional and social competence, creativity, flexibility, availability, accessibility, communion of interests and values, and so on.

4. Then, analyzing the processes that were considered possible, elect the way to do it. There are simple methods, from the two-dimensional (cost / benefit analysis) to the ones with 4 inputs (such as SWOT, strengths, weaknesses, opportunities and threats) to, eventually, the extremely sophisticated.

5. Implementation - Selection of methods, techniques, processes, systems, tasks, procedures ... at the limit, gestures. Definition of stages, times, key points and "sine qua non" conditions. Creation of variables that unfold into indicators and these into indices.

6. Creating, in advance, control mechanisms that , if possible and in real time, warn of any divergence from the pre-established and that, at the end, allow to make an objective analysis of the in/success of the decisions.

Our critical question is: how to maintain the essence of heritage, meaning, our soul, our identity that is understood by others, putting forward the necessary improvements in what is accessory. The change is needed because the heritage has to be permanently updated, that is synchronized with the current times and so "getting" prepared for the future.

The virtue, admitting that we have some, is to have been able to maintain an old bylaw with prerogatives - but also with many responsibilities - gathering these prerogatives in a harmonic way with a prestigious public use which is suitable to our time.

SOME HISTORICAL GARDENS RESTORED BY PARQUES DE SINTRA - MONTE DA LUA, S.A.

Nuno Oliveira and António R.G.Lamas³³

Introduction

This text summarises a presentation made at the University of Évora, in December 2014, of some projects of restoration of gardens managed by Parques de Sintra, Monte da Lua S.A. in the last seven years. For each case, the major lines of intervention are preceded by a short historical description of the property.

In 1995, the Cultural Landscape of Sintra, comprising nearly 946 hectares, was the first landscape to be listed in Europe by UNESCO as a World Heritage Site. It forms part of the Sintra-Cascais Natural Park.

Located on a granite mountain range less than an hour from Lisbon, its unique microclimate has, since the times of the Muslim occupation, made it a favourite summer resort of kings and aristocrats, who built palaces and planted gardens and forests of unique value.

Following the classification of the Cultural Landscape of Sintra as a World Heritage Site, a public company - Parques de Sintra - Monte da Lua S.A. (PSML) - was created in 2000, in order to bring together the institutions responsible for the protection and promotion of this landscape and the Portuguese Government entrusted PSML with the management of its main properties in the area. Shareholders of this company are the Portuguese State (represented by the Treasury and Finance), the Institute for the Conservation of Nature and Forestry, the Portuguese Tourist Board and the municipality of Sintra.

³³ Nuno Oliveira, Technical Director for Natural Heritage; António Lamas, CEO and of Parques de Sintra, Monte da Lua S.A.

PSML manages approximately 45% of the World Heritage site, including the Parks of Pena and Monserrate, two of the most important botanical parks in Portugal, and notable monuments such as the Palaces of Pena and Monserrate, the Moorish Castle, the Convent of the Capuchos and the Chalet and Garden of the Countess of Edla. Since September 2012 it has also been responsible for the National Palaces of Sintra and Queluz, and for the Portuguese School of Equestrian Art, based in Queluz.

These monuments, parks and gardens are one of the most outstanding cultural ensembles in Europe. In 2014 they attracted more than 1,93 million Paying visitors, 90% of which are foreigners.



Fig. 1. Palace and Park of Pena. Credits: PSML/Emigus.

The revenues collected from these visitors, and a few subsidies from European and national programmes, are the sole source of income of PSML, and support all the restorations and maintenance of the properties managed by the company since it does not receive contributions from the State budget. This requires a permanent attention to the attraction of visitors, namely carrying out of works at the public view, a dynamic website, and the production of high quality information materials and the exploration of innovative and new technologies to support more interesting visits.

The results of these policies are measured by a steady increase in the number of visitors (13% in 2014) but also by the many awards that PSML has received in the last years, in particular the European Union Award for Cultural Heritage/Europa Nostra, for the Restoration of the Gardens and Chalet of the Countess of Edla (2013), the European Garden Award for the Best Development of a Historical Park or Garden attributed to the Park of Monserrate (2013), the World Travel Award as Leading Conservation Company (2013 and 2014), and the Camellia Garden of Excellence awarded to the Park of Pena by the International Camellia Society (2014).

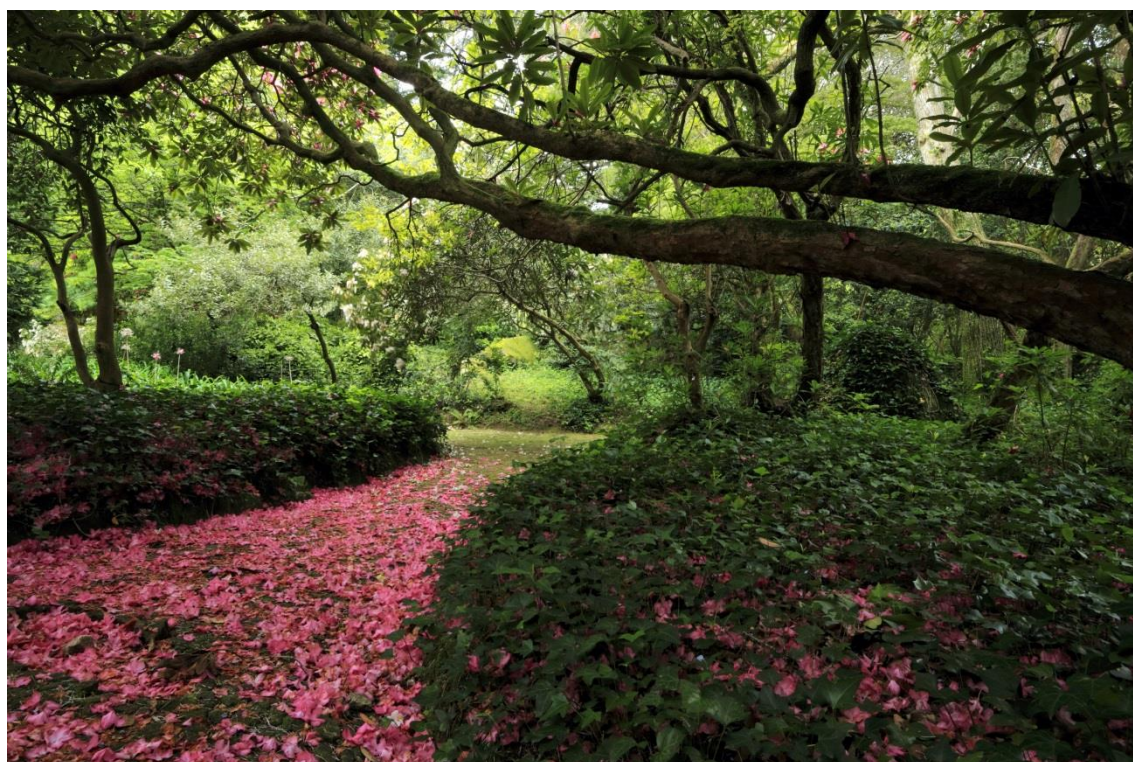


Fig. 2. Camellia Garden in the Park of Pena. Credits: PSML/Emigus.

PSML, aware of its statutes and responsibilities, undertakes its activities in an ethical fashion, demonstrating full social and environmental awareness and, under the terms of Social Responsibility:

- Fosters an inclusive working environment with the recruitment of staff experiencing mobility restrictions;
- Develops projects to improve accessibility to persons experiencing mobility restrictions;
- Cooperates with Associations for Educating and Rehabilitating Maladapted Citizens on the maintenance of the gardens of Monserrate and Pena³⁴;
- Through a protocol ("Heritage Fosters Inclusion") with the General Directorate of Prison Services, which has served as an example since followed by other institutions, regularly employs prisoners nearing the end of their sentences under the regime "Open to the Outside";
- Controls the environmental impact of its activities by encouraging recycling, reutilization, reduction in energy consumption and the use of renewable energies;
- Makes available sustainable mobility options (pedestrian footpaths, electric hop-on hop-off vehicles);
- Implements processes that contribute towards reducing the carbon footprint of the company and some stakeholders;
- Preserves and restores local biodiversity and raises visitor awareness to the problem;
- Restores and reintroduces traditional practices of forestry management.

Park and Palace of Monserrate

Located 4km from the historic centre of Sintra, the Park of Monserrate includes exuberant gardens and a Palace that is a unique example of the eclecticism of the nineteenth century, where the exotic botanical decorative motifs of the interior extend harmoniously outside. The front lawn of the Palace offers the opportunity for a well-deserved rest, before continuing with the discovery of one of Portugal's richest botanical gardens. At the end of the eighteenth century, the Park of Monserrate was rented to

³⁴ CERCICA Cascais and CECD-the Mira Sintra Centre for the Education of Disabled Citizens.

Gerard DeVisme, a rich English merchant who built a house in the neo-gothic style. In 1794, DeVisme sublet Monserrate to William Beckford, but by 1809, when Lord Byron visited and described it in the poem “Childe Harold’s Pilgrimage”, the house, being abandoned, was already in ruins. This made of Monserrate an obligatory visit for foreign travellers, especially British, and it was described in numerous travel accounts and engravings.

One famous visitor was Francis Cook, another very rich English industrialist (later honoured with the title of Viscount of Monserrate), who purchased the property and, transformed what remained of the DeVisme house into the present Palace, in a style that combines Gothic and Indian influences with Moorish motifs. Together with the Palace of Pena (built almost 30 years before), it is one of the most important examples of Romantic architecture in Portugal.



Fig. 3. Park and Palace of Monserrate. Credits: PSML/Emigus.

The surrounding gardens received species imported from all over the world organized in geographical areas reflecting the origins of the plants and forming, together with autochthonous species (strawberry trees, now very rare hollies and imposing cork oaks) landscapes along paths between ruins, recesses, lakes and waterfalls. One of the more important of such areas is the garden of Mexico, recently restored.



Fig. 4. Ornamental lake of Monserrate. Photograph by Gerald Luckhurst.

The Portuguese government acquired the estate and the Palace in 1949. Their management was entrusted in 2000 to PSML. Following the extensive rehabilitation of the roof and façades, and the implementation of new infrastructure networks, the Palace reopened in the summer of 2010.



Fig. 5. Mexican Garden. Credits: PSML.

The restoration of the interiors continued in full view of the visitors. In the gardens the restoration process started in 2008, and included the Mexican Garden, the Rose Garden, the Tree Fern Valley, the Nursery, the ornamental lakes and all the paths.

Park and Palace of Pena

Established on top of a mountain it is the result of the creative genius of Ferdinand II of Saxe-Coburg and Gotha, king consort and husband of Queen Maria II, the Park and Palace of Pena are Portugal's greatest example of nineteenth-century Romanticism and the most important element in the Cultural Landscape of Sintra - World Heritage Site.

The construction of the Palace began in 1839 around the ruins of an old Hieronymite monastery erected in the sixteenth century by King Manuel I and acquired by Ferdinand II. It incorporates Manueline and Moorish architectural influences of a surprising "*One Thousand and One Nights*" effect. Around the Palace, using species from all over the world, the king planted the Park of Pena (85ha), which is the most important arboretum in Portugal.



Fig. 6. Park and Palace of Pena. Credits: PSML/Emigus.

After visiting Pena, the composer Richard Strauss wrote: "Today is the happiest day of my life. It's the most beautiful thing I've seen. This is the true Garden of Klingsor – and there, up on high, is the Castle of the Holy Grail." The location and the sixteenth-century convent acquired by Ferdinand II held a great fascination for the king, a result of his Germanic education and the romantic

imagination of the period, which were captivated by the hill and the aesthetic enhancement of the ruins.

The initial project was to restore the building to serve as a summer residence for the royal family, but his enthusiasm led the king to build an adjacent Palace.

In the park, the search for exoticism in the impetuosity of nature, led the king to design winding paths that lead the visitor to discover places of note or outstanding viewpoints: the Cruz Alta, the Alto de Santo António, the Alto de Santa Catarina, the Hermit's Cave, the Passarinhos Fountain, the Queen's Fernery and the Valley of the Lakes. Along these paths, with a collector's zeal, he planted forest species native to Europe and from many distant regions, in particular North America, Asia and New Zealand: beeches, sequoias, thujas, tree-ferns, pohutukawas, magnolias, rhododendrons and camellias. The arboretum frames pavilions and small buildings, creating a scene of great natural beauty and cultural relevance.



Fig. 7. Gardens of the Countess of Edla. Credits: PSML.

The restoration projects for the gardens and the Park of Pena started in 2009, with the Restoration of the Garden of the Countess of Edla and the Ornamental Farm, both supported by the EEA Grants Fund. In the following years, several areas of the park were restored, such

as the Camellia Garden, the Tree Fern Valley and the Valley of the Lakes. The great majority of the paths were restored. A huge, but not so visible task has been accomplished with the restoration of the traditional hydraulic system that supplies the lakes, the gardens and the Park. The nurseries of the Park were also restored.

The Moorish Castle

The Moorish Castle is a military fortification that bears witness to the Islamic presence in the region, and was probably constructed between the eighth and ninth centuries and later expanded after the Reconquista. Overlooking the town of Sintra, it served as a watchtower, guaranteeing the protection of Lisbon and its surroundings.

It was acquired by Ferdinand II and restored as a medieval ruin, also in keeping with the romantic taste of the period.

The Castle has an irregular plan and is composed of a double belt of walls. The internal wall presents a bailey, battlements and a reinforcement provided by five fortified towers. Inside, the cistern, fed by rainwater and the Royal Tower are some of the most interesting features.



Fig. 8. Moorish Castle. Credits: PSML/Emigus.

From the top of the walls, it is possible to admire a wide landscape, with the town de Sintra in the foreground and extending as far as the Atlantic Ocean, allowing views of the coastline to Praia das

Maçãs and Ericeira and also Mafra and the hills of Sintra covered in green and dotted with beautiful homesteads, romantic chalets and interesting palaces.

In the Moorish Castle, a project designated as "Conquering the Castle" begun in 2009 aiming at the global recovery and the restoration of the monument, in addition to the construction of new visitor's reception facilities. This project included the reconstitution of the romantic environment created by D. Ferdinand II. This environment was achieved through the plantation of species that were in fashion in the 19th century.

National Palace of Queluz

Royal residence of two generations of monarchs, only fifteen minutes away from Lisbon, the National Palace of Queluz constitutes, today, a major heritage site in Portuguese architecture and landscaping from Baroque, through Rococo, to Neoclassicism.

The sobriety of the exterior facades of the palace contrasts with the elaborate inward façades which are prolonged by "*parterres de broderie*" of boxwood surrounded by sixteen hectares of gardens. These develop along main axes animated by water fountains, and punctuated by statues inspired by classical mythology, mainly lead ones by John Cheere. The interiors comprise large state rooms, such as the Throne Room, the Music Room and the Hall of the Ambassadors, the royal apartments and the chapel whose gilded carving in the rococo style was to become an important reference in the Lisbon region.

The National Palace of Queluz was designed as a summer palace between 1747 and 1789, on the initiative of the second son of King João V, Dom Pedro de Bragança. With Dom Pedro's marriage to his niece, who acceded to the throne in 1777 as Queen Maria I, Dom Pedro took the title of King Pedro III, and the Palace of Queluz became a royal residence. This grand palace, with its French and Italian influenced interiors and gardens became the setting for sophisticated summer festivities eagerly attended by the Court.

After King Pedro III's death in 1786, followed by that of Crown Prince José two years later and the poor mental health of the Queen, the second son, later Dom João VI, was proclaimed Prince Regent in 1792. When Napoleonic troops invaded Portugal, the capital was transferred to Rio de Janeiro in 1807.

When Dom João VI returned to Portugal in 1821, he moved back to the Palace of Queluz, leaving his eldest son Dom Pedro as regent in Rio de Janeiro. In 1822, Dom Pedro declared Brazil's independence and was proclaimed its emperor, with the title Dom Pedro I. With the death of Dom João VI in 1825, Dom Pedro was also declared King of Portugal (as Dom Pedro IV), but he abdicated from the throne in favour of his eldest daughter, Maria da Glória. Dom Pedro's youngest brother, Dom Miguel, supported by his mother, accused him of treason for declaring Brazil's independence from Portugal and proclaimed himself King of Portugal. Dom Pedro IV then abdicated from the Brazilian empire, in favour of his youngest son (Emperor Dom Pedro II of Brazil) and returned to Portugal to fight for his daughter's rights to the throne. The civil war that followed came to an end in 1834 with the accession of Maria II to the throne and Dom Miguel's exile in Germany. Dom Pedro IV died four days later, on 24 September, at the Palace of Queluz, in the same room (the Don Quixote Room) and the same bed in which he had been born 36 years earlier.



Fig. 9. Gardens of Queluz. Credits: PSML/Emigus.

In 2012 PSML received for management the Palace and gardens of Queluz and initiated a plan of restorations. The main causes of the

poor state of the gardens were the floods of 1954, 1967 and 1983, since the property is located at the confluence of two important water lines. The flood of 1983 was responsible for the destruction of the Botanical Garden of Queluz, and a project for the reconstitution of this garden is under way, together with several others for the recovery of the Jardim de Malta, the *Bosquets*, the Labirinth and the Hortas dos Príncipes.



Figs. 10 -12. Palace of Queluz - Botanical Garden Area and Jardim de Malta Area. Credits: PSML.



PART IV - GARDENS AND TOURISM: ECONOMIC SUSTAINABILITY

Jean-Paul Brigand
Economic factors of garden tourism

Ignacio Rodríguez Somovilla
Gardens from Spain: an all-encompassing vision of the garden

ECONOMIC FACTORS OF GARDEN TOURISM

Jean-Paul Brigand³⁵



Fig. 1. Lugar do Olhar Feliz. Photograph by Jean-Paul Brigand.

Definitions

1. A Portuguese garden

A Portuguese garden is not a public park, a hotel park or a green space. It is a walled, terraced garden equipped with permanent pathways, preferably with one or two garden buildings, *azulejos*... with a pond or circulating water feature, an irrigation system, mainly planted with fruit trees, fragrant plants, culinary, and Mediterranean plants.

³⁵ jp@brigand.net

Lugar do Olhar Feliz
7555-211 Cercal do Alentejo
(351) 918 967 152



Fig. 2. Irrigation tank at the Lugar do Olhar Feliz. Photograph by Jean-Paul Brigand.

2. A Remarkable garden

A garden in which the plan, the plants and the maintenance are outstanding or significant, public or private, protected or not by a law concerning monuments and sites of national importance.

3. Gardens open to visitors

Criteria for a garden open to visitors: an example the National Garden Scheme (UK).

Gardens do not need to be large or elaborate to be enjoyable and interesting for visitors.

Is your garden interesting, attractive, well maintained, has it got 'character'? Can you offer refreshments or have unusual plants for sale? Do you enjoy talking about your garden?

Many NGS gardens are small domestic gardens that have been made special by hard work, skill and the love of gardening.

Generally accepted criteria³⁶

- 1) Didactic: encourages the acquisition of knowledge

³⁶ See the *Déclaration universelle sur la diversité culturelle* (2002) Unesco
<http://unesdoc.unesco.org/images/0012/001271/127162f.pdf>

- 2) Interest: agronomic, botanical, historical, architectural, aesthetic or reflecting the personality of the creator
- 3) Easily remembered
- 4) Accessibility, easily available information, opening days
- 5) Clean, well maintained, with seating and safe pathways

4 – “Historical” gardens: “Historical” is of secondary importance for tourists

The Florence Charter (1981) defined the historic garden as "An architectural and horticultural composition that from the point of view of history or art, is in the public interest". Thus, "The restoration work must respect the evolution of the garden".

Historical? Plants and irrigation techniques have changed dramatically. For example, the Al Andalus gardens are reconstructions that date from less than 100 years ago.

Modern gardens are designed and seen by people who take photographs, they are very attractive to tourists as they are easily identifiable = visualized.

Historical gardens (without buildings) have little interest for tourists compared to designer gardens

Jardin de Jacques Majorelle (1930 à 1950) paying visitors /year	0.8 ha.	600 000
Jardin de Claude Monet (1885-1925): paying visitors /year	1.1ha.	530 000
Versailles « jeux d'eau » show paying visitors /year		1 200 000
Historical gardens: Jardines de La Granja paying visi./year	125 ha.	240 000
Jardim Botânico de Lisboa visitors 1.5€ / year	4 ha.	75 000

The remarkable gardens that visitors prefer are gardens that they can photograph.

5 - Economic factors of garden tourism: The ideas

A garden is always an expense for the owner, never a source of profit. For example, Versailles' Park has no profit with 15 000 000 € turnover, 815 ha. and 5 600 000 paying visitors /year.

Garden visits are in demand by northern European tourists, of all ages, and from all social classes. Portugal has a climate and water resources to enable garden visits all year round.

If Portugal wants garden tourism it must demonstrate a sustainable political commitment to help all garden owners. Without this commitment it will lose its gardens, as in Italy. The cost is low. France is the best example of a successful garden tourism policy.

Adding value to gardens:

- Promote the idea of gardens in Portugal
- Public support for garden owners to cover costs
- Protect and promote opening to the public
- A Portuguese strategy for garden tourism: low cost to the community
- The example of France, a touristic and economic success in just 10 years



Fig. 3. Fountain at the Lugar do Olhar Feliz. Photograph by Jean-Paul Brigand.

A – Build garden value

A Portuguese garden = financial fixed assets of between 450 000 to 700 000 €/ha (not including land purchase)

Average Investment cost in % for a garden in Portugal

Plants 10%

Irrigation gravity or surface 10%

Buildings 5%

Terracing, walls, path, fences 70%

What is a garden in Portugal worth?

In the UK a big garden can increase a house value by between 45 - 60 %

house with a small garden 500.000 €

same house with a 1ha garden 750.000 €

In Portugal a large garden lowers the value of a property.

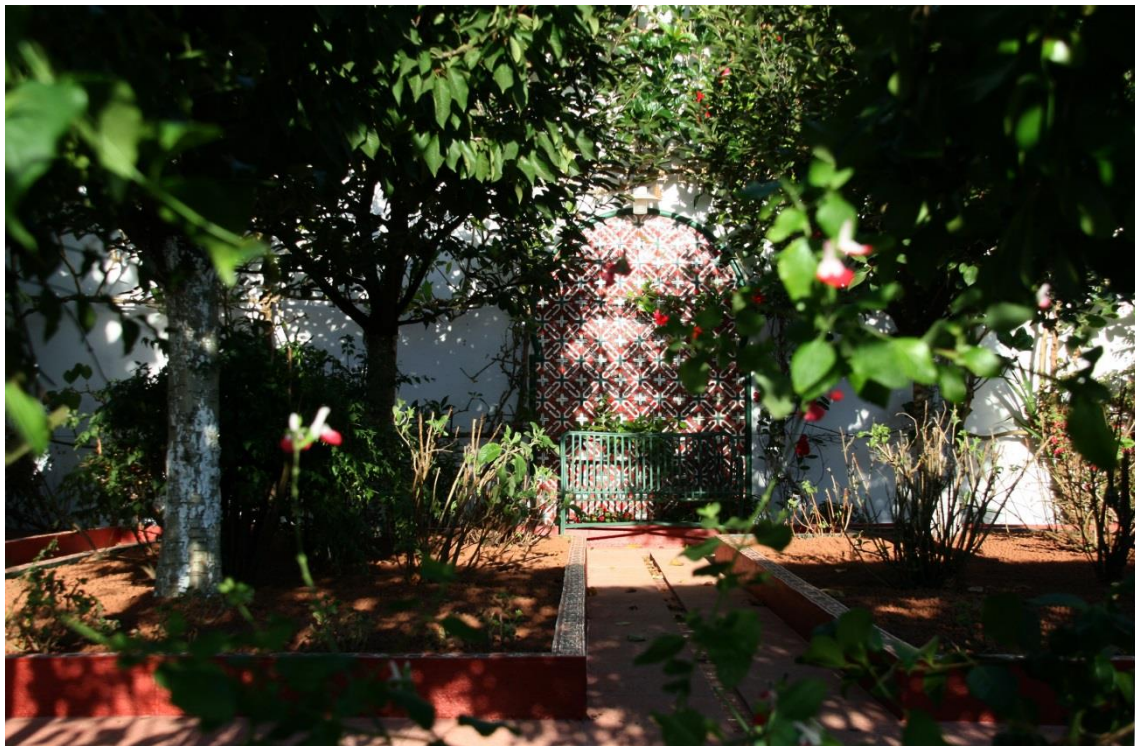


Fig. 4. Lugar do Olhar Feliz. Photograph by Jean-Paul Brigand.

How to add value to a garden in Portugal?

- 1) A public label of quality. Ex: « Jardins ouverts de Belgique » a.s.b.l (private label) France : « Jardin remarquable » (public label)

- 2) Communication : need for specialized press, encourage professional garden journalism, owners associations
- 3) Events: Garden Open Days, literary awards, awards and prizes: garden of the year etc. Create awards for landscapers and designers. Train gardeners, architects, owners and teachers and personnel for green areas in local communities (elected officials consider the gardening profession to be for young people who do poorly at school)
- 4) Develop a planning template for garden management , include study grants for gardeners
- 5) Identify all the parks and gardens with botanical interest, create a botanical inventory available on the Internet

B - Garden profitability

Average operating cost in % for a garden in Portugal: Water, pumps 21% (costs are superior in a garden irrigated using gravity); Plants 10%; Labor 62%; Other 7%. A garden in Portugal represents a minimum cost of maintenance of between 23000 to 37000€/ha/year. The average garden visit costs for visitors in Portugal is 5 € as opposed to Belgium which is at 20 €.

It requires 8000 visitors at 5€ per person... over 5 months to cover the average operating costs of a 1 ha garden.

Total tax exemption is not sufficient financial support.

C - Opening to the public

Maintenance costs arising from opening to the public:

a) Information equipment, reception and multilingual tour, audio-guide, labeling, signage, books, garden plan with plant names, video surveillance

b) Parking, toilettes, garbage cans, path borders, cleaning staff

The cost of opening to the public is more or less 8 € per visitor if the visits are at least 10 people.

Help for gardens that are open to the public:

a) Information: example a centralized Spanish site www.spain.info (6 languages, 162 gardens & parks), with maps, road signs, public parking for buses, etc.

b) Tax exemptions: Deductibility of costs of maintaining the garden from taxable income (French model), zero VAT on income from visitors, no land taxation or tax on sale. UK with its garden tax exemptions through trusts and charities.

c) Overall economics

Help for gardens open to the public with no direct associated costs are: legal protection of remarkable gardens, protection of the surrounding environment from unsightly construction, legally limiting the insurance liabilities of owners, introducing the history of gardens and plants in the school programs in order to increase visits.

The costs of a policy for remarkable gardens open to the public

A reasonable objective over the next ten years would be 200 labeled gardens representing 1 million visitors/year, 300 000 of which are part of an annual event.

Cost for the community	7 035 000	100%
Tax exemption	1 785 000	25%
IRS loss	1 500 000	
IVA loss	230 000	
Land taxes	20 000	
Social contributions	35 000	
Work subsidies	3 000 000	43%
National garden council	1 250 000	18%
Communication & aid to associations	1 000 000	14%
Communication	700 000	
Aid to associations	300 000	

Returns on a policy for remarkable gardens

Economic returns are generally estimated at 28 times the investment (economic impact of 190 million) 0.4 % of GNP³⁷.

³⁷ Cette estimation est fondée sur les données de l'étude *L'Apport de la culture à l'économie française* (2014) Paris Ministère de l'économie. Ce texte donne des ordres de grandeurs des investissements « culturels » et montre notamment les très fortes retombées économiques des premières phases

Garden tourism corresponds with current national tourism strategy (promoting nature, fresh air). There is an increasing demand to visit gardens from French, English and other international tourists in Portugal, representing a tourism resource which prolongs the duration of short stays and extends the tourist season. There would be a strong impact on the gardening marketplace, garden centers etc. (in Portugal 50% of the average in France or UK).

Work together:

It is better not to entrust the garden policy to landscape professionals, it must remain in the hands of garden owners and the government. Sponsorship is likely to be marginal in Portugal. It would be good to lobby for a European label «Remarkable gardens of Europe" and to consider joint promotion of Iberian-Moorish climate gardens: Gardens of Spain, Morocco and Portugal.

D – Excellent example: France

1930 Law for protection of natural monuments and sites of artistic, historic, scientific legendary, picturesque, or general interest

1990 Start of protection policy: 40 000 protected monuments, 900 gardens

1992 Festival International des Jardins (June-Oct. Chaumont sur Loire)

2000 - 1600 protected gardens (and surrounding areas)

2003 Garden promotion policy by Jean-Jacques Aillagon :

Regulatory protection of parks and gardens:

National Garden Council, Label « Jardin remarquable »,

Open Garden Days « Rendez-vous aux jardins »,

Training, communication and tax exemption and subsidies,

Restoration of 60 parks and gardens annually.

Encourages the creation of new gardens.

“Rendez-vous aux Jardins” / 3 days the 1st weekend in June

d'investissement. Il est probable que l'économie portugaise tirera un maximum de retombées d'une politique volontariste de jardins ouverts au public pendant les 10 premières années de sa mise en place : <http://www.economie.gouv.fr/etude-sur-apport-culture-a-l-economie-francaise>

2004:	960 gardens open for visits	7 000 visitors
2007:	1 905 gardens open for visits	1.700 000 visitors
2014:	2 300 gardens open for visits	1.800 000 visitors

Other examples :

2004 USA National Garden Month

2009 USA National Public Gardens Day

2010 UK RHS National Garden Week: 1 week mid-April
gardening for adults & children (4000 gardens)

“Label Jardin Remarquable” (June 2003) awarded for 5 years,
renewable and revisable.

6 criteria: the composition,
integration in the site
the quality of the surroundings
the presence of outstanding elements,
botanical interest (historical for old gardens only)
the quality of maintenance

The advantages are logistic elements issued by the Ministry of Culture, such as road signs, protection of local development plans, tax exemption and subsidies.

Owners’ obligations are regular maintenance, being open to the public at least 50 days a year, participation in national events, offering information available to the public, displaying the plaque with the Remarkable Garden logo.

2005: 200 Remarkable gardens and 1398 historical gardens

2014: 382 Remarkable gardens 7 000 000 visiteurs

Private owners represent 64 % of “Jardins Remarquable”. « Jardins Remarquables” welcome 10% of tourists outside of Paris.

The economics of a “Jardin Remarquable”

No “Jardin Remarquable” balances its accounts without additional activities (shows, shops, events, etc.). 17 % of “Jardin Remarquable” have complementary activities which means that 83% are not profitable. The number of visits is quite uneven between different

regions: Eyrygnac (90 000 visitors/year) spends 33% of turnover on advertising. More than 50% of visitors at the most visited gardens are foreign. The most frequently visited gardens have more than 200 000 paying visitors per year. 200 000 visitors is the breakeven point (Terra Botanica with 170 000 loses money).

If there are more than 4000 visitors per year over 50 days, it becomes environmentally destructive.



Fig. 5. "Conversadeira" (seat) at the Lugar do Olhar Feliz. Photograph by Jean-Paul Brigand.

Conclusion

"How to permanently protect an ephemeral art?

How to access a public space designed as intimate?

The opening of the gardens to the public, whose owner remains in control, is a delicate operation that can ruin their interest, because it requires sacrifice, they should never betray the atmosphere of the garden."

La patrimonialisation des parcs et jardins remarquables: de conflits en consensus?

Olivier Rialland³⁸ (3)

³⁸ Olivier Rialland *La patrimonialisation des parcs et jardins remarquables: de conflits en consensus ?* (2000) in *Noroi* Volume 185 n° 185 pp. 151-166
http://www.persee.fr/web/revues/home/prescript/article/noroi_0029-182x_2000_num_185_1_7007

We cannot make a successful garden tourism policy without the massive support of motivated owners both private and public.

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GARDENS FROM SPAIN: AND ALL-ENCOMPASSING VISION OF THE GARDEN

Ignacio Rodríguez Somovilla³⁹

All throughout history, music, literature, cinema, visual art and art in all its manifestations have spoken of the garden, with their own particular viewpoints and languages. There is a place for everything in the garden because the story of humanity is the story of the constant efforts to rediscover paradise – a lost garden - and because all these paths converge in one place: the garden as cultural creation and as a reflection of our spirit.

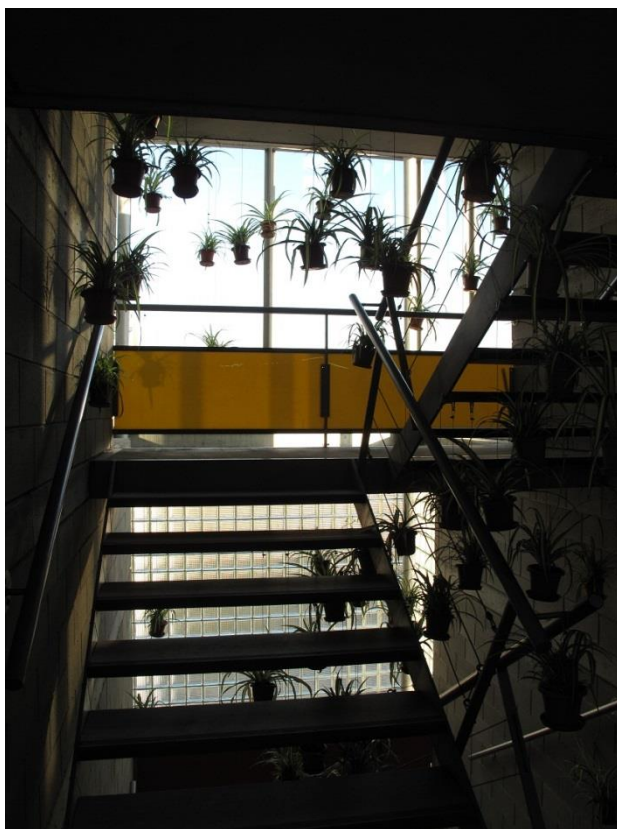


Fig. 1. Jerónimo Hagermann "Malas madres" 2010. Art work, Paradise Lost, Barcelona, june 2010.

³⁹ ignacio@gardensfromspain.com; www.gardensfromspain.com;
www.facebook.com/labibliotecadeljardin



Fig. 2. Cecilia Martín "Degradado" 2010. Art work, Paradise Lost, Barcelona, June 2010.
Photographer: Ignacio Somovilla

It is unlikely that canonical and well-known examples from the history of the garden such as Villa Lante, Vaux le Vicomte, Stourhead or Central Park in New York – to name but a few – provoke any kind of uncertainty on being classified as gardens. However, when we come face to face with works such as Walter de Maria's "Lightning Fields", a masterpiece of American land art, or with these images from the participating works in the exhibition celebrated in Barcelona in 2010, "Paradise Lost" now provokes greater controversy or disagreement about whether or not they are gardens.

This introduction aims to make a simple statement about our idea of the garden, about what we understand to be the garden, as our work tries to expand upon and review the traditional concept of the garden. We like great historical-artistic gardening but we also like "paragardening", popular gardening, and the gardens of artists and those which speak of politics, of power, of beauty, of confrontation, of ideas, history, philosophy and vindication...

From the history of art, sociology, cultural management and cultural tourism we have created **Gardens FROM Spain**, a consulting body with a transversal, innovative and imaginative approach to the garden. The aim of the paper within the framework of the book is to share, based on our numerous and varied experiences, the different ways in which to reclaim, dynamise, disseminate, and make profitable a garden, be it historical or contemporary, public or private, going beyond the traditional limits of cultural tourism to resources in which the context of our point of view continue to be

atypical and less obvious.

To this end we base ourselves on four key pillars:

1) Routes and Itineraries through gardens in Spain, Portugal and the rest of the world. Cultural journeys which combine visits to the main gardens, including those private gardens which are not open to the public and other unconventional green spaces.

More than twelve years ago we began working for the Anglo-Saxon market, designing, organising and managing routes to gardens in diverse regions of Spain (Andalusia, Asturias, Galicia...) for different specialist tour operators. During these years we discovered new routes for the English-speaking public far away from the traditional circuit of European garden tourism. Since that moment we have become the first port of call for these routes for other groups, associations and travel agencies that wish to discover the gardening heritage not just of the Iberian coast but of other European and Latin American countries.

We currently design and provide routes through public and private gardens for groups such as "Friends of Barcelona Botanical Gardens", FUNDEM (Fundación Enrique Montoliu) in Valencia, Cosmopolitan Tours in Madrid and UP-Art, also in Barcelona. In recent years we have travelled to different geographical areas of Spain, and have also visited Portugal, England, France, and India...guided by specialists in the history of the art of the garden and the botanic.

At the same time, and via diverse programs and with different groups, we have organised travelled routes around the gardens of Barcelona, showing both historical gardens and unconventional green spaces. Routes which encompass contemporary gardening, vegetation, covered edifices, popular gardening, and transitory artistic interventions in different urban spaces, etc.

These are some of the proposed routes in the city of Barcelona:

- New city, new gardens: Poble Nou and contemporary architecture.
- Gothic cloisters, patios and gardens.
- Montjuic: the magic mountain.
- Reconstructing Cerdà: passages and enclosed gardens.
- Bourgeoisie summer time: Horta and its gardens.

We have also incorporated new technologies, integrating sound on walks as participants listen to a recorded radio program via an app which they download onto their smartphones to accompany them on a journey around different gardens in Horta, a traditional neighbourhood, away from the centre of the Catalan capital.

2) Dissemination of the heritage of the garden, through collaborations in different media channels, radio, paper and online press articles (publication of the first online guide to gardens in Spain in both English and Spanish www.labibliotecadeljardin.com), conferences, workshops and courses.

Our gaze goes beyond the restrictions of the garden wall – as we said previously – and as such, dissemination is for us a fundamental issue. We are especially interested in the relationships established with other forms of art. Thus we have explored how gardens served the Bloomsbury Group, comprised of English intellectuals and artists, to create paradises where they could survive the tumultuous change from the 19th to the 20th century. Or the caricature that French cineaste Jacques Tati made of modern gardens as seen in his acclaimed film “Mon Oncle”. Here we offer an analysis of the film, about the gardens inspired by the artistic avant-garde of the beginnings of the 20th century, paying special attention to the importance of the International Exposition of Modern Industrial and Decorative Arts in 1925 in Paris, finishing off with other films which establish the garden as “moral states”.





Fig. 3 and 4. Bllomsbury Square, London and Ham Spray, England, respectively. Illustrations by Jorge Bayo.

Alongside these publications, we also disseminate information traditionally, highlighting hidden places or more well-known tourist destinations, such as Serralves and the gardens of the Portuguese Duero or the gardens of Asturias. They include interviews with landscapists such as Ulf Nordfjell, Tom Stuart-Smith, and Silvia Burés or with the owners of historical Spanish gardens such as Ignacio Medina, Duke of Segorbe. The complete catalogue of publications can be found at <https://ignaciosomovilla.wordpress.com/>



Fig. 5. "El Summum", Winter 2011. Article on Asturian private gardens open to the public. Photograph by Sergi Martí.

Radio is another important facet in the diffusion of our work. Via different radio programs such as Extra-radio (COM Radio) or La Vida en verde (The Green Life) for the National Radio of Spain, Radio Exterior, we develop the intensive task of spreading the word about the garden; garden visits, exhibitions about gardens, news, updates, social vindication, etc.

Of all our projects of dissemination, probably the most ambitious due to its scale is the first online guide to Spanish gardens called labibliotecadeljardin.com. This work in progress aims to present all the visitable gardens in Spain in one unique space, ordered by regions, with basic information about the place, how to arrive and a link to the garden's own website which gives all relevant information. The objective is a quick and easy way to find all the information – until now scattered and incomplete – about all the gardens which can be visited.



Fig. 6. Tourism and Culture, Jaén congress, poster presented.

3) Consultancy work on how to work and organize cultural and social activities in gardens (concert with picnic, workshop for sufferers of Alzheimer's,...).

The garden can be an excellent framework for many activities related not just to gardening, but also to art and culture in general. In this sense, Gardens FROM Spain has carried out several activities which bring the world of gardening closer to the general public.

We are currently enrolled in the creation of the Association of Historical Gardens of Spain, similar to those associations which exist in our neighbouring countries.

During "Paradise Lost" garden season held in the historical Botanical Garden of Barcelona, on 2014 July, we organised the open air projection of the film of the then recently deceased film director Alain Resnais, "Last Year in Marienbad". Jordi Saludes, known as D-Fried, presented an alternative soundtrack. The projection of the film and the concert took place at dusk, accompanied by a picnic, vindicating once again different uses and ways of understanding and being in the garden.

The same incomparable framework served to offer a new experience: the horticultural therapy workshop for sufferers of Alzheimer's. In this instance, the years of experience of landscaper Ramón Martín (Entreverde.com) were placed at the service of the members of the Catalan Alzheimer's associations and their families, and during one morning, the different walks around the garden with the patients and their care-providers and the following bulb-planting session clearly demonstrated the benefits of this therapy for the patients and their care-providers (Burton 2014: 447-8).

Another of the fascinating projects in which we are involved is the organisation of Open Gardens for various entities. "Monumenta" is an association made up of the owners of castles and other listed buildings in Catalonia. With the aim of increasing the profile of the association, it has commissioned the preliminary planning of open days in those properties with gardens of note. Likewise, the local government of Gijón (Asturias, Spain) along with the Atlantic Botanical Gardens also wishes to promote the rich patrimony of private gardens, organising various open days in the gardens of the city.

We also work in the development of the project of "Jardines

Singulares" (Singular Gardens), a charitable association which aims to unite the owners of private "singular" gardens in Spain, combining historical gardens, artistic gardens, with other contemporary or recently created gardens, all of them linked by the common denominator of their uniqueness.

4) New visions of the garden, transdisciplinary approaches from contemporary art, cinema or books.

In June 2010, we organised "Paradise Lost", an exhibition focussing on the approach of new contemporary art to the world of the garden. In the Sala Felipe exhibition room (Barcelona), ten young artists of different nationalities demonstrated their peculiar way of approaching the world of the garden, all with different languages and practices, yet united by their connection to the garden.



Fig. 7. "Paradise lost" exhibition image, design by Enric Farrés

The exhibition was accompanied by diverse parallel activities. Among these a season of garden-related cinema; a documentation area (inside the local library, where it could be found all material related with gardens) in collaboration with the Manuel Arranz Library; an inaugural picnic in the Jean Nouvel designed Poble Nou Central Park(Barcelona); an art workshop for families lead by the artist Jordi Ferreiro and a celebration of the "Well of the World" within the walls of the Central Park.

The same name, "Paradise Lost", was used to name the season of garden-related films organised by the Catalonia Filmoteca and the Friends of Barcelona Botanical Gardens Association during 2014. Monthly sessions combining both classic and recently released films,

both documentaries and fiction, all intimately related to the garden were programmed. Curiously the projection of “Pelas Sombras” (Through Shadows), a documentary about the life and work of the Portuguese artist Lourdes Castro gave rise to the journey by the Friends of Barcelona Botanical Gardens to the island of Madeira, with the object of discovering the artist’s garden and other emblematic places on the Macaronesian Island.



Fig. 8. “Paradise lost, film and garden festival.” Leaflet design: “Judith Barcina”.

The book “The Hidden Garden: Green Spaces in the City” was launched in 2013. In this book is described a journey through twelve gardens/green spaces in the city of Barcelona which aimed to vindicate a whole new way of gardening. The book came to fruition from the radio show “La vida en verde” (The Green Life) on Radio Exterior de España, in which every month during 2012, we visited Barcelona gardens, recording interviews with those people at the heart of their creation, care and maintenance.

In that book, each garden’s approach is divided into three parts: an introductory text which contextualises the garden; an extract from the radio interview; and a series of pieces of practical advice on how to improve each particular place and in view of this the book also serves as a practical gardening manual. The book was beautiful

illustrated by Madrid artist Jorge Bayo.

The book received the award for best garden book of the year from the Spanish Association of Parks and Public Gardens.



Fig. 9. "Hidden garden" Book's cover: Design, El Tinter, photography, Pilar Sampietro.

To summarise, Gardens FROM Spain wants to showcase a complete set of artistic, historical and social practices about the idea of the garden in the widest sense with the aim of disseminating its importance in contemporary society. However numerous and varied the activities we develop in Gardens FROM Spain are, our objective is always the same: to go deep into the fascinating world of the garden, to inhabit it and to continue constructing paradises, in the perhaps vain hope of recovering those which our forefathers lost.

ET IN ARCADIA EGO.

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