

**Comité Scientifique International  
de Paysages Culturels**

*International Scientific Committee  
on Cultural Landscapes*

ICOMOS-IFLA

*Château Royal de Fontainebleau*

*1971-2011*

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## ICOMOS

### Conseil International des Monuments et de Sites

Le Conseil International des Monuments et des Sites (ICOMOS) est une association professionnelle qui travaille pour la conservation et la protection des sites du patrimoine culturel à travers le monde. L'ICOMOS a été fondée à Varsovie en 1965.

ICOMOS, dont le siège est à Paris, compte actuellement plus de 10.000 membres. Les membres sont qualifiés dans l'un des domaines touchant à la conservation du patrimoine culturel. Ils sont architectes, archéologues, urbanistes, ingénieurs, paysagistes, historiens de l'art, archivistes, administrateurs du patrimoine, anthropologues, ...

C'est la seule organisation internationale non gouvernementale de ce type qui se consacre à promouvoir la théorie, la méthodologie et la technologie appliquées à la conservation, la protection et la mise en valeur des monuments et des sites. Ses travaux sont fondés sur les principes inscrits dans la Charte Internationale de 1964 sur la Conservation et la Restauration des Monuments et des Sites, dite Charte de Venise.

## ICOMOS

### International Council on Monuments and Sites

The International Council on Monuments and Sites (ICOMOS) is a professional association that works for the conservation and protection of cultural heritage places around the World. ICOMOS was founded in 1965 in Warsaw.

ICOMOS has its international headquarters in Paris and currently has over 10.000 members. Each member must be qualified in the field of conservation of cultural heritage, and practicing landscape architects, architects, archaeologists, town planners, engineers, heritage managers, art historians or archivists, anthropologists, etc.

It is the only global non-government organisation of this kind, which is dedicated to promoting the application of theory, methodology, and scientific techniques to the conservation of the architectural and archaeological heritage. Its work is based on the principles enshrined in the 1964 International Charter on the Conservation and Restoration of Monuments and Sites (the Venice Charter).

ICOMOS is organized in National Committees and International Scientific Committees.



est structurée en comités nationaux des pays membres de la Convention du patrimoine mondial et en comités scientifiques internationaux.

ICOMOS a établi des Comités scientifiques nationaux sur différents thèmes et les questions de patrimoine culturel. Ces comités sont composés de spécialistes internationaux, des experts de renom dans le domaine et désignés par leur comité national. Les comités scientifiques internationaux sont des organes techniques de l'ICOMOS. Comme tels, ils mènent des recherches, développent la conservation, favorisent l'échange international d'informations scientifiques et réalisent des projets communs. Ils élaborent leur propre programme et le soumettent au Comité directeur pour approbation, ainsi que leur rapport annuel. Le CIS des Paysages Culturels est l'un des plus anciens des comités scientifiques de l'ICOMOS.

En 1972, l'UNESCO a nommé l'ICOMOS comme l'un de ses trois organes consultatifs formels au Comité directeur du patrimoine mondial tel que l'Union Internationale pour la Conservation de la Nature (UICN) et le Centre International pour la Conservation et la Restauration des Biens Culturels (ICCROM). Comme conseiller professionnel et scientifique au Comité directeur sur les aspects du patrimoine culturel, l'ICOMOS est responsable de l'évaluation de toutes les candidatures des biens culturels apportés à la Liste du patrimoine mondial selon les critères fixés par le Comité directeur. En plus du rôle de base de «valeur universelle exceptionnelle», l'ICOMOS évalue les candidatures pour les aspects liés à l'authenticité, la gestion et de conservation tel que défini. L'évaluation des candidatures implique une consultation entre les vastes expertises représentées par les membres de l'organisation et ses 110 Comités nationaux et 28 Comités Scientifiques.

## **A** International Federation of Landscape Architects

L'Association internationale des architectes paysagistes est l'organe représentant les architectes paysagistes du monde entier. Son but est de coordonner les activités des associations membres lorsqu'il s'agit de problèmes communs, et pour s'assurer que la profession d'architecte paysagiste continue à prospérer et à améliorer et gérer notre environnement.

Les principaux objectifs de la Fédération sont: le développement et la promotion de la profession d'architecture du paysage, avec ses arts et sciences connexes, à travers le monde ; la compréhension de l'architecture du paysage en tant que phénomène physique et culturel concerné par le patrimoine

ICOMOS has established Scientific International Committees on various cultural heritage themes and issues. Members consist of internationally renowned experts specialists in each subject and designated by their own national committee. The international scientific committees are ICOMOS technical bodies. As such, they undertake research, develop conservation, promote international exchange of scientific information and carry out common projects. They elaborate their own program and submit it to the Executive Committee for approval as well as their annual report of activities. The ISC on Cultural Landscapes is one of the oldest ICOMOS scientific committees.

In 1972, ICOMOS was named by the UNESCO World Heritage Convention as one of the three formal advisory bodies to the World Heritage Committee along with the International Union for Conservation of Nature (IUCN) and the International Centre for the Study of the Preservation and Restoration of Cultural Property (ICCROM). As the professional and scientific adviser to the Committee on all aspects of the cultural heritage, ICOMOS is responsible for the evaluation of all nominations of cultural properties made to the World Heritage List with the criteria laid down by the World Committee. In addition to the basic criterion of "outstanding universal value", ICOMOS evaluates nominations for aspects related to authenticity, management, and conservation as specified in the Convention. The evaluation of nominations involves consultation between the wide – ranging expertise represented by the organizations membership and its 110 National Committees and 28 Scientific Committees.

## **IFLA** International Federation of Landscape Architects

The International Federation of Landscape Architects is the body representing Landscape Architects worldwide. Its purpose is to coordinate the activities of member associations when dealing with global issues, and to ensure that the profession of landscape architecture continues to prosper as it continues to effect the design and management of our environment.

The main objectives of the Federation are : the development and promotion of the profession of landscape architecture, together with its related arts and sciences, throughout the world; the understanding of landscape architecture as physical and cultural phenomena concerned with environmental heritage and ecological and social sustainability and the establishment of high standards of professional practice in the design of the landscape, its management, conservation and development.



environnemental et de durabilité écologique et sociale et l'établissement de normes élevées de pratique professionnelle dans la conception du paysage, sa gestion, sa conservation et son développement.

L'organisation représente la profession de l'architecture du paysage, fournissant un leadership et des réseaux de soutien au développement de la profession et sa participation effective à la réalisation d'environnements attrayants, équitables et durables.

### Le Comité Scientifique International des Paysages Culturels ICOMOS-IFLA

Le Comité a tenu sa première réunion en 1971 à Fontainebleau à l'initiative de son fondateur, M. René Pechère, et a été appelé Comité des Jardins et Sites Historiques. En 1999, le Comité exécutif de l'ICOMOS a approuvé le changement de nom en CSI des Paysages Culturels. Ce changement indique la transformation au cours des années du concept de jardin et du paysage comme patrimoine culturel et conforme ainsi aux nouvelles catégories incluses dans les Orientations de 1992 de la Convention du Patrimoine Mondial.

Selon ses statuts approuvés à Tokyo en 2009, en accord avec les Principes d'Eger-Xi'an ICOMOS (2005), les objectifs du Comité sont :

- Promouvoir la coopération internationale pour identifier, faire croître la prise de conscience, étudier, former et éduquer à la protection, la préservation, la restauration la surveillance et la gestion des paysages culturels ;
- Collaborer et communiquer avec l'ICOMOS et l'IFLA, contribuer à leurs actions et en rendre compte à l'ICOMOS ;
- Collaborer avec l'IUCN pour ce qui concerne les œuvres résultant de l'action commune de la nature et des hommes ;
- Travailler avec le Comité UNESCO Patrimoine Mondial dans sa mission d'évaluation, de surveillance et de conseil ;
- entreprendre des projets de collaboration avec les autres comités scientifiques de l'ICOMOS ;
- et tout autre objectif défini à chaque programme d'action triennal.
- Maintenir les archives et la mémoire institutionnelle du CSIPC.

Le Comité compte actuellement plus de 100 membres avec une grande représentation mondiale.

Le CSI de Paysages Culturels est un comité mixte, composé de membres d'ICOMOS et d'IFLA.

The organization represents the landscape architectural profession globally, providing leadership and networks supporting the development of the profession and its effective participation in the realization of attractive, equitable and sustainable environments.

### The International Scientific Committee on Cultural Landscapes ICOMOS-IFLA

The Committee held its first meeting in Fontainebleau in 1971 by its founder, M. René Pechère, and was appointed as the Committee of Historic Gardens and Sites. In 1999, the Executive Committee of ICOMOS approved the change of name to CSI on Cultural Landscapes. This change indicates the shift over the years of the concept of garden and landscape as cultural heritage according to the new category included in the 1992 Guidelines of the World Heritage Convention.

According to its statutes approved in Tokyo in 2009, in accordance with the principles of Eger-Xi'an ICOMOS (2005), the Committee's objectives are:

- Promote world-wide cooperation in the identification, increased awareness, study, education and training for protection, preservation, restoration, monitoring, management of cultural landscapes as defined above;
- Collaborate and communicate with and contribute with ICOMOS and IFLA and report to ICOMOS;
- Collaborate with IUCN in regard to combined works of nature and humanity;
- Work with UNESCO World Heritage in assessing, monitoring and advising;
- Undertake collaborative projects with other ICOMOS International Scientific Committees;
- And other objectives as determined in each triennial work program
- Maintain the archival record and institutional memory of the ISCL

The Committee currently has over 100 members with a wide global representation.

The ISC on Cultural Landscapes, is a joint committee composed of members of ICOMOS and IFLA



J'acceptai à une condition: que l'on me confiât la charge d'une section, Je Jardins Historiques.

Je me rendis donc au Grand Conseil réuni en 1968 en Sardaigne. A cette époque, les Jardins historiques étaient considérés comme faisant l'objet d'une étude rétrograde et hors du temps. Je me défendis en brochant sur le thème: "rien/je part de rien, et c'est sur ton passé, sur ce que tu es à présent que tout ce que tu seras prend appui" ( André Gide, Thésée). Par un geste de gentillesse, on m'accorda cette désignation... avec les pleins pouvoirs.

Ma première décision fut de prier Gerda Collettzey rédacteur de la revue Garten und Landschaft et très motivé par le sujet, de bien vouloir m'aider pour les premiers pas. Je voulais également lui marquer ma reconnaissance, car je n'ignorais pas qu'elle avait été mon avocat à ce colloque et provoqué la désignation. Nous nous partageâmes le travail, et comme première enquête, nous voulions dresser une liste des Jardins historiques du monde. Nous fûmes attirés de constater qu'il n'y avait guère que 2000 Jardins dans le monde et que cela était bien réduit par rapport aux monuments.

Sans aide financière, je me mis à rendre compte qu'il fallait attirer l'attention sur la formation d'équipes comprenant non seulement des architectes de jardins, mais des historiens d'art, des architectes, des botanistes, des archéologues.

J'allai trouver le professeur Lemaire, à l'époque secrétaire Général de l'ICOMOS, qui me mit en rapport avec le président Piero Gazzola. Il me proposa d'assister aux différentes réunions de l'organisme, pour faire connaître mon projet. Je me rendis à Grafton et ailleurs, pour exposer, chaque fois pendant quinze minutes, l'objet de mes préoccupations, et en plus silencieux et amorphe devant mes arguments. C'est le cas de dire que cela tombait dans le vide...

Et voilà qu'encore, le hasard ou la providence joue son rôle. J'assistai à l'Assemblée Générale de l'ICOMOS à Oxford en 1971 (?). Le duc de Grafton avait été désigné comme chairman et avec grande distinction demanda un moment donné si quelqu'un souhaitait de prendre la parole. Devant le public sidéré je levai le doigt: "Je demande à votre honneur la permission de parler une minute et quinze secondes". Il y eut un silence de glace. Je montai sur l'estrade et dis simplement ceci:

" Mesdames et Messieurs, dans le temps il y avait trois choses essentielles pour les hommes: les femmes, la chasse et les jardins. Maintenant, les femmes, on les demande que soit-vous, pour les jardins? "Merci". et je me rassais tranquillement à ma place.

Alors que j'étais inconnu et très isolé aux réunions précédentes, tout le monde vint me parler à la sortie pour me dire qu'il y avait vraiment quelque chose à faire pour les Jardins...

Piero Gazzola vint me chercher, m'emmena à côté de lui dans le car qui nous menait à des visites, me tutoya pour la première fois pour bien m'encourager et conclut: " tu as raison, il faut que nous fassions quelque chose. Tu commenceras par organiser un colloque avec deux ou trois autres aidés. Et nous allons former un comité mixte avec l'IIFLA."

Et en 1971 nous eûmes nos premières assises au Château de Fontaneblau, profitant du secrétariat officieux de Pascale Gervoise, de Piero Gazzola venu pour nous aider aux conclusions et à leur méthode.

En attendant, j'avais formé une équipe de décisions choisies parmi des experts qui ne représentaient pas leur pays, mais leur compétence, tout en veillant à un certain équilibre. Elle est restée à peu près la même jusqu'aujourd'hui: sauf Monsieur Gerbain, qui est devenu un bon connu qui dit enoncez les choses, peu d'années et que nous remplaçâmes par Monsieur Carme, Monsieur Pellé. Le secrétariat du Comité fut aussi tenu par ma secrétaire, Annie van derkerke de Lommen, débordée par d'autres tâches fut repris par la secrétaire du professeur Lemaire, Madame Marie-Jeanne Geerts.

J'avais ainsi à côté de moi des compétences devenus des amis. Ils m'ont encouragé, conseillé, aidé dans une vraie atmosphère de collégiale.

Ainsi je n'ai eu d'autre mérite que de m'être trouvé à Londres puis à Oxford pour lancer une petite phrase qui a conduit à de nombreux événements. Le vrai mérite de ces fondations revient à un part à Sir Geoffrey Jellicoe pour l'IIFLA et aux incépables amis Piero Gazzola et Raymond Lemaire, pour le Comité que j'ai eu le grand honneur de présider depuis sa fondation. Et je termine ce bilan par une phrase dite par une autorité: "pechère a rudement de la chance d'avoir autour de lui une équipe d'une telle qualité"

*Henri Fichon*  
 Avril 1987  
 H.F.

rien/

~~SECRET~~



## Original René Pechère texts about the origins of IFLA and the foundation of the Committee on Cultural Landscapes ICOMOS-IFA

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Memorandum on the origins of IFLA, and the International Committee of Gardens and Historic Sites of ICOMOS-IFA

by René Pechère

A. First attempts at creating an International Federation just before the second world war. International exhibitions provided the opportunity for contacts.

At the time of the Brussels Exhibition on 1935 there were very few people interested in our subject. I can still recall the intelligent profile of Mr Jenkins from the UK, the Frenchmen Achille Duchêne, Ferdinand Duprat, Thionnaire and Rioussier, charming Ulla Bodorff of Stockholm, Walter Leeder of Zurich, Pietro Forcinai of Florence, also Jules Buyssens, President of the Belgian Association.

Two years later, during the 1937 Paris Exhibition, the team was heavily reinforced. Three Germans, all officials, and several others, Paris spoiled us with so may intellectual and culinary delights. The German officials invited us to come to Berlin the following year, 1938.

In Berlin the officials proposed that we should found an international federation. We replied "wait and see".

However, on the occasion of a private get-together, which was attended by Professor Alwin Seifert, the man who fathered "Muttererde" and the sinuous curves of the autobahns, the youngest of us grouped ourselves instinctively in a corner: Alwin Seifert was certainly old - he was fifty. Among these youngsters I remember Forcinai, Ulla Bodorff, Hermann Matern of Berlin, Jaquet of Geneva, and I think Marie Therese Parpagliolo-Shepherd of Great Britain. This was the start of our unbroken professional friendship. The "right" was restored gradually and we had done so, at a time when gardens were not as fashionable as they have since become.

B. The creation of IFLA

In 1946, after my return from captivity, I received a telephone call from Geoffrey Jellicoe's secretary (Mrs B ... ?, whose husband wrote attractive stories) to put in hand a major meeting in London the following year.

This meeting was a great success. About 150 people came. Translation was done on the spot by Marie-Therese Parpagliolo. Tons of verbiage: net result, zero. In the afternoon we were invited for a boat trip on the Thames.

Luck or providence placed me on the bridge, opposite Geoffrey Jellicoe, who had chaired the meeting. Seeing him thoughtful and pre-occupied, I said to him "Since we are to finish our conference at Jesus College, Cambridge, why not assemble a representative from each country to form an International Federation. One can get a decision from 20 people but not from 150. We must not disperse without achieving something". He said nothing; he stared at me and then told a joke, for he was always laughing. He then said "I will do my best, but I will be back only if you are not too impatient". He was back, but firmly. He presided over it with patience, calm, but firmly. At last the decision was taken with various associations reserving the right to refer back to their organisations.

/Thus .....

Thus Sir Geoffrey Jellicoe founded IFLA, with Ferdinand Dupont, Dame Sylvia Grove and Brenda Colvin as Lynch pins. Dame Sylvia and I took turns as Secretary, and we had the formidable privilege of editing the first statutes. Thanks to her, I learned the use of short but imprecise regulations. I learned to understand the English tactic of "wait and see" and that the wonderful English language (so extraordinary that I do not dare to use it), that profits from its richness, its romantic subtlety, and its poetic quality, to avoid the precision of French. After two or three meetings of IFLA, we agreed to insert a final paragraph: "In the case of dispute, the French text only is to be used". Perhaps to make sure that "wait and see" was not adopted as a policy among those using English - but not as a native tongue!

Sir Geoffrey remarked: "This is probably the only Federation in the world in which the President and the Secretary cannot understand each other". But thanks to lady Jellicoe, to Sylvia and Brenda, who were bilingual, we got on well. Sir Geoffrey, with unflagging friendship, brushed aside all difficulties. In a recent letter he told me that he remembered the Thames trips, and how with Sylvia we watched over the infant IFLA, now grown into a responsible adult.

C. Formation of the International Committee for Historic Gardens - ICOMOS-IFA

I was President of IFLA from 1956 to 1958, but was unable to do anything useful for the Federation at this time. In the middle of 1958, preparing for the Brussels Exhibition of 1958 and I managed to acquire 200 hectares, this immense international fair, 42 glass houses, certain moments 1,000 gardeners - and daily miracles to accomplish.

I left IFLA with regret for my enforced inability to give time to my role.

Meeting, almost ten years later, Floris Bregman in Amsterdam (the Treasurer of IFLA), he was adamant that I should re-join the organisation. I accepted on one condition, that he put me in charge of a section - Historic Gardens.

Thus I went to the Grand Council meeting in Sardinia in 1968. At that period, historic gardens were regarded as a backward looking and unfashionable study. I defended myself on the basis of Andre Gide's statement "Nothing starts from nothing and it is never the best, on what you are now that everything that you will be depends" (p. 105). As a gesture of kindness, Council granted me this request, with full powers.

My first decision was to ask Gerda Gollwitzer, editor of the revue "Garden and Landscape" and very committed to her subject, to help me with the first steps. I wished also to express my gratitude, for I knew that she had been my chief supporter at this conference and had arranged for my nomination. We divided the work, and as a first survey, we wished to draw up a list of the world's historic gardens. We wished to discover that there were scarcely 2,000, which was a very small score when compared with historic monuments.

Without any financial assistance, I realised that it was necessary to enlarge our sources of information and that a team comprising not only garden architects but art historians, architects, botanists and archaeologists was required.

/I sought

I sought out Professor Lemaire, at that time Secretary General of ICOMOS, who put me in touch with the President, Piero Gazzola. He invited me to attend various meetings of the organisation to tell them about my project.

I went to Graz and other places, to inform the audience during 15 minute sessions of what I proposed, only to be met with silence and incomprehension. That is to say that it fell flat on its face.

Then again chance or providence intervened. I went to the General Assembly of ICOMOS at Oxford. The Duke of Grafton was in the Chair and asked, quite suddenly, whether there was anyone who wanted to speak. He looked at the astonished audience I lifted my hand: "your Grace, may I have permission to speak for one minute, fifteen seconds". There was an icy silence. I mounted the platform and said:

"Ladies and gentlemen, it is said that for man there are three essentials, women, hunting and gardens. I ask you, what are you doing for gardens?", and sat down happily in my place.

Although I had been unknown, and very much alone at the previous meetings, everyone spoke to me on the way out, to say that there really was something to be done for gardens.

Piero Gazzola came to find me, seated me beside him in the coach taking us on visits "tutored" me for the first time and said "You're right, we must do something. We should start by organising a conference every second year, with our help and we will form a joint committee, I propose". In 1971 we had our first session at the Committee of Fontainebleau, benefiting from the efficient secretariat of Pascale Gervoise, and from Piero Gazzola, who also came to help us reach conclusions using their methods.

While waiting, I had formed a team chosen from experts, not as representatives of their countries but for their skills, while preserving nevertheless a degree of balance.

The team has remained more or less unchanged, except for Monsieur Cebrian, a well known Spanish architect who had to give up after a few years, and who was replaced by Madame Carmen Afon Fallu. The secretary of the Committee, my secretary Annie van Marke de Lummen, overcame by other work was replaced by Professor Lemaire's secretary, Madame Marie-Jeanne Geerte.

Thus I had alongside me experts who became friends. They have encouraged me, advised me, helped me - as comrades.

I have therefore no other merit than to have found myself in London, then at Oxford to deliver one short sentence, which lead to these regroupings, the casual merit of these initiatives belongs on the one hand to Sir Geoffrey Jellicoe for IFLA, and to the inseparable friends Piero Gazzola and Raymond Lemaire, for the Committee over which I have had the great honour to preside since its foundation. And I will end this account with a remark made by someone who should know: "Techeere has tremendous luck to have such a good team round him".

## Reunions and Colloques du Comité Scientifique International des Paysages Culturels

## Meetings and symposia of the International Scientific Committee on Cultural Landscapes

Fontainebleau	1985	Versailles	1999	Mexico-Guadalajara
Paris	1986	Copenhague	2000	Napoli
Granada	1987	Oxford	2001	Keszthely Castle
Bruxelles	1988	La Napoule-Menton	2002	Madrid
Zeist	1989	Potsdam	2003	Bad-Muskau
Bruxelles	1990	Leiden	2004	Bruxelles
Kromeriz	1991	Pisa	2005	Xi'an
Paris	1992	Aranjuez	2006	Coimbra
Bruges/Bruxelles	1993	Montréal	2007	San José de Costa Rica
Barcelona	1994	Fulda	2008	Québec
Firenze	1995	Pilsluk	2009	Tokyo
Bruxelles	1996	Berlin-Dessau-Wortlitz	2010	Istanbul
München	1997	Valtice	2011	Fontainebleau/Paris
Bruxelles	1998	Aranjuez		



## l'histoire de la Charte de Florence

Assemblée Générale de l'Icomos à Moscou en 1978, on a décidé de maintenir la Charte de Venise (1964) dans son intégrité, mais on envisagea de la compléter avec d'autres chapitres sur certains domaines, dont les jardins historiques.

En octobre 1980, lors d'une réunion à Barcelone on décida de lancer un projet de l'élaboration d'une "Charte pour la conservation des jardins" (définir la doctrine à suivre, du point de vue de la conservation, de la restauration et de la création).

Le premier document fut discuté de façon approfondie par les membres présents, réunis en session privée au Colloque de Florence (juin, 1981), préparée par M. Bagatti. M. Pechère et M. Feray écrivirent ensuite un document qui fut lu à la fin du colloque et appelé Charte de Florence. Ce document fut discuté à Florence en septembre 1981 par M. Pechère, M. Bagatti et aussi à la réunion du Comité à Leningrad (juin 1982).

La réunion de Louvain en octobre 1982 permit de retravailler le projet à partir de tous les documents des réunions précédentes. Etaient présents comme conseillers, M. Michel, président de l'Icomos, et M. Raymond Lemaire, président d'honneur, pour mettre la Charte dans un esprit cohérent avec celui de la Charte de Venise.

## Short story of Florence Charter

At the General Assembly of ICOMOS at Moscow in 1978, it was decided to maintain in its integrity the Venice Charter (1964), supplemented with other chapters in some fields, among them historic gardens.

In October 1980, in a meeting at Barcelona, it was decided to launch a project for the elaboration of a charter for the restoration of gardens (defining the doctrine to follow, in terms of conservation, restoration and creation).

The first document was widely discussed by the members who were presents, in a private session at the meeting in Florence, (June, 1981) organised by Mr. Bagatti. Afterwards Mr. Pechère and Mr Feray wrote a document that was read at the end of the conference and it was named Charter of Florence. This document was afterwards discussed in Florence in September 1981 by Mr. Pechère and Mr. Bagatti and also at the meeting in Leningrad (June 1982).

In October 1982, at Louvain, a last meeting took place with all documents of the previous meetings. As advisors, Michel Parent, President of ICOMOS, and Mr. Raymond Lemaire, General Secretary, were present to put the charter in the same spirit line with the Venice Charter.



Le texte final de cette réunion fut envoyé au Comité Exécutif de l'Icomos qui se réunit en décembre 1982. Il fut enregistré par l'Icomos le 15 décembre 1983 et définitivement approuvé lors de l'Assemblée Générale de l'Icomos à Dresde en mai 1984, faisant partie des textes officiels de l'Icomos.

Les membres signataires de cette Charte furent : M. René Pechère, M. Jean Feray, Mme Gerda Gollwitzer, Mme Olga Baseova, Mme Ursula Gräfin zu Dohna, M. Pier Fausto Bagatti Valsecchi, Mme Elizabeth MacDougall, Mme Elena Mikkailovna Micoulina, Mme Jette Abel, M. Anthony Mitchell, M. Yokoyama, Mme Carmen Añón.

## La Charte de Florence - 1982

(Adoptée par ICOMOS en décembre 1982)

### PRÉAMBULE

Réuni à Florence le 21 mai 1981, Le Comité international des Jardins historiques ICOMOS-IFLA a décidé d'élaborer une charte relative à la sauvegarde des jardins historiques qui portera le nom de cette ville. Cette charte a été rédigée par le Comité et enregistrée le 15 décembre 1982 par l'ICOMOS en vue de compléter la Charte de Venise dans ce domaine particulier.

### DÉFINITIONS ET OBJECTIFS

#### Article 1

"Un jardin historique est une composition architecturale et végétale qui, du point de vue de l'histoire ou de l'art, présente un intérêt public". Comme tel, il est considéré comme un monument.

#### Article 2

"Le jardin est une composition d'architecture dont le matériau est principalement végétal donc vivant, et comme tel périssable et renouvelable."

Son aspect résulte ainsi d'un perpétuel équilibre entre le mouvement cyclique des saisons, du développement et du dépérissement de la nature, et la volonté d'art et d'artifice qui tend à en pérenniser l'état.

#### Article 3

En tant que monument le jardin historique doit être sauvegardé selon l'esprit de la Charte de Venise. Toutefois, en tant que monument vivant, sa sauvegarde relève de règles spécifiques qui font l'objet de la présente Charte.

#### Article 4

Relèvent de la composition architecturale du jardin historique:

- Son plan et les différents profils de son terrain,
- Ses masses végétales: leurs essences, leurs volumes, leur jeu de couleurs, leurs espacements, leurs hauteurs respectives,
- ses éléments construits ou décoratifs,
- les eaux mouvantes ou dormantes, reflet du ciel.

#### Article 5

Expression des rapports étroits entre la civilisation et la nature, lieu de délectation, propre à la méditation ou à la rêverie, le jardin prend ainsi le sens cosmique d'une image idéalisée du monde, un "paradis" au sens étymologique du terme, mais qui porte témoignage d'une culture, d'un style, d'une époque, éventuellement de l'originalité d'un créateur.

The final text of this meeting was sent to the Executive Committee of ICOMOS, that met in December 1982. It was registered by ICOMOS the 15th December 1983 and was definitely approved in the General Assembly of ICOMOS, at Kromeriz-Dresden, as part of the official texts of ICOMOS.

The members who signed the charter were : Mr. René Pechère, Mr. Jean Feray, Mrs Gerda Gollwitzer, Mrs Olga Baseova, Ursula Graf zu Dohna, Mr. Pier Fausto Bagatti Valsecchi, Mrs Elizabeth MacDougall, Mrs Elena Mikkailovna Micoulina, Mrs Jette Abel, Mr. Anthony Mitchell, Mr. Yokoyama, Mrs Carmen Añón.

## The Florence Charter - 1982

(Adopted by ICOMOS in December 1982)

### PREAMBLE

The ICOMOS-IFLA International Committee for Historic Gardens, meeting in Florence on 21 May 1981, decided to draw up a charter on the preservation of historic gardens which would bear the name of that town. The present Florence Charter was drafted by the Committee and registered by ICOMOS on 15 December 1982 as an addendum to the Venice Charter covering the specific field concerned.

### DEFINITIONS AND OBJECTIVES

#### Article 1

"A historic garden is an architectural and horticultural composition of interest to the public from the historical or artistic point of view". As such, it is to be considered as a monument.

#### Article 2

"The historic garden is an architectural composition whose constituents are primarily vegetal and therefore living, which means that they are perishable and renewable." Thus its appearance reflects the perpetual balance between the cycle of the seasons, the growth and decay of nature and the desire of the artist and craftsman to keep it permanently unchanged.

#### Article 3

As a monument, the historic garden must be preserved in accordance with the spirit of the Venice Charter. However, since it is a living monument, its preservation must be governed by specific rules which are the subject of the Present charter.

#### Article 4

The architectural composition of the historic garden includes:

- Its plan and its topography.
- Its vegetation, including its species, proportions, colour schemes, spacing and respective heights.
- Its structural and decorative features.
- Its water, running or still, reflecting the sky.

#### Article 5

As the expression of the direct affinity between civilisation and nature, and as a place of enjoyment suited to meditation or repose, the garden thus acquires the cosmic significance of an idealised image of the world, a "paradise" in the etymological sense of the term, and yet a testimony to a culture, a style, an age, and often to the originality of a creative artist.

**e 6**  
 L'application de la préservation du jardin historique s'applique aussi bien à des jardins modestes qu'aux parcs ordonnancés ou paysagers.

**e 7**  
 Le jardin historique, qu'il soit lié ou non à un édifice, dont il est alors le complément indissociable, ne peut être séparé de son environnement urbain ou rural, artificiel ou naturel.

**e 8**  
 Le jardin historique est un paysage défini, évocateur d'un fait historique, lieu d'un événement historique majeur, origine d'un mythe illustre ou d'un combat épique, sujet d'un tableau célèbre, etc.

**e 9**  
 La préservation des jardins historiques exige qu'ils soient soigneusement inventoriés et qu'ils soient soumis à des interventions appropriées que sont l'entretien, la conservation, la restauration. On peut en recommander éventuellement la reconstruction. L'authenticité d'un jardin historique concerne tout d'abord le dessin et le volume de ses parties que son décor ou son choix de végétaux ou des minéraux qui le constituent.

#### ENTRETIEN, CONSERVATION, RESTAURATION, RECONSTRUCTION

**e 10**  
 L'opération d'entretien, de conservation, de restauration ou de reconstruction d'un jardin historique ou d'une de ses parties doit prendre en compte simultanément tous ses éléments. En négligeant les traitements altérerait le lien qui les réunit.

#### ENTRETIEN ET CONSERVATION

**e 11**  
 L'entretien des jardins historiques est une opération primordiale et ininterrompue. Le matériau principal étant le végétal, c'est par des remplacements ponctuels et, à long terme, des renouvellements cycliques (coupe à blanc et replantation de nouveaux spécimens déjà formés) que l'oeuvre sera maintenue en état.

**e 12**  
 Le choix des espèces d'arbres, d'arbustes, de plantes, de fleurs doit être soigné. Le remplacement périodique doit s'effectuer en tenant compte des espèces établies et reconnues pour les différentes zones climatiques et culturelles, dans une volonté de maintien et de respect de la diversité des espèces d'origine.

**e 13**  
 Les éléments d'architecture, de sculpture, de décoration fixes ou mobiles qui font partie intégrante du jardin historique ne doivent être déplacés que dans la mesure où leur conservation ou leur restauration l'exige. Le remplacement ou la restauration de ces éléments en danger doit se faire selon les principes de la Charte de Venise, et la date de toute substitution sera indiquée.

**e 14**  
 Le jardin historique doit être conservé dans un environnement naturel. Toute modification du milieu physique mettant en danger l'équilibre écologique doit être proscrite. Ces principes concernent l'ensemble des infrastructures qu'elles soient internes ou externes (canalisations, systèmes d'irrigation, clôtures, dispositifs de gardiennage, etc.).

#### Article 6

The term "historic garden" is equally applicable to small gardens and to large parks, whether formal or "landscape".

#### Article 7

Whether or not it is associated with a building in which case it is an inseparable complement, the historic garden cannot be isolated from its own particular environment, whether urban or rural, artificial or natural.

#### Article 8

A historic site is a specific landscape associated with a memorable act, as, for example, a major historic event; a well-known myth; an epic combat; or the subject of a famous picture.

#### Article 9

The preservation of historic gardens depends on their identification and listing. They require several kinds of action, namely maintenance, conservation and restoration. In certain cases, reconstruction may be recommended. The authenticity of a historic garden depends as much on the design and scale of its various parts as on its decorative features and on the choice of plant or inorganic materials adopted for each of its parts.

#### MAINTENANCE, CONSERVATION, RESTORATION, RECONSTRUCTION

##### Article 10

In any work of maintenance, conservation, restoration or reconstruction of a historic garden, or of any part of it, all its constituent features must be dealt with simultaneously. To isolate the various operations would damage the unity of the whole.

#### MAINTENANCE AND CONSERVATION

##### Article 11

Continuous maintenance of historic gardens is of paramount importance. Since the principal material is vegetal, the preservation of the garden in an unchanged condition requires both prompt replacements when required and a long-term programme of periodic renewal (clear felling and replanting with mature specimens).

##### Article 12

Those species of trees, shrubs, plants and flowers to be replaced periodically must be selected with regard for established and recognised practice in each botanical and horticultural region, and with the aim to determine the species initially grown and to preserve them.

##### Article 13

The permanent or movable architectural, sculptural or decorative features which form an integral part of the historic garden must be removed or displaced only insofar as this is essential for their conservation or restoration. The replacement or restoration of any such jeopardised features must be effected in accordance with the principles of the Venice Charter, and the date of any complete replacement must be indicated.

##### Article 14

The historic garden must be preserved in appropriate surroundings. Any alteration to the physical environment which will endanger the ecological equilibrium must be prohibited. These applications are applicable to all aspects of

## RESTAURATION ET RESTITUTION

### Article 15

Toute restauration et à plus forte raison toute restitution d'un jardin historique ne sera entreprise qu'après une étude approfondie allant de la fouille à la collecte de tous les documents concernant le jardin concerné. En principe, elle ne saurait privilégier une époque aux dépens d'une autre sauf si la dégradation ou le dépérissement de certaines parties peuvent exceptionnellement être l'occasion d'une restitution fondée sur des vestiges ou une documentation irrécusable. Pourront être plus particulièrement l'objet d'une restitution éventuelle les parties du jardin les plus proches d'un édifice afin de faire ressortir leur cohérence.

### Article 16

L'intervention de restauration doit respecter l'évolution du jardin concerné. En principe, elle ne saurait privilégier une époque aux dépens d'une autre sauf si la dégradation ou le dépérissement de certaines parties peuvent exceptionnellement être l'occasion d'une restitution fondée sur des vestiges ou une documentation irrécusable. Pourront être plus particulièrement l'objet d'une restitution éventuelle les parties du jardin les plus proches d'un édifice afin de faire ressortir leur cohérence.

### Article 17

Lorsqu'un jardin a totalement disparu ou qu'on ne possède que des éléments conjecturaux de ses états successifs, on ne saurait alors entreprendre une restitution relevant de la notion de jardin historique.

L'ouvrage qui s'inspirerait dans ce cas de formes traditionnelles sur l'emplacement d'un ancien jardin, ou là où aucun jardin n'aurait préalablement existé, relèverait alors des notions d'évocation ou de création, excluant toute qualification de jardin historique.

## UTILISATION

### Article 18

Si tout jardin historique est destiné à être vu et parcouru, il reste que son accès doit être modéré en fonction de son étendue et de sa fragilité de manière à préserver sa substance et son message culturel.

### Article 19

Par nature et par vocation, le jardin historique est un lieu paisible favorisant le contact, le silence et l'écoute de la nature. Cette approche quotidienne doit contraster avec l'usage exceptionnel du jardin historique comme lieu de fête. Il convient de définir alors les conditions de visite des jardins historiques de telle sorte que la fête, accueillie exceptionnellement, puisse elle-même magnifier le spectacle du jardin et non le dénaturer ou le dégrader.

### Article 20

Si, dans la vie quotidienne, les jardins peuvent s'accommoder de la pratique de jeux paisibles, il convient par contre de créer, parallèlement aux jardins historiques, des terrains appropriés aux jeux vifs et violents et aux sports, de telle sorte qu'il soit répondu à cette demande sociale sans qu'elle nuise à la conservation des jardins et des sites historiques.

### Article 21

La pratique de l'entretien ou de la conservation, dont le temps est imposé par la saison, ou les courtes opérations qui concourent à en restituer l'authenticité doivent toujours avoir

the infrastructure, whether internal or external (drainage works, irrigation systems, roads, car parks, fences, caretaking facilities, visitors' amenities, etc.).

## RESTORATION AND RECONSTRUCTION

### Article 15

No restoration work and, above all, no reconstruction work on a historic garden shall be undertaken without thorough prior research to ensure that such work is scientifically executed and which will involve everything from excavation to the assembling of records relating to the garden in question and to similar gardens. Before any practical work starts, a project must be prepared on the basis of said research and must be submitted to a group of experts for joint examination and approval.

### Article 16

Restoration work must respect the successive stages of evolution of the garden concerned. In principle, no one period should be given precedence over any other, except in exceptional cases where the degree of damage or destruction affecting certain parts of a garden may be such that it is decided to reconstruct it on the basis of the traces that survive or of unimpeachable documentary evidence. Such reconstruction work might be undertaken more particularly on the parts of the garden nearest to the building it contains in order to bring out their significance in the design.

### Article 17

Where a garden has completely disappeared or there exists no more than conjectural evidence of its successive stages a reconstruction could not be considered a historic garden.

## USE

### Article 18

While any historic garden is designed to be seen and walked about in, access to it must be restricted to the extent demanded by its size and vulnerability, so that its physical fabric and cultural message may be preserved.

### Article 19

By reason of its nature and purpose, a historic garden is a peaceful place conducive to human contacts, silence and awareness of nature. This conception of its everyday use must contrast with its role on those rare occasions when it accommodates a festivity. Thus, the conditions of such occasional use of a historic garden should be clearly defined, in order that any such festivity may itself serve to enhance the visual effect of the garden instead of perverting or damaging it.

### Article 20

While historic gardens may be suitable for quiet games as a daily occurrence, separate areas appropriate for active and lively games and sports should also be laid out adjacent to the historic garden, so that the needs of the public may be satisfied in this respect without prejudice to the conservation of the gardens and landscapes.

### Article 21

The work of maintenance and conservation, the timing of which is determined by season and brief operations which serve to restore the garden's authenticity, must always take precedence over the requirements of public use. All arrangements for visits to historic gardens must be subjected to regulations that ensure the spirit of the place is preserved.



rité sur les servitudes de l'utilisation. L'organisation de  
visite d'un jardin historique doit être soumise à des règles  
de convenance propres à en maintenir l'esprit.

Article 22  
Si un jardin est clos de murs, on ne saurait l'en priver  
sans considérer toutes les conséquences préjudiciables à la  
préservation de son ambiance et à sa sauvegarde qui pourraient  
être altérées.

## SECTION LÉGALE ET ADMINISTRATIVE

Article 23  
Il appartient aux autorités responsables de prendre, sur avis des  
autorités compétentes, les dispositions légales et administratives  
nécessaires à identifier, inventorier et protéger les jardins  
historiques. Leur sauvegarde doit être intégrée aux plans  
d'aménagement des sols, et dans les documents de planification  
d'aménagement du territoire. Il appartient également  
aux autorités responsables de prendre, sur avis des experts  
compétents, les dispositions financières propres à favoriser  
la conservation, la restauration, éventuellement la  
reconstruction des jardins historiques.

Article 24  
Le jardin historique est un des éléments du patrimoine dont la  
préservation en raison de sa nature, exige le plus de soins continus  
de la part de personnes qualifiées. Il convient donc qu'une pédagogie  
appropriée assure la formation de ces personnes, qu'il s'agisse  
d'enseignants, d'architectes, des paysagistes, des jardiniers,  
des historiens.

Il faut aussi veiller à assurer la production régulière  
de végétaux devant entrer dans la composition des  
jardins historiques.

Article 25  
L'Etat pour les jardins historiques devra être stimulé  
à prendre les actions propres à valoriser ce patrimoine et  
à faire mieux connaître et apprécier: promotion de la  
recherche scientifique, échange international et diffusion  
de l'information, publication et vulgarisation, incitation à  
l'ouverture contrôlée des jardins au public, sensibilisation  
de la nature et du patrimoine historique par les  
médias. Les plus éminents des jardins historiques seront  
encouragés à figurer sur la Liste du patrimoine mondial.

**BENE**  
Les recommandations appropriées à l'ensemble des  
jardins historiques du monde.

La présente charte sera ultérieurement susceptible de compléments  
en ce qui concerne les divers types de jardins liés à la description  
de leur typologie.

## Article 22

If a garden is walled, its walls may not be removed without prior  
examination of all the possible consequences liable to lead to  
changes in its atmosphere and to affect its preservation.

## LEGAL AND ADMINISTRATIVE PROTECTION

### Article 23

It is the task of the responsible authorities to adopt, on the advice  
of qualified experts, the appropriate legal and administrative  
measures for the identification, listing and protection of historic  
gardens. The preservation of such gardens must be provided  
for within the framework of land-use plans and such provision  
must be duly mentioned in documents relating to regional and  
local planning. It is also the task of the responsible authorities  
to adopt, with the advice of qualified experts, the financial  
measures which will facilitate the maintenance, conservation and  
restoration, and, where necessary, the reconstruction of historic  
gardens.

### Article 24

The historic garden is one of the features of the patrimony whose  
survival, by reason of its nature, requires intensive, continuous  
care by trained experts. Suitable provision should therefore  
be made for the training of such persons, whether historians,  
architects, landscape architects, gardeners or botanists. Care  
should also be taken to ensure that there is regular propagation  
of the plant varieties necessary for maintenance or restoration.

### Article 25

Interest in historic gardens should be stimulated by every kind  
of activity capable of emphasising their true value as part of the  
patrimony and making for improved knowledge and appreciation  
of them: promotion of scientific research; international exchange  
and circulation of information; publications, including works  
designed for the general public; the encouragement of public  
access under suitable control and use of the media to develop  
awareness of the need for due respect for nature and the historic  
heritage. The most outstanding of the historic gardens shall be  
proposed for inclusion in the World Heritage List.

## NOTA BENE

The above recommendations are applicable to all the historic  
gardens in the world.

Additional clauses applicable to specific types of gardens may  
be subsequently appended to the present Charter with brief  
descriptions of the said types.

## Sur les paysages / On landscapes

« Pourtant, d'ici vingt ans, notre métier sera probablement l'un des premiers du monde... nous avons une mission à remplir et c'est parce que j'en suis tellement convaincu que je tiens à remercier l'Icomos, M. Gazzola, M. Lemaire, Mme. Grémont, le Comité Français de l'Icomos, qui nous ont permis de nous réunir ici...

...Un monument n'est pas un monument pour un monument. Un monument, en définitive, est un monument pour les hommes.

...dans un jardin il faut examiner d'abord la structure architecturale, l'idée, l'ambiance qui forment l'originalité de l'oeuvre...

...lors d'une restauration, il ne faut pas s'attacher à refaire à la lettre ce qui a disparu. Il faut plutôt refaire dans l'esprit d'une époque...

...échanger et diffuser les bibliographies établies en ce domaine...

Chaque pays a certes, ses traditions. Cependant, chaque époque a ses règles de base, d'un certain style, qui devraient être respectées par tous. Ces règles peuvent être interprétées avec souplesse, mais on ne peut interpréter que lorsque l'on connaît : on ne peut oublier qu'après avoir connu.

La vraie culture est la transcendance de la vocation. C'est-à-dire, à prendre dans son métier suffisamment de hauteur. Sens de l'harmonie, et de la proportion. Le matériau est ici sublime: il est la nature même. L'homme pour être heureux a besoin d'elle. Si l'on peut l'entourer de ce cadre harmonieux et végétal pour mettre devant ces yeux un décor qui élèvera son âme, soyons assurés que l'art des jardins deviendra un moyen d'éducation des masses, il deviendra le décor nécessaire de l'homme nouveau. Et non pas cette fois sous forme d'un nivellement par le bas, mais par une élévation indicible des instincts les plus profonds et une réponse aux véritables aspirations de l'homme.

Nous ne vivons pas une période facile, mais une période passionnante. La prise de conscience européenne est l'un des signes les plus encourageants, une preuve tangible d'une ouverture plus large et plus fraternelle et donc, plus humaniste de nos comportements. J'ai le souci de défendre la continuité, la pérennité des cultures et des efforts dans le domaine du Paysage et des jardins, qui est le mien.»

*René Pechère (Morceaux choisis des textes)*

“Closing Speech of the Fontainebleau meeting in 1971 by the President of ICOMOS Piero Gazzola. (Summary) To the end of our first symposium on the problems raised by the conservation and revitalization of gardens of historical interest: We succeeded in bringing together

34 experts representing 14 different countries. It will not be a waste of time to attempt to give a short picture of the work you have accomplished during last few days. In introductory report Mr. René Pechère recalled the past struggles of landscape architects to promote knowledge of their art. The danger of historic gardens were examined by Mr. Bagatti Valsecchi: in his opinion they are mainly endangered by the rapid and hazard development of urban and industrial civilization. Mrs. Micoulina (Soviet Union) stressed the disastrous effects for ancient gardens of presence of millions of visitors. One of the initial tasks was to compile provisional lists of ancient gardens supplied by IFLA and National Committees of ICOMOS.

These lists were submitted to us by Miss Gollwitzer (Germany). The legal aspects of the protection of gardens in France was dealt with by Mr. Preschez. Prince de Ligne recalled the enormous expense involved in the upkeep of historic gardens. Mr. Jean Feray (France) gave us a complete general picture connected with the upkeep and proper conservation of all elements (in gardens). Mr. Yokoyama told us about the very varied types of gardens to be found in Japan. Mrs. Baseova described the development of gardens in Czechoslovakia. Mr. Fricker brought his gift for paradox to bear on the gardens of England to resemble natural landscape. Mr. Strandberg gave us the history of Swedish gardens. Mr. Orsi put forward views on gardens in Hungary, their upkeep through shortage of labour and funds. Mr. Prieto Moreno (Spain) described the specific problems relating to the Moorish gardens of Andalusia and ill-informed public opinion. The paper by Mr. Alfred Marie was designed to give added value to the tour of Versailles he had conducted and his research in archives and libraries in France and Sweden.

It is now a pleasure for me to thank all those who contributed to the arrangements for this meeting: The French authorities, The Ministry of Cultural Affairs, Mr. Souchal, who represent The Minister Mr. Duhamel, The Directorate of Architecture, Mr. Michel Denieul, The Caisse des Monuments Historiques, whose Director Mr. Salusse, Vice president Mr. Faller and Mr. Malécot. I would also like to express our gratitude to Mr. Emile Bollaert, President of the Ligue Urbaine et Rurale who has been chaining our discussions. (To) the city of Fontainebleau, the Mayor Mr. Séramy, the Deputy-Mayor Dr. Beuzard. Our most sincere thanks to the owners or curators, their permission to visit some magnificent gardens: -The Viscount de Noailles, Honorary Chairman, who received us at the Hotel Pompadour. -The Count and Countess de Vogüé, who arranged a lunch at Vaux-le-Vicomte, -The Duke de Gramont, who admitted us to the Parc de Villiers, -Baron Guy de Rothschild, who allowed us to visit Parc de Ferrières, -Mr. Cazelles, curator of Chantilly, -Mr. Samoyaud to whom we are grateful

welcome at Fontainebleau, -Mr. de Cidrac, Chief of Civilian Buildings, who arranged for us to use le Jeu de Paume.

to thank Mr. Hardoin, who attended our meetings as Unesco representative. I should add that M. Chère is the official representative of Mr. Aspecaeter, M. de Iffa, while the Marquis de Amodio represents the IUA, and Mr. Maurice Berry the IUA.

I would like to express our thanks to the French National Committee Icomos, Mr. Trouvelot, Mr. Berry, Mr. Feray. Our thanks are also due to the drafting committee which, with the help of Mrs. Grémont and Mrs. Gollwitzer, worded the recommendations, whose members include Miss Gollwitzer, Mrs. Baseova and Messrs Dupont, Marie, Pechère, Porcinai and Trouvelot. You will have had reason to appreciate the excellence of the report, to congratulate Messrs Bancaud, Carasso and Miss Gollwitzer. I wish to express our gratitude to our secretaries: Mrs. Grémont and Miss Flichy”.

*Olga Baseova*

gem Cultural  
ua, terra, vida e suas continuas transformações.  
ndo um mosaico de diversidades de incrível  
ou significado. Nosso desafio é identificar os  
ocultos que são a base desse patrimônio. Para  
proteger, conservar e manter as pegadas, marcas  
ais do nosso processo e assim garantir um  
te diálogo entre passado e futuro.”

*Betina Adams*

ns are mirrors of the ideal world perceptions”

*Aygul Agir*

ición de Paisaje  
aje es resultado de un gran número de factores  
interrelacionan y condicionan mutuamente y  
de intervienen las necesidades materiales del ser  
o, que actúan y afectan significativamente los  
os naturales y contribuyen en su transformación,  
consciente o no. En consecuencia el paisaje  
e como el producto de la interacción del hombre  
edio ambiente, de acuerdo con una determinada  
ensión de ese medio”. (GRUPO Arquitectura  
saje ARQPAIS, Universidad Autónoma  
olitana, Azcapotzalco. México, Saúl Alcántara,  
Martínez, Armando Alonso, Arturo Alavid).

*Saúl Alcántara*

corre la cortina. El alma del libro va a ser  
a. Los ojos del lector son dos geniecillos que  
las flores espirituales para ofrendarlas a los  
cientos. Todo libro es un jardín. ¡Dichoso el  
sabe plantar y bienaventurado el que corta sus

rosas para pasto de su alma!...” (Federico García Lorca, Impresiones y Paisajes, 1918).

*Carmen Añón*

“El jardín es el paraíso celestial, materializado por el hombre”.

*Angel Arcos*

“L’art des jardins comprend tous les arts. Il existe une grande communauté d’expression artistique. Le jardin en est peut-être la plus grande synthèse, il est en effet: Architecture par sa composition, Sculpture par le modelage du terrain, Peinture par l’effet des arbres colorés, Musique par les rythmes de sa composition, et par le chatolement de ses fleurs, poésie, théâtre, décor et même danse.” (René Pechere: Jardins Dessinés, Grammaire des Jardins, Bruxelles 1987).

*Olga Baseova*

“Looking into the future, the idea of cultural landscapes continues to expand to embrace an even broader spectrum of lived in landscapes that offer a sense of place or hold special meaning to residents and visitors. Innovation and collaboration will be necessary to tend and sustain landscapes on this scale.”

*Brenda Barret*

“Le jardin persan, structure complète, exprimer une relation étroite entre les environnements culturels et naturels et représente un symbole d’harmonie entre l’homme et la nature : jadis, le jardin persan révélait la potentialité invisible des ressources naturelles. Le jardinier, en fonction de ses connaissances et de ses expériences, réussissait à créer un espace en continuité avec l’environnement naturel dont il développait la dynamique.

En outre, le jardin persan est tout à la fois un lieu clos, avec ses mystères qui reflètent les souvenirs et l’imaginaire du passé, et un lien transcendant ouvert à l’ordre cosmique, qui met en relation l’homme à l’espace. L’art du jardinage est une priorité ancienne dans la culture iranienne et reste fondamentale à l’échelle mondiale, en permettant d’aménager des écosystèmes riches et en leur attribuant une dimension symbolique.»

*Homa Irani Behbahani*

“The world is moving into a phase when landscape design may well be recognized as the most comprehensive of the arts. The reason for this are threefold: (a) the existing delicately balanced order of nature within the biosphere, or protective envelope of the planet, is being disturbed by the activities of man, and it seems that only his own exertions can restore a balance and ensure survival; (b) these exertions call

first for ecosystems that are (c) man's destiny being to rise above the animal state, he creates around him an environment that is a projection into nature of his abstract ideas. (Geoffrey and Susan Jellicoe, *The Landscape of Man. Shaping the Environment from Prehistory to the Present Day*, London 1975, S.7).

*Eva Berger*

“El paisaje es una construcción mental que es posible por la mirada del hombre hacia un trozo del mundo que lo rodea. Esos trozos de mundo son el reflejo de nuestras miradas ideologizadas, tanto exteriores como interiores, tanto pragmáticas como artísticas, tanto representaciones como objetos físicos, tanto estados del alma como necesidades vitales. Paisaje es, para mí, igual a mundo.”

*Sonia Berjman*

“All landscapes contain the imprint of human use. My 347m2 suburban block in Sydney, Australia, is no exception. The structures, garden and soils are packed with material traces of history – gnomes, teaspoons, bottles, and handcuffs. Stone artefacts point to Dharag Country and Aboriginal presence for over 10,000 years. Native plant and animal species continue to be present and accommodate pressures from invasive species. Objects fill the yard, reminders of Anglo-Celtic, Anglo-Irish, German and Arabic-speaking tenants. The landscape is more than a place filled with transitory objects; emotions and bodily experiences are sedimented into all its spaces.”

*Steve Brown*

“Landscape is the meeting of people and place – identity, livelihood, design, experience.” Thinking from D. W. Meinig's ten ways of seeing through Tim Ingold's ecological phenomenology.

*Susan Buggey*

“Zanzotto ha definito il “paesaggio come eros della terra”, un “eros della natura verso la natura e dalla natura verso l'uomo”, perché “ogni acquisizione culturale dipende dal dialogo ininterrotto tra uomo e natura, dialogo di madre con il proprio feto”. Ma questo legame fondamentale è esposto, nei momenti di forte crisi sociale ed individuale, al “pericolo di una disintegrazione”. Ed è questo, oggi, il nostro impegno: difendere questo patrimonio di bellezza, di armonia e di vita, conservarlo per le generazioni future, preservare il rapporto tra uomo e paesaggio come patrimonio irrinunciabile.” (Zanzotto).

*Alberta Campitelli*

“Criando uma analogia entre a obra literária e a obra de jardins, ambas recorrente expressão artística de

todas as civilizações humanas, podemos afirmar que a arte paisagística é também um repositório da cultura da humanidade num dado momento, num dado local, sujeito à influência de múltiplos factores naturais, culturais, científicos e tecnológicos.

O jardim, como obra de arte, torna manifesto o pensamento de uma época. Da análise e interpretação comparativa de jardins se inferem e demonstram dados históricos que confirmam hipóteses baseadas em documentos, conferindo assim ao jardim o interessante papel de aferidor desses dados históricos.

O jardim é um código de leitura de um momento civilizacional, conferindo ao fenómeno da criação de jardins um valor muito maior como peça artística e como testemunho de uma época.”

*Cristina Castel Branco*

“A proposito del rapporto fra giardino e paesaggio penso spesso alle sensazioni contrastanti (ma tutte vere) che hanno provato alcuni viaggiatori e attenti osservatori dell'Ottocento visitando la Puglia, una regione del sud dell'Italia dove gli uliveti costituiscono l'elemento caratterizzante e qualificante il paesaggio. Ad alcuni le distese di ulivi, disposti in lunghi filari regolari, danno l'impressione di un giardino formale ben tenuto “più che di un bosco abbandonato a se stesso e alla sua naturale spontaneità” (G. Meyer); ad altri, le strade che si dipartono a raggiera dai centri abitati fanno venire in mente il giardino barocco francese, “intersecato da strade dritte e ampie, pari ad altrettanti raggi che emanano da un centro comune” (C. Malpica); quando poi le chiome hanno il sopravvento sulle geometrie degli allineamenti, c'è chi non può fare a meno di esclamare: “Niente può idearsi di più pittoresco: pare si cammini in un giardino inglese!” (G. Ceva Grimaldi).”

*Vincenzo Cazzato*

“El Sur desde uno de tus patios haber mirado las antiguas estrellas, desde el banco de sombras haber mirado esas luces dispersas que mi ignorancia no ha aprendido a nombrar ni a ordenar en constelaciones, haber sentido el círculo del agua en el secreto del aljibe, el olor del jazmín y la madre selva, el silencio del pájaro dormido, el arco del zaguán, la humedad –esas cosas, acaso, son el poema.” (Jorge Luis Borges)

*Mabel Contín*

“Pour trouver une fleur là où elle venait, j'allais souvent à d'énormes distances, au bord des eaux, dans les vallons, au

des rochers, en pleines landes, butinant des pensées  
des bois et des bruyères. Il est dans la nature des  
ont les significances sont sans bornes, et qui s'élèvent  
teur des plus grandes conceptions morales. [...] ]  
longue allée de forêt, semblable à quelque nef de  
ale, où les arbres sont des piliers, où leurs branches  
les arceaux de la voûte, au bout de laquelle une  
lontaine aux jours mélangés d'ombres ou nuancés  
eintes rouges du couchant pointe à travers les  
et montre comme les vitraux colorés d'un cœur  
oiseaux qui chantent." (Balzac, *Le lys dans la vallée*).

*Stéphanie de Courtois*

aje es una porción de la naturaleza, con  
tos artificiales, o sin ellos, con elementos  
os o sin ellos, que se nos presenta ante los  
s y la sensibilidad como un espectáculo, que  
er agradable o desagradable, árido o pleno de  
ión, pero que indefectiblemente influye en  
id inmediata del Ser Humano. Como todo  
culo, requiere de un punto de vista y de un  
dor. Un jardín es una composición estética en la  
sentamos una imagen ideal de esa naturaleza y  
lación del hombre, y su sociedad, con ella."

*Juan De Orellana*

sage est avant tout un état d'âme."

*Benoit Fondu*

din – même un simple balcon – constitue le  
'une relation avec la nature et le monde extérieur,  
devenue entre-temps d'une complexité extrême,  
compliquée. Ces dimensions concernent le  
ge artisanal, à savoir la nécessaire confrontation  
enne avec la nature, le travail esthétique lié à  
ontation formelle avec la nature, une pratique  
le en jeu dans l'utilisation du jardin au quotidien  
égard, les formes de vie sociale jouent un rôle  
terminant que la signification symbolique  
au jardin par une mémoire culturelle collective.  
d'un espace intermédiaire au seuil de l'habitation  
de la maison, de ce qui nous est propre et  
r, de mythologies individuelles et de biographies  
s. Il s'agit encore de nature et d'ersatz de nature,  
re» et de «laisser vivre». Il s'agit aussi de temps et  
ompréhension des processus cycliques. Il s'agit  
e jardinage qui renforce mais n'affaiblit jamais, de  
ement pour les plantes qui, dans le meilleur des  
it se transformer en sollicitude pour soi-même. »

*Anette Freytag*

Caribbean Cultural Landscape was permitted to  
rganically within its natural Tropical garden, in  
Aboriginal man carved out historic geographical

antecedents for settlements that have grown into towns  
and plantations shaping syncretic cultural routes across  
time and barriers".

*Patricia Elaine Green*

"The foolish run  
The clever wait  
And the wise go into the garden"  
Rabindranath Tagore

*Géza Hajos*

"There is landscape on the earth, there is landscape  
in paintings, there is landscape in dreams and there is  
landscape in the heart" Zang Chao, 张潮, (1644~1711),  
You Meng Ying, 幽梦影, Chapter 84, *On Landscape*).

*Feng Han*

"Un jardín es aquel espacio que tiene la cualidad y  
capacidad de conectarse con nuestro jardín interior:  
donde prevalece nuestra ancestral añoranza por una  
naturaleza de abundancia, armoniosa, cercana, segura,  
rica en sensaciones, abierta al encuentro, al misterio y a  
la alegría de vivir.

Es tierra, plantas, humedad, formas y texturas en la  
metáfora de la amorosa y a su vez terrible madre tierra  
que se entreteje con el hacer humano, sus afectos e  
historia amalgamadas en su cultura y en sus sueños...

Un jardín puede estar en los maceteros de un balcón,  
en un pequeño patio del Caribe árido donde nació, o en  
el verde Parque del Este, al pie de nuestro majestuoso  
y densamente forestado cerro Ávila en el muy  
congestionado valle de Caracas donde me formé y he  
vivido hasta hoy."

*Diana Henríquez*

"Alla parola antica di Museo che può significare un  
recinto sacro e vigilato da tradizionali deità immobili  
parmi ben si associ per la prima volta la parola  
Paesaggio, che significa non il cliché stereotipo dei  
panorami naturali ma l'as petto intimo e profondo e  
continuamente mutabile sotto l'impronte della vita  
umana della visibile scena del mondo. Anzi il Museo  
si propone di esplicare un'azione sua propria che  
potrà essere in contrasto con quella consacrata in  
Musei, Accademie, Scuole: invece che a favore la  
catalogazione e classificazione meccanica dei paesaggi  
e monumenti pittoreschi, l'ammirazione superficiale di  
luoghi celebrati e di forme cristallizzate, si studierà di  
dimostrare, di fronte all'insufficienza di ogni formula  
estetica nello studio amoroso così della natura che  
dell'arte, la necessità di rinnovata educazione spirituale."  
Antonio Massara (1878 – 1926).

*Renata Lodari*



“Los paisajes me han creado la mitad mejor de mi alma [...] dime el paisaje en el que vives y te diré quien eres.” (José Ortega y Gasset, *La pedagogía del paisaje*, 1930).

*Ana Luengo*

“El paisaje es nuestra propia identidad. “El hombre es tan solo una extensión del espíritu del lugar” (L. Durrel). Tan solo hay que mirar para ver nuestro paisaje, para ver nuestra alma. Decía Baltasar Gracián en el siglo XVII: “Porque advertid que va grande diferencia del ver al mirar, que quien no entiende no atiende: poco importa ver mucho con los ojos si con el entendimiento nada, ni vale el ver sin el notar. Discurrió bien quien dijo que el mejor libro del mundo era el mismo mundo, cerrado cuando más abierto; pieles extendidas, esto es, pergaminos escritos llamó el mayor de los sabios a esos cielos, iluminados de luces en vez de rasgos y de estrellas por letras.” (El *Criticón*, 1651-1657)

*Mónica Luengo*

“Landscape reflects the values, beliefs and customs of a community or nation, linking place and people. It is our past, present and future; our ancestor or resource. It changes but endures. Landscape is in our hearts, senses and understanding.”

*Diane Menzies*

“Over the last decade, recognition of an increasingly broad diversity and scale of landscapes has moved the field into new arenas and enabled landscape conservation to advance innovations that address some of the most challenging social and environmental issues of our day. Cultural landscape conservation – at its best – is led by communities knowledgeable of tradition, working together to chart a hopeful, sustainable future for their landscapes.

I look forward to working with our committee of international colleagues to continue to share insights from our work on cultural landscape conservation. Here's to another 40 years! “

*Nora Mitchell*

“Now there I make a comma, and there, where a more decided turn is proper, I make a colon; at another part, where an interruption is desirable to break the view, a parenthesis; now a full stop, and then I begin another subject” (Lancelot Brown).

*Hal Moggridge*

“En Defensa del Placer de estar “entre las rosas” todas las estaciones del año”. En 1912 se creaba, la Rosaleda de Montevideo, la primera de América del Sur, obra del Ing. Horticultor francés, Charles Racine. Se inscribe dentro de un plan de gobierno de parques públicos

Nuestro clima permite disfrutarla todas las estaciones del año. Siempre hay algún rosal en flor y siempre hay gente, de todas las edades, disfrutándolo.

Ese es el “espíritu del lugar” que debemos, como patrimonio paisajístico, proteger y conservar.”

*Margarita Montañez*

« Je voudrais échauffer tout l'Univers de mon goût pour les jardins. Il me semble qu'il est impossible qu'un méchant puisse l'avoir. Il n'est même susceptible d'aucun. Mais si par cette raison j'estime le sauvage herborisateur, le leste et sautillant conquérant de papillons, le minutieux scrutateur de coquillages, le sombre amant des minéraux, le glacial géomètre, les trois fous de la Poésie, de la Musique et de la Peinture, l'auteur distrait, le penseur abstrait et le chimiste discret, il n'est point de vertu que je ne suppose à celui qui aime à parler, et à faire des jardins. Absorbé par cette passion, qui est la seule qui augmente avec l'âge, il perd tous les jours celles qui dérangent le calme de l'âme et l'ordre des sociétés. » (Prince de Ligne, *Coup d'œil sur Beloeil et sur une grande partie des jardins d'Europe*, 1795).

*Monique Mosser*

“Cultural landscapes are a living legacy of the evolution of people's lives and their effects on the landscape; thus preserving them ensures that the accomplishments and values of our culture will endure into the future to enrich the lives of those who come after us.”

*Darwina L. Neal*

“When creating a garden, first be aware of the basic concepts. Select several places within the property according to the shape of the land and the ponds, and create a subtle atmosphere, reflecting again and again on one's memories of wild nature.

When creating a garden, let the exceptional work of past master gardeners be your guide. Heed the desires of the master of the house, yet heed as well one's own taste. (Opening words of “Sakuteiki” (Records of Garden Making) written probably in the mid to late 11th century in Japan. Translated by Jiro Takei and Marc P. Keane).

*Wataru Ono*

“The perfection of landscape art is reached only in the region where it again appears to be untrammelled Nature, but in her noblest manifestation. We find here a curious affinity between the art of the landscape maker and that of the actor, since these are the only two among all the arts that take Nature herself for material and at the same time for the representation of the theme, the actor endeavouring to portray in his own person ideal man and the landscape maker welding

er the material as he finds it in the rough and g ideal landscape." Hints on landscape gardening ice von Pückler-Muskau. Boston, New York age 117.

*Cord Panning*

andscape is our vessel, our palette, and our y. What a privilege to work with landscapes ous resource that demands expertise as well as ty. Through one generation the conservation ches to landscapes has evolved dramatically. It as a concept with defined dimensions and precise tes where the expert found authority. In a few ears that authority was challenged by multiple andings of what a particular landscape could longer the expert we turned to community ending our knowledge as one of the partners ervation. The post modern period made the ation of landscapes more complex and yet more ing. The life in our landscapes continues as do ndships that have been forged across the globe collective journey with ICOMOS and landscapes ir shared passion for their continuity".

*Nancy Pollock Ellwand*

g of beauty is a joy for ever:  
liness increases; it will never  
o nothingness; but still will keep  
r quiet for us, and a sleep."  
eats' epic poem, Endymion, 1818).

*Michel Racine*

trees stand quietly  
; across the valley  
ing with mist  
ired evening magic  
to the head  
e and peaceful solid vitality  
es from those dark hills and green pastures  
off on the soul."  
pppsland Ranges by K. Sacherin, 1993).

*Juliet Ramsay*

ers are major land and resource users,  
ing over half of all urban land (where 80% of us  
ying "I'm just a gardener" is denying the power  
ave, to grow what, how, with what?...  
uld discuss landscapes more, especially when  
icians so lack leadership on them – we've  
w to change our colonial, resource-extractive  
3. We should work to improve how we view  
t our country, especially with dwindling water  
geoning population. It's crucial we balance  
ation and development. "Protecting Cultural

Landscapes", in Australian Garden History, 23(1), July/  
August/September, 2011.

*Stuart Read*

"...To build, to plant, whatever you intend,  
To rear a Column, or the Arch to bend,  
To swell the Terras, or to sink the Grot;  
In all, let Nature never be forgot.  
Consult the Genius of the Place in all,  
That tells the Waters to rise, or fall,  
Or helps th'ambitious Hill the Heav'ns to scale,  
Or scoops in circling Theatres the Vale,  
Calls in the Country, catches opening Glades,  
Joins willing Woods, and varies Shades from Shades,  
Now breaks, or now directs, th'intending Lines;  
Paints as you plant, and as you work, Designs ..."  
(Alexander Pope, An Epistle to Lord Burlington, 1731)

*Eeva Ruoff*

"O jardim e a paisagem no Brasil  
A relação entre o jardim e a paisagem é pouco assimilada  
para os brasileiros. Apesar dos jardins criados pelo  
paisagista Roberto Burle Marx na maioria das capitais  
oferecerem paisagens privilegiadas, não constituem  
prioridade na conservação urbana. E muitos são  
sacrificados em prol da especulação imobiliária, ou seja, o  
valor econômico suplanta o valor histórico e artístico."

*Ana Rita Sa Carneiro*

"Il paesaggio oggi: oggetto fisico e percezione sociale.  
Il concetto di paesaggio arricchisce e modifica quello  
di territorio (spazio fisico, governo degli usi del suolo):  
ha tre dimensioni come una grande architettura  
costruita con materia vegetale e minerale; è in gran  
parte opera dell'uomo (manufatto), ma allo stesso  
tempo ambiente, natura. Il paesaggio è anche cultura:  
sia in quanto percezione dei luoghi nel presente, sia  
in quanto archivio di tracce materiali e immateriali  
dell'interrelazione storica tra uomo e natura. Il  
paesaggio è ovunque.

In Europa, paesaggio significa oggi anche  
partecipazione delle popolazioni alle scelte e alla  
gestione delle trasformazioni, come frontiera della  
pratica della democrazia, sancita da documenti  
internazionali. La percezione collettiva dei problemi e la  
condivisione delle soluzioni sono condizioni necessarie  
per il processo decisionale e attuativo: le popolazioni  
intervengono su di esso con azioni continue e spesso  
capillari, pertanto il contributo consapevole di esse alla  
sua gestione e' fondamentale.  
Per una gestione appropriata. Ogni intervento dovrebbe  
essere non tanto compatibile, ma appropriato ai caratteri  
dei luoghi, che vanno conosciuti e rispettati nella loro  
specificità fisiche e nel loro rapporto culturale con le

popolazioni. Ciò significa stabilire con essi un dialogo, con un approccio senza nostalgie per epoche passate, umane o naturali, ma carico del più grande rispetto per le opere degli uomini che ci hanno preceduto, anche le più minute, e, nello stesso tempo, per le esigenze, la responsabilità e la capacità innovativa della contemporaneità. E' un equilibrio progettuale difficile, tra le tendenze alla globalizzazione da un lato e al localismo dall'altro, che l'attuale concetto di paesaggio, aiuta a costruire fondandosi sulla conoscenza dei caratteri dei luoghi e della loro percezione sociale, sedimentata e recente. Da quale paesaggio veniamo? quale paesaggio abbiamo? quale paesaggio vogliamo?"

*Lionella Scazzosi*

'It is always a challenging task to convince decision makers to consider cultural landscape as one of the important contributions to the quality of life and sustainable development. How to integrate cultural landscape into the overall socio-economic development or how to deal with the future change are still questionable.' Siririsak, T. and Akagawa, N. (2013) Concept and practice of cultural landscape protection in Thailand, in Taylor, K. and Lennon, J. (eds.), *Managing Cultural Landscapes*, Routledge.

*Tiamsoon Siririsak*

"Le Notre designed excellent gardens for Louis XIV and many other aristocratic clients of his time, making the utmost efforts to provide beautiful spaces and safe environments. Today, landscape architects should design and plan landscapes in a manner that will maximize the property value in the interest of individual clients and/or the public.

It will result in maintaining the high value of individuals' properties, making the town safe and beautiful, and eventually enhancing the attractiveness of land. That is the work of landscape architects."

*Shintaro Sugio*

"The character of the landscape thus reflects the values of the people who have shaped it, and who continue to live in it. Culture itself is the shaping force. Landscape is a cultural expression that does not happen by chance but is created by design as a result of human ideologies ... Cultural landscapes are an imprint of human history. They can tell us, if we care to read and interpret them, something about the achievements and values of our predecessors. In this way cultural landscapes are symbols of who they are and can serve to remind us of the past. Because they are a record of past and present actions, cultural landscapes are a product of change. They embody physical changes which in turn reflect evolving attitudes towards the landscape." (*Landscapes and Asia:*

*Reconciling International and Southeast Asian Regional Values, Cultural Landscape Research, Vol. 34, No. 1, 7-31, February 2009: p.13).*

*Ken Taylor*

"El jardín está regado por la lluvia y las flores lo contemplan un tanto estupefactas. Bebe y disfruta en un jardín; diviértete, pues la vida se escapa" Ibn Jiyara al-Sabbag, s. XI. *En Esplendor de al-Andalus* (Henri Pérès, 1990, p. 235).

*José Tito Rojo*

"The Czech Republic is a country with traditional cultural landscape full of picturesque parts. Despite the fact that our country is famous as the beautiful scenery for centuries it seems that nowadays people are still not able to recognize fully the value.

The exceptional Lednice – Valtice Cultural Landscape which is a part of our territory and which was designated as the largest manmade landscape created by one family, the House of Liechtenstein between the 17th and 20th century and inscribed to UNESCO list must be save to other generation any doubts. Nevertheless we are responsible for the picture of the whole landscape and it is necessary to protect it by all means."

*Inka Truxova*

« Le bonheur de ce monde  
Avoir une maison commode, propre et belle,  
Un jardin tapissé d'espaliers odorans,  
Des fruits, d'excellent vin, peu de train, peu d'enfans,  
Posseder seul sans bruit une femme fidèle,  
N'avoir dettes, amour, ni procès, ni querelle,  
Ni de partage à faire avecque ses parens,  
Se contenter de peu, n'espérer rien des Grands,  
Régler tous ses desseins sur un juste modèle,  
Vivre avecque franchise et sans ambition,  
S'adonner sans scrupule à la dévotion,  
Dompter ses passions, les rendre obéissantes,  
Conserver l'esprit libre, et le jugement fort,  
Dire son chapelet en cultivant ses entes,  
C'est attendre chez soi bien doucement la mort.  
Christophe Plantin (1514-1589), humaniste &  
imprimeur anverso

*Herman van den Bossche*

« Quiconque construit un jardin devient un allié de la lumière, aucun jardin n'étant jamais surgi des ténèbres. »  
Proverbe persan

*Annie van Marcke*

"A garden is our hope, a symbol of culture, the beauty of flowers, the fusion of both literature and freedom bound to it from the very beginning. A landscape -it

all that civilisation and culture continually create, s to choose what is most precious spiritually and lly, giving a delight of watching fern leaf bloom as the sight of simplest piece of Romanesque re. Within the cultural landscape we either bring memories back and create our future, dreaming of coming beauty.” (Scattered Thoughts, 2011).

*Barbara Werner*

moi Heureux le moment ou nous serons assis palais Toi et moi, avec deux formes et deux mais une seule âme. Les couleurs du bosquet six des oiseaux conféreront l’immortalité au t ou nous entrerons dans le jardin. les du ciel viendront nous regarder; r montrerons la lune elle-même. Libérés de êmes, serons unis dans l’extase, joyeux et sans roles.

aux du ciel au brillant plumage auront le coeur d’envie dans ce lieu ou nous frons si gaiement. grande merveille c’est que toi et moi, blottis dans e nid, nous nous trouvions en cet instant l’un en l’autre en Khorastant.» (RUMI, Le grand livre de se, Paris, ed. Le cherche-midi, 2000, p. 185).

*Luigi Zangheri*

preciation of landscape is more personal and asting when it is mixed with the memory of incidents.” (Yi-Fu Tuan, Topophilia, 1974).

*Greg De Vries*

ni Maria Memmo raccomanda «di havere (in città) e grande & spatiosa, & un bel giardino ornato di elicati frutti, herbe, & fiori di molte sorti, qualità Perché stando il Cittadino una gran parte della nel palagio, di non poco giovamento & ricreazione no cotai cose, & massimamenta dilettandosi coltura tanto locata, e apprezzata, & usata da i tichi: il giardino, la loggia, & la corte gli leveranno r parte de i pensieri, & delle noie, che apportano egotij umani. Et dilettandosi de gli studi delle ettere, troverà una infinita ricreazione ogni fiata, co dallo studio entrerà nel giardino, & con un o in mano anderà scegliendo qualche odorifero o fiore; coglierà una insalatuccia di sua propria rrà un maturo frutto: & stando in tali diporti & ne, farà altissimi & divini concetti: de’ quali poi do allo studio riempirà le dotte & onorate carte» (MEMMO, Dialogo, Venezia 1563, pp. 80-81).”

*Margherita Azzi-Visentini*

Pintores y Paisajistas han destacado los es especiales del cielo uruguayo, ineludible ista de nuestro paisaje. Así lo expresó en 1820

el botánico francés Auguste de Saint-Hilaire (1779 – 1853) en su visita\*: “El aire de alegría que reina en esta región se debe, tal vez y en parte, a la idea de riqueza y abundancia que sugieren tan excelentes praderas y en parte, también, al color del cielo que es de un azul suave extremadamente agradable a la vista, y a la luz, que sin deslumbrar como en los trópicos, tiene un esplendor y un brillo desconocidos en el norte europeo”.

\*En 1816 emprendió viaje al Brasil, cuyo territorio recorrió en detalle, llevado sus exploraciones a regiones desconocidas. Desde 1816, hasta 1822, visitó Rio de Janeiro, Minas Gerais, Espirito Santo, Goyaz, San Pablo, Paraná, Santa Catarina, Rio Grande do Sul y Uruguay, recogiendo importantísimo material de estudio compuesto de mamíferos, aves, reptiles, moluscos, insectos y principalmente plantas.”

*Fernando Britos Clemente*

“Human impact is currently related to negative effects on nature. Many landscapes are the result of human activity. It is often not clear what “nature” in the sense of wilderness is. To understand the level of activity and its consequences we need to know the historic development of the place.”

*Annegreth Dietze-Schirdewahn*

“In the never-ending interaction between nature and culture landscape itself, the proof of what actually happened through history will be found in the cultural landscape if we know how to look. The cultural landscape constitutes the memory bank and ultimate data base for humankind. The great task is to secure not only the cultural landscape, but the skills to research and understand it. To achieve this, natural and humanistic disciplines must cooperate on a much broader basis in the future than they do today, a goal to which we can all contribute!”

*Mette Eggen*

“The Czech Republic is a country with traditional cultural landscape full of picturesque parts. Despite the fact that our country is famous as the beautiful scenery for centuries it seems that nowadays people are still not able to recognize fully the value.

The exceptional Lednice – Valtsice Cultural Landscape which is a part of our territory and which was designated as the largest manmade landscape created by one family, the House of Liechtenstein between the 17th and 20th century and inscribed to UNESCO list must be save to other generation any doubts. Nevertheless we are responsible for the picture of the whole landscape and it is necessary to protect it by all means.”

*Inka Truxova*

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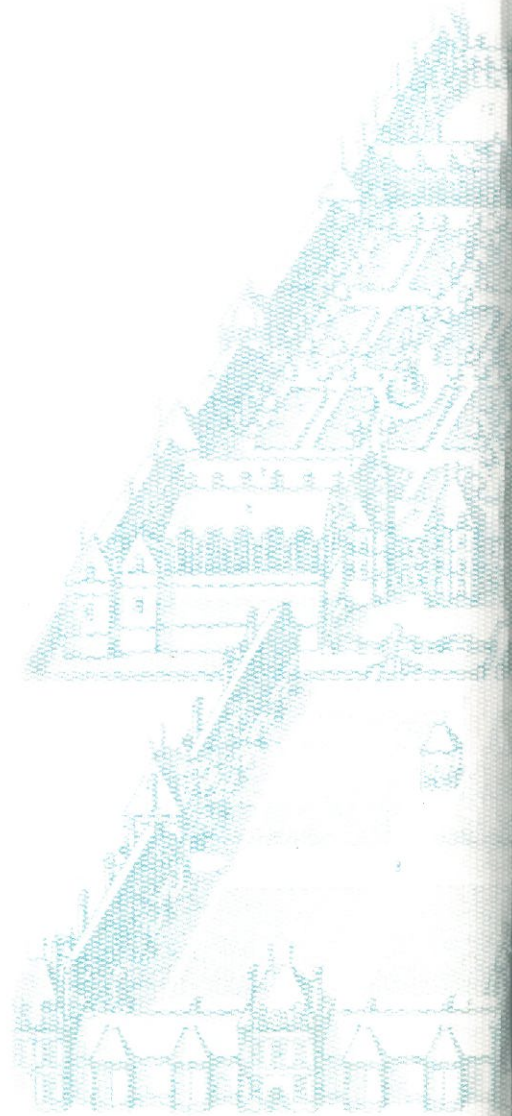
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